

专业群 2 本教材翻译为英语

一、《湘绣技法基础》校本教材译文

Fundamentals of Hunan Embroidery Techniques

School of Hunan Embroidery Art
Hunan Arts and Crafts Vocational College

Chapter 1 Hunan Embroidery Production Process, Materials and Tools

Section 1 Hunan Embroidery Production Process

1. Creative design

Creative design, as the name implies, must be original work. Those who master the creative design can become embroidery designers of Hunan Embroidery.

Embroidery designers can make use of various forms to create drafts according to their creation needs. The commonly used creation forms are computer design and hand painting, and the commonly used themes are Chinese painting, oil painting, watercolor and photography.

Compared with the ordinary painting, the design of Hunan embroidery is more suitable for embroidery. It is required not only to have light and shade levels, virtual and solid states, but also to show the unique texture of silk thread.

2. Material selection

It is required to select the best base materials according to the embroidery varieties and process requirements.

Generally speaking, it is divided into the following situations: materials are selected according to the single-sided embroidery and double-sided embroidery, materials are selected according to the ordinary satin materials and high-quality satin materials, and materials are selected according to the theme and texture of embroidery manuscripts. For example, linen can be selected for strong decoration, and exquisite meticulous painting, can be more suitable for silk, satin and georgette.

3. Fabric on the drafts

The embroidery designer can trace or draw directly on the satin. In recent years, there have been more computer inkjet paintings, especially when large works or multiple pieces of the same product are produced. Those who can master the fabrics on hand painting drafts can become painters in this industry.

4. Wiring

There is a special position responsible for wiring: wiring engineer.

The wiring shall be matched with the embroidery thread suitable for the color and weight according to the color of the drawing. The wiring process is entirely dependent on the color recognition ability of the wiring engineer.

5. Stretch

Before the formal embroidery, it is necessary to sew the stretch cloth around the satin material. Tighten the stretch cloth on the embroidered stretch with a batten, put up the twisted bamboo, pull the stretch cloth, and tighten the fabric.

Under normal circumstances, hand stretches and table stretches are commonly used in daily Hunan embroidery, and roll stretches are commonly used in embroidery appreciation products.

6. Embroidery

Those who master embroidery can be qualified for the post of embroidery craftsman. Embroidery is based on different types of paintings and different objects, and the corresponding stitching method is selected to make embroidery.

For example, flat needlework is more commonly used in Chinese painting, random needlework (or cross needlework) is more commonly used in oil painting, and all kinds of flat needlework are used in the embroidery of realistic flowers and animals.

7. Ironing

When the embroidery is finished, it is covered with white paper and ironed on the white paper. It is ironed along the front and back sides of the silk road embroidered by embroidery. Ironing can make the embroidery smoother and more delicate.

8. Embroidery stretch removal

This link is easy for embroidery. It only needs to carefully remove the embroidered embroidery, remove the excess wool and thread, relax and remove the embroidered embroidery. But it still needs to be very careful in the whole process.

9. Decoration

It needs to be hemmed or assembled after the embroidery piece is finished. The hemming or assembly shall be matched with the embroidery piece, and the color shall be coordinated with the content of the embroidery piece. According to the type of painting and picture color expressed by embroidery, different forms of frames and card edges shall be matched. Line the back of the embroidered piece with a piece of white paper, and stretch it on the bottom plate of the frame with a groove crimping method.

If the hanging frame needs to be mounted, it can be set off slightly. In the process of mounting, it is by all means avoid thick pulp or water too heavy, so as not to affect

the color and lustre of embroidery pieces. If the embroidery installed in the frame is not mounted, the bottom edge of the embroidery can be firmly adhered to the board with glue, and then frame after being flattened everywhere.

Those who master decoration can be qualified as Hunan embroidery framers.

10. Storage

The finished products of Hunan embroidery must be properly stored, neither in a damp place, to prevent the embroidery from moldy and fading, nor in long-term exposure to the sun. When safekeeping the embroidery, the following points shall be paid attention to:

First, it shall be handled with care to prevent glass from breaking.

Second, it shall be hung in a ventilated and dry place to prevent mildew.

Third, it shall be deposited well to avoid wind and direct sunlight.

Fourth, daily and practical articles shall be dry cleaned (such as silk scarves, shawls, handkerchiefs, ties, quilt covers, etc.).

Section 2: Hunan Embroidery materials

Material is the indispensable carrier of art. Embroidery art is an art of "using needles for writing, fiber for paper, and thread for polishing". It cannot leave its own specific material: thread and fabric.

1. Embroidery thread

Hunan embroidery has used silk thread for more than two thousand years. Rich colors are one of the main characteristics that distinguishes Hunan embroidery from other embroidery types.

It has been recorded in Xuehuan Embroidery Spectrum that there are 9 categories of blue, yellow, red, black, white (the primary color above), green, ochre, purple, cross and green (the intermediate color above), 88 primary colors, and 745 different colors are dyed because of their depth. The embroidery workers of Hunan Embroidery believe that as long as the light-sensitive effect of an object must be covered in more than 700 colors, the color of the silk thread in Hunan Embroidery is basically called "all colors are available."

Now, however, because of the great changes in materials, the threads used in embroidery are also colorful. Hunan embroidery threads can be divided into the following six categories:

(1) Silk embroidery thread

Silk thread is suitable for embroidery on soft cloth. It is made of silk. According to the kind of thread, it can be divided into "big flower thread" and "small flower thread". It is mostly used for split silk embroidery to make embroidery.

Woollen thread with artificial fiber, the usage is same as the silk thread. It is suitable for embroidering the common products.

Weaving thread: a kind of silk thread, dyed from light to dark, embroidered into flower petals or used for embroidery of daily necessities, which can naturally distinguish the color depth.

(2) Cotton and linen embroidery thread: twisted with cotton and linen, specially used for picking flowers;

(3) Gold and silver embroidery thread: Early Hunan embroidery daily necessities, pan gold embroidery, and gold and silver silk embroidery are commonly used, suitable for embroidering wedding clothes.

(4) Chemical embroidery thread: there are many varieties, such as mercerized thread available. Materials are used according to the embroidery draft. If embroidery draft innovation is required, the fabric line can not be unchanged.

(5) Other materials: Materials are changing constantly. Materials that can be used need to be experimented with to create special textures, decorations and cushion embroidery. Such as cotton batting, nylon batting, fishing line.

2. Fabric

The fabric is called the bottom of embroidery according to its function. It is the embroidery surface placed on the stretch frame. It is usually based on the subject matter and content of the painting draft to determine the type of embroidery, needlework, line and the texture of the base material. The fabrics of different quality of a material, the requirement of law of embroider needle, needlework and design is different also. When embroidering, only when the fabric is correctly selected can lifelike embroidered products be embroidered.

According to the embroidery material, there are roughly three categories: plant fiber cloth, animal fiber cloth, chemical fiber cloth.

(1) Plant fiber cloth

That is, all kinds of cotton, hemp and bed interwoven fabric. Among them, the relatively light fine soft cotton cloth is more suitable for making the handkerchief, small face towel, Small napkin. Relatively thick cotton cloth is more suitable for making the bedspread, pillow bag, big tablecloth, refrigerator cover. And the pure linen, cotton linen and linen with obvious lines are the best choice for making piano mats and meal mats.

(2) Animal fiber cloth

There are soft satin, library satin, Georgette, cashmere, flannel, pure wool, etc.

Library satin, a kind of thick silk backing silk, is valuable and is mainly used for embroidery. Soft satin is mostly used for ordinary embroidery, high-grade pajamas, wedding dresses, curtains and other bedding. Cashmere, flannel and pure wool fabrics are suitable for making all kinds of cushions, backpacks, handbags and jewelry boxes. They are matched with ribbons, plate flowers or beaded embroidery. Georgette, also known as chiffon, has two kinds of silk materials and chemical fiber materials. Silk materials are used as the best and best products. The width specifications of silk and satin are generally 1.14M and 1.4m, and that of soft satin is generally 0.93m. Most of the producing areas are Suzhou and Hangzhou.

(3) Chemical fiber cloth

Chemical fiber cloth has the characteristics of wide variety, rich color, low price and wide application. There is a kind of gauze specially used for double-sided embroidery called fiberglass, a kind of chiffon. Because of its lightness and clarity, there is no yarn after mounting the glass. Its texture is soft, and it is also suitable for hair embroidery, silk thread embroidery and random needle embroidery.

Hunan embroidery is mostly made of silk, with a small amount of man-made silk and nylon silk fabrics. Now some products are made of Korean fabrics due to the use of computer spray painting.

Embroidery has developed along with The Times and materials have also developed rapidly. In the collision with the material, the appearance of embroidery has also changed a lot, showing the style of embroidery to the fullest. At present, embroideries made by metal mesh, iron sheet, paper and so on can be seen.

The research and development of embroidery materials is a never-ending road of exploration.

Section 3 Hunan Embroidery Tools

1. Six basic tools of Hunan embroidery

(1) Embroidery stretch

(1.1) Hand stretch

The hand stretch is a tool for embroidering small pieces by holding the embroidery base in a circular double bamboo circle. The hand stretch is relatively less used and is not suitable for making large works.

The hand stretch is suitable for Hunan embroidery daily necessities, such as processed garments, embroidered handkerchiefs, scarves, etc. Common sizes are 16 cm, 18 cm, 20 cm, 24 cm, and 28 cm.

(1.2) Table tension

The table stretcher can be placed on the desktop, not only can realize the hand stretch with supporting table for embroidering with both hands, but also can be moved. It is suitable for embroidering small-sized embroidery products. It is often used to make embroidery products with simple techniques, strong decoration, and hard fabric materials.

(1.3) Roll stretch

The roll stretcher is the most basic production tool of Hunan Embroidery, and its material is made of harder round wood. The log on the horizontal axis is uniform in thickness, round and smooth. The stretcher can stretch the length of the embroidery base according to the needs of the embroiderer, and has a variety of sizes. The largest stretch is more than 3 meters, and it is mostly used to make large-scale embroidery.

The usual specifications of the roll stretch are:

Oversize - the horizontal axis mortise spacing is about 5-8 feet (about 1.66-2.66 meters); Now there are also larger specifications customized according to the needs of embroidery;

Large - horizontal axis mortise spacing is about 1.27m;

Medium - the space between the mortise and tenon of the horizontal axis is about 0.6m, and some are 0.76M. For example, we often use this when we embroider alone now;

Small - horizontal axis mortise spacing is about 0.4m;

The size of the embroidery stretch is determined by the transverse mortise spacing, and the length of the straight file can be scaled at any time as required. Most embroidery workers use large, medium and small varieties; The special embroidery shed specializes in embroidering large-scale works.

(2) Embroidery frame: it is composed of a pair of three-legged benches, in the shape of a triangle, mostly made of fir wood. It is used for placing the embroidery stretch. Each side of the three-legged stool has two feet on the outside and one foot on the inside. The height of the frame depends on the person's height as appropriate. If it is too high, the arm will be lifted and flattened, and the rib will be sour for a long time; If it is too low, the back should be bent, and the lung will be injured for a long time, just as when operating a computer. Large embroidery requires several people to cooperate, so the embroidery must be laid flat. At this time, generally speaking, the embroidery stretch is relatively low.

(3) Batten: it can be made of paper. It is generally used to embed the white cloth on the fabric into the strip groove on the shaft. (batten video has been made)

(4) Embroidery needles: most of them are made in Suzhou. The edge of the needle is sharp and the bottom is round and blunt, which does not hurt hands and is easy to pick up.

(5) Embroidery scissors: small sewing scissors with sharp edges (not small scissors for cutting nails), first produced in Hangzhou Zhang Xiaoquan scissors workshop. The edge of the scissor is curved and slightly upwarped, which can be closely attached to the embroidery surface to trim the thread, without exposing the thread head and hurting the embroidery surface. At ordinary times, it cannot be conveniently placed, lest pull wring embroider line. When cutting the line, it must be tilted flat and not erected to prevent damage to the embroidery bottom. When cutting thread for embroidery, lift the thread and then cut it.

(6) Twisted bamboo: two small round (or square) bamboo rods used to fix Satin at both ends with a stretch rope.

Section 4 Stretching and branching thread

1. Stretching

(1) Diagram of the main process of the stretching action

(1.1) Sewing stretch cloth: the two ends of the fabric are stitched along the weft thread with appropriate white stretch cloth;

(1.2) Fixing batten: fix the embroidered piece with a batten in the middle of the stretch shaft, and the width of the embroidery stretch shall be the same on the left and right.

(1.3) Rolling stretch: roll the fabric gently on the horizontal axis to the appropriate place.

(1.4) Stepping stretch: fix the stepping foot with a bolt, and then tighten the stretch two to three times.

(1.5) Twisting stretch: twist the small bamboo stick on both sides of the embroidery shed with even cotton thread.

(1.6) Pulling stretch: first put on the stretch rope, thread evenly in the gap between the satin and the bamboo stick and pull it tightly to fix the embroidery stretch flat.

The stretch shall be appropriate. If it is too tight, it will affect the deformation of the pattern. If it is too loose, it will not only lead to the uneven and bright embroidered works, but also lead to poor play in embroidery, affect the speed, and the wrinkles are difficult to mount flat.

When the embroidery stretch is not applicable, it shall be kept clean. Generally, it shall be covered with white cloth and connected to the two edges of the fabric with "pin", commonly known as "protective shed"; On the back of the two edges of the horizontal joint, it also needs three-thirds wide silk strips to align the edges, close and iron dry, and roll the fabric gently on the horizontal axis to an appropriate place to prevent the fabric from wrinkle, commonly known as "sticking owe strips"; "Buttons" shall be provided at the junction of the horizontal shaft and straight file of the embroidery shed; In order to make the fabric flat and reduce the resistance when putting buttons, it is necessary to use the "twist bamboo".

After the embroidery is completed, the button thread, twisted bamboo and

straight gear are removed first, and then the horizontal axis is slightly tightened to prevent the fabric from shrinking or wrinkled, and then fully released every two or three days. This process is commonly known as "pressing stretch".

2. Branching thread

The branching thread of Hunan embroidery is a special skill. The thinness and fineness of modern Hunan embroidery are inseparable from the invention of this technique, the increasing progress of the technique of branching thread. Following Hu Lianxian and Wei's, the subsequent Hunan Embroidery and embroidery workers further improved their thread branching technology, and the thread branching is extremely meticulous. We can divide the thread with our finger to 2K, 4K, 8K or even 16K, and it's very meticulous. After the silk thread is branched, it is inextricably threaded, and the difference cannot be distinguished, but the texture of the embroidery is particularly eye-catching from the reflection. The embroidered objects, whether they are landscapes, flowers, birds or figures, have subtle artistic conceptions and special artistic effects.

(1) Branching action:

Order, divide, return, dial and draw.

(2) Branching steps:

Step one: first clarify the velvet thread, straighten it, tie a loose knot in the middle, tighten the left end of the thread with your left hand, and hold the right end with your right hand;

Step 2: loosen the thread body and pull it out of the thread joint with the little finger of your right hand, that is, it is branched into two halves;

Step 3: use the thumb and index finger of your right hand to support it outward, which is branched into two parts.

So repeatedly, even 4, 8 and 16 can be thinner than hair, even like a micro awn.

The skilled embroiderer's thread branching action is extremely rapid, calm, appropriate and orderly.

The branching number of the thread shall be controlled during spread, and it must be consistent to avoid uneven thickness. After the thread is branched, it is difficult to distinguish the difference, but when embroidered on the fabric, it is obvious from the reflection of the thread.

Chapter 2 Drafting and Admixture Stitch and Edge Stitch

Section 1 Drafting

1. Drafting

The draft is to print the pattern on the base cloth to be embroidered. In the traditional craftsmanship, the more common methods of uploading are the copying method and the anti-transparency method. Modern technology is more convenient. Computers are often used to print patterns directly on the base cloth to be embroidered. This base cloth can be stretched directly, avoiding the time-consuming and cumbersome process of drawing the pattern. We can design our own patterns and send them to a special printing shop for printing, or we can directly buy them in the market. The inkjet color shall be in appropriate shades. If the color is too heavy, the embroidery thread cannot hold down the color of the base map; if the color is too light, it is not clear to embroider the picture. In addition, it is necessary to use good dyes. Poor dye quality can cause discoloration and fading.

The following are the copying and anti-transparency methods in traditional crafts:

(1) Copying method

This is a method to outline the pattern of the drawing on the base cloth to be embroidered.

1. Put the bottom cloth of embroidery flat on the table top.
2. Put a sheet of carbon paper on the base cloth.
3. Put a piece of sulfate paper on the carbon paper to prevent the breakage of the outline pattern and pollution of the painting. Transparent sulphate paper is not required for disposable drawings.
4. Put another piece of transparent sulfate paper on the drawing.
5. Use a pencil to draw patterns on transparent sulfate paper, especially portraits of people and animals, as well as the boundaries between light and shade.

(2) Anti-transmission method

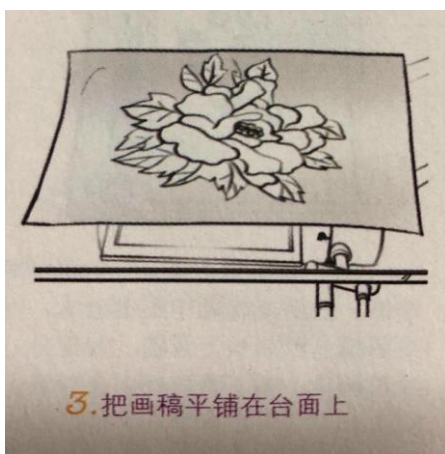
This method is more suitable for silk or soft satin bottoms, portraits or complex paintings. This method is often used in traditional craft embroidery such as

Hunan Embroidery, Su Embroidery and Shu Embroidery.



1. Prepare a glass table
under the glass to delineate

2. Put a light



3. Lay the draft on the table
4. Lay the embroidery cloth



5. Delineate on the cloth with a pencil

Different from painting, the fabric draft does not require the intensity of lines to express the level. Hunan embroidery is a work of art that relies on the depiction of needles and threads to express the appearance of objects. Embroidery and needlework are the life of Hunan embroidery. It shall be noted that the fabric draft must not affect the re creation of embroidery while ensuring accurate terrain, detailed and smooth lines. On the basis of the clarity of the draft , it is to make the pen and ink as light as possible.

Summary: accurate, meticulous, smooth and light.

2. Hunan Embroidery Methods and Stitch Methods

Hunan Embroidery is a work of art that relies on the depiction of needles and threads to express the demeanor of objects. Embroidery methods and Needle methods are the life of Hunan Embroidery. The embroidery techniques of Hunan Embroidery have been passed on, innovated and developed by generations of artists, and various Embroidery methods and Needle methods have been produced. In summary, there are flat embroidery, weaving embroidery, twist embroidery, net embroidery, knot embroidery, double-sided embroidery, cut and paste show, mending embroidery, cross stitch, silk embroidery, sheared embroidery, seed embroidery, cross embroidery, and three-dimensional embroidery. 14 kinds. Each embroidery method has its various stitches, and there are a total of 73 stitches.

(1) How to twist the needle

Hunan embroidery workers generally only use their thumb and index finger to twist the needle, and the two fingers are curved like a circle shape. The force of the needle movement depends on two fingers, and the remaining three fingers are slightly bent without effort. People who start to learn embroidery tend to break the thread because they are not accustomed to the use of force with the dedicated two fingers. When embroidering needles are pierced, the needle tip shall be slightly biased, and the boundary line shall be aimed at the needle, so as to avoid uneven movement. The needle is also used to force the index finger and thumb. The force shall be one-third away from the nose of the needle. However, when applying force slightly, pull it up with wrist force, rotate the palm slightly outward, stretch out your little finger to pull the embroidery line, and coordinate the upper and lower hands at the same time. Remember not to use too much force. If it is too heavy, the embroidery thread will be too tight, and if it is too light, the embroidery thread will be loose and floating. It is a

very important skill to prioritize force with a needle. Only through continuous practice and summary can we master this skill skillfully. The uniform, thin, flat, solid, neat, smooth and bright of embroidery lies in being good at using needles properly.

(2) How to fix the implicit needles

1. Please refer to the schematic diagram for details: pierce the threaded needle into the embroidery manuscript and leave a short thread, and then draw out the needle on the left or right side of the point just threaded in.

2. Insert it again next to the needle outlet. (It must be next to the needle outlet just now).

3. Finally set it on the other side according to the method just now. After pulling the thread at this time, it will be found that the line has been fixed.

4. Finally, use scissors to cut off the end of the thread, and the hidden needle will be ready.

(3) Admixture stitch

In the 1870s, Li Yihui, a famous embroidery lady in Hunan, boldly broke through the tradition and created the "Mixed needling embroidery" that laid a good position for Hunan Embroidery. She used needle mixing to make the color excessively natural and even. Mixed needling: It is one of the most distinctive needle methods in Hunan Embroidery.

1. Features of mixed needling:

The characteristics are: the stitches are uneven, and the thread of dark and light levels are mixed with each other, so that the color transition is natural and harmonious. This kind of needle method is often used for the changes in the color of the object image. This method is mostly used to intersect with edge stitches.

2. The use of mixed needling: This method has a wide range of uses, ranging from people and animals to flowers, insects and birds. As long as the embroidery manuscript expresses the need, blended needles can be used, and mixed needling is suitable for all flowers.

2. The embroidery method of mixed needling: This method embroiders along the shape of the object according to a color system from light to dark or deep.

(1) First of all, use no. 1 color line embroidery, near the edge line to be neatly embroidered, the interior is uneven embroidery.

(2) Next, embroider with no. 2 colored thread, insert it in the middle of no. 1 thread, and the stitches are hidden below the line so that it does not show any trace.

The connection of the two colors must be uneven and interlaced. Here we need to pay attention to the handover color should not be too long or too short, the row of needles slightly thin.

(3) Finally, the third line is inserted into the second line, so that it does not show needle marks. After that, the thread shall be neat and close at the edge of the embroidery.

4. The requirement of mixed needling:

1. The stitches shall be uneven, and the long and short thread shall not be neat.

2. When embroidering with the next color thread, it is necessary to avoid covering the previous color thread.

3. When embroidering, the color thread shall be dense and dense between the color threads, and the embroidery surface shall be smooth and bright.

(4) Edge stitch

Straight edge needling is the oldest traditional stitch in China. This kind of needlework was first seen in laying embroidery on the western Han Tomb in Mawangdui, Changsha, Hunan province. Straight edge needling is the basis of all kinds of needling. It has the characteristics of uniform and neat line arrangement.

1. Straight edge needling embroidery: it is the basis of all plain needling embroidery. It is made up of objects like the edge of the needle. It is required to be neat and must be needle according to the outline. It shall be uneven inwards so as to meet other stitches and colors, while it shall not be uneven outwards so as to leave any trace of deviation from the outline.

2. The use of straight edge needling: this kind of needling is suitable for the edge of any object with neat and clear embroidery outline, such as leaves, petals, landscape lines, etc..

3. Requirements of straight edge needling:

(1) The boundary shall be as clear as a sharp knife.

(2) The arrangement shall be parallel, uniform, neat, non-overlapping and non-revealing.

(3) The outline line shall not be left outside during embroidery, and it shall cover the outline line.

二、《湘绣技法》校本教材译文

Techniques of Xiang Embroidery

Liu Aiyun

Tang Liqun

Authors' Brief Introduction

刘大师图片

Liu Aiyun female, born in Changsha, Hunan Province in 1938, is a senior arts and crafts artist, a master of Chinese arts and crafts, and a representative inheritor of Hunan embroidery, a national intangible cultural heritage. She was fond of embroidering since childhood and could practice embroidering flowers, feathers and mountains and rivers when she was in her teens.

In September 1958, she was transferred to Hunan embroidery factory to engage in embroidery. From 1962, she learned to punk and began to make lions independently at an early age. In 1979, she was named as the director of the Embroidery Office of Hunan Embroidery Research Institute and cultivated such a lot of Xiang embroidery technical backbones as She Lichun, Cai Jingxi, Zhao Beiying, Li Hongyu, Peng Huixia. Her techniques are famous around the whole China, and created a large number of classic works. The embroidery works "A male lion and two cubs, "The drinking tiger" won the Gold Cup Award in the second

session of "Chinese Arts and Crafts Hundred Flowers Awards", and they were collected by National Art Museum of China in 1985 as a national treasure. The embroidery works, which were supervised by her, Zhangjiajie (700cm×400cm), Yueyang Tower (500cm×400cm) and Chairman Mao and the Fifty-Six Nationalities (700cm×300cm) and other large works have been displayed in the Great Hall of the People in Beijing. From September 1986 to May 1989, Liu Aiyun was appointed by the state to give lectures and engage in embroidery skills training in Zimbabwe, Africa.

In 1992, awarded the title of "Model Worker" by the Ministry of Light Industry;

In 1995, awarded the title of "Senior Craft Artist";

In 1996, awarded the title of "Master of Chinese Arts and Crafts" by the state.

In June 2007, awarded the title of "National Intangible Cultural Heritage Inheritor" by the Ministry of Culture.

Master Liu Aiyun is now employed as the Director of technology of Hunan Embroidery by Hunan Arts and Crafts Vocational College. She is mainly responsible for training professional teachers of Hunan Embroidery, teaching teachers and students embroidery skills, organizing professional teachers to carry out product research and development, etc.

唐院长图片

Tang Liqun, female, was born in July 1969, Dean of the school of Xiang embroidery art, professor, Foregoer of Xiang embroidery, Standing director of embroidery Professional Committee of China Arts and Crafts Society, Member of the National Light Industry Vocational Education

Teaching Professional Steering Committee, Deputy director of the expert group of new career development of hand embroidery work (Hunan embroidery) of The Department of People's Insurance of Hunan Province, Judge of Hunan province embroidery female skill talent competition, Executive director of Yiyang Arts and Crafts Association. She once hosted or participated more than 14 projects, published more than 10 papers about Xiang embroidery, developed the new professional standards and skill appraisal question bank with leading Xiang embroidery enterprises, organized students to make embroidery works and took part in national, provincial and city competitions. Among these works, there are more than 30 works won the grand prize, first prize and second prize respectively. At the same time, she organized and guided students to participate in Hunan embroider female skill talent competition, and 6 students won the title of “Gold Embroidery Women”.

Co-editors: Zhao Beiying, Li Hongyu, Cai Jingxi, Peng Huixia, Zhou Huichun

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Chapter 1 Materials of Xiang Embroidery

Material is the indispensable carrier of art. Embroidery art is an art of "using needle as a pen, fiber as paper and polishing with thread". It cannot leave its own specific material: silk. Silk originated in China, which has been proved by cultural relics unearthed from various places in modern times. In the Neolithic Age about seven or eight thousand years ago, there appeared sericulture, silk reeling, brocade, and later industries such as laddering, spinning and weaving, which laid a good material foundation for the creation, inheritance and development of embroidery art.

1.1 Silk thread

Hunan embroidery has rich colors, which is one of the main characteristics that distinguish Hunan embroidery from other kinds. According to Xuehuan Embroidery Manual, there are 9 categories of cyan, yellow, red, black, white (the above pure colors), green, ochre, purple and green (the above intermediate colors), and 88 kinds of primary colors, which were dyed into 745 different colors in a mixture way. The embroidery workers of Hunan embroidery believe that the photosensitive effect of objects must be included in more than 700 colors at the end. Therefore, the color of silk threads of Hunan embroidery is basically called "all colored".

Hunan embroidery threads can be divided into the following six

categories:

(1) Yarn

It is very loose and can be divided into two kinds, the thick yarn and the thin yarn. The thick yarn is commonly known as "big line", and the thin commonly known as "small line", which is mostly used for splitting fine embroidery. (Fig.1-1)

(2)Wool

With the same nature of yarn, it is mostly used for coarse embroidery.

(3)Silk thread

It is stringed tightly and can not be split. It is used for daily necessity embroideries. The thick one is known as “ small line”, the thin one is known as “ buckle line” which includes “head buckle” and “second buckle”. (Fig. 1-2)



Fig.1-1 Yarn(color gradation from light to dark)



Fig. 1-2 Silk thread (set of color gradation)

(4)Knitting yarn

It is a kind of silk thread, dyed from light to dark. It is used for embroidering petals or daily necessities. It distinguishes colors naturally.



(Fig.1-3)Knitting yarn (The same color gradation)

(5) Cross-stitch thread

It is made of cotton and linen and specially used for cross stitch.

(6) Gold and silver thread

It was commonly used in early Hunan embroidery articles of daily necessities, plate of gold embroidery and gold silk embroidery. Hunan embroidery silk threads are made of pure silk. There are two kinds, the thick and the thin. Each thread is about 8 meters long. At the end of the Qing Dynasty, the threads used for Hunan embroidery were mainly velvet threads produced in Hangzhou or Songjiang. This kind of yarn was expensive, and most of the embroiderers were rural women who had learned to embroider midway, so they could not accept the price. It was too slippery, not easy to pull. Later, starting from Hu Lianxian and Wei's, the silk thread was transferred to those produced in Mianyang, Sharong and Hehu in Hubei Province, which was used until the 1950s. At first, this kind of velvet thread was mainly dyed silk produced in Heyetang of Laodaohu Town due to its poor quality. The high-grade silk thread used in high-quality products still needed to be purchased from Suzhou.

1.2 Fabric

Xiang embroidery fabrics can be divided into 6 kinds.

(1) Plain satin

It is commonly known as "Ku Satin", "Gong Satin", "Hang Satin", collectively called "Hard Satin". This is a kind of thick material straight silk bottom material, with white, cream-colored. Because the material is precious, it is mainly used for high-quality Hunan embroidery).



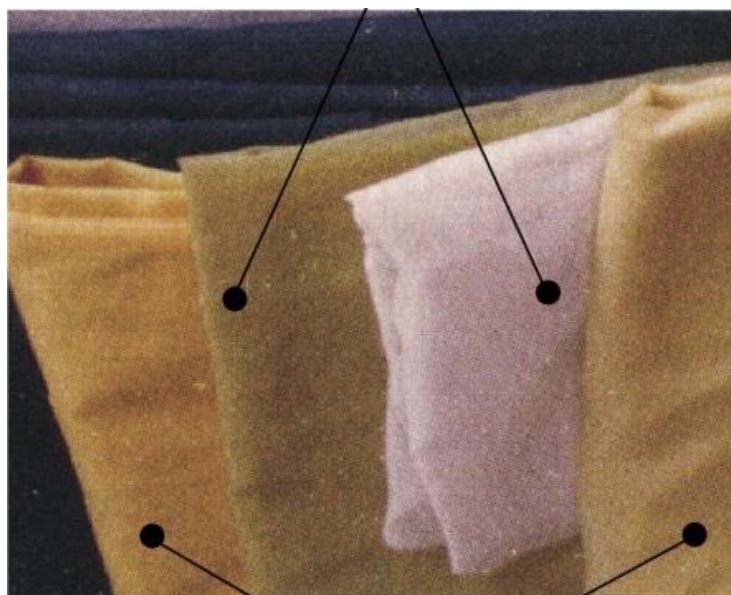
(Fig. 1-4) Ku Satin, mainly used in single-sided embroidery

(2) Soft Satin

The material is soft, mainly white and antique color. It is mainly used for common embroidery products.

(3) Transparent nylon yarn (yarn, silk)

It is a chemical fiber fabric, light and transparent. Nylon yarn (transparent, mainly used in double-sided embroidery)



(Fig. 1-5) Nylon silk (light, thin)

(4) Transparent silk

Mainly white, used for high-quality Hunan embroidery.

(5) Wollen goods

(6) Cotton and linen textiles

Xiang embroidery fabrics are mainly made of pure silk, with a small amount of man-made silk and nylon. s By using computer printing, part of the modern products often use Korean fabrics. Satin width specifications are generally 1.14 meters and 1.4 meters, soft satin is generally 0.93 meters. Most of the materials are from Suzhou and Hangzhou.

Chapter 2 Tools of Hunan embroidery

2.1 Basic tools

2.1.1 Embroidery frame

(1) Hand embroidery frame

It is a tool which is used for embroidering small things in the hand by clamping the embroidery cloth in a circular double circle. Hand embroidery frame is relatively used less, for it is not convenient to make large pieces of work.

(2) Roller embroidery frame

It is the most basic production tool of Hunan embroidery. Its material and shape are made of hard mixed tree logs. The thickness of the whole body of the horizontal axis logs is mellow and smooth. The roller embroidery frame could be stretched and shortened according to the needs of the embroidery. There are many kinds of size. The biggest is more than 3 meters, which is mostly used for making large embroidery. The specifications of the roller embroidery frame are as follows:

Special size: The distance between the mortise on both ends of the horizontal axis of the frame rod is about 5-8 Chi (1.66-2.66 meters). Now there are also some more larger specifications according to the needs of embroidery.

Large size: The distance between the mortise on both ends of the horizontal axis of the frame rod is about 1.27 meters.

Medium size: The distance between the mortise on both ends of the horizontal axis of the frame rod is about 0.6 meters. Sometimes it is 0.76

meters. It is available for a single embroiderer to make embroideries.

Small size: The distance between the mortise on both ends of the horizontal axis of the frame rod is about 0.4 meters.

The size of the embroidery frame is determined by the distance of the transverse mortise, and the length of the straight line can be scaled at any time as needed. Most of the embroiderers often use large, medium and small sizes. Special size is used for embroidering large scale works.

(Fig. 2-1).

2.1.2 Embroidery shelf

It is composed of a pair of three-legged stools and is triangular in shape. It is mostly made of Chinese fir which is used for laying the frame. Three-legged stool on each side has two feet outside and one foot inside. The height of the frame should be increased or decreased depending on the person's height. If it is too high, then the arm may be acid for long high lift; if it is too low, the lungs may be hurt by bending for a long time. It is just like when we operate the computer. (Fig. 2-2).



图 2-1 绣绷

绷棍

绣绷

踩脚

Fig. 2-1 Embroidery frame (绣绷) Frame rod (绷棍) Foot valve (踩脚)



Fig. 2-2 Embroidery shelf

When make a large embroidery, it needs a few people to cooperate. The embroidery frame must be flat. Generally speaking, embroider shelf is relatively low.

2.1.3 Layering

To make several lines with a piece of paper. Insert the white cloth from the fabric into the grooves on the shaft.

2.1.4 Sewing needle

It is mostly made in Suzhou, with sharp tip and blunt bottom. It does not hurt hands and is easy to twist.

2.1.5 Embroidery scissors

Small sewing scissors with sharp knife edge (not small scissors for clipping nails) was first produced in Hangzhou Zhang Xiaoquan scissors workshop. The scissors knife edge is curved and slightly curved up. It can be close to the embroidery surface root and trim threads without exposing the thread heads outside. It cannot be conveniently placed at will so as to avoid to twist threads. When cutting a thread, the scissors should incline flat not stand up to prevent cutting the embroider bottom.

2.1.6 Twisted bamboo stick

There are two small round (or square) bamboo sticks fastened to each end by a taut string. (Fig. 2-4)

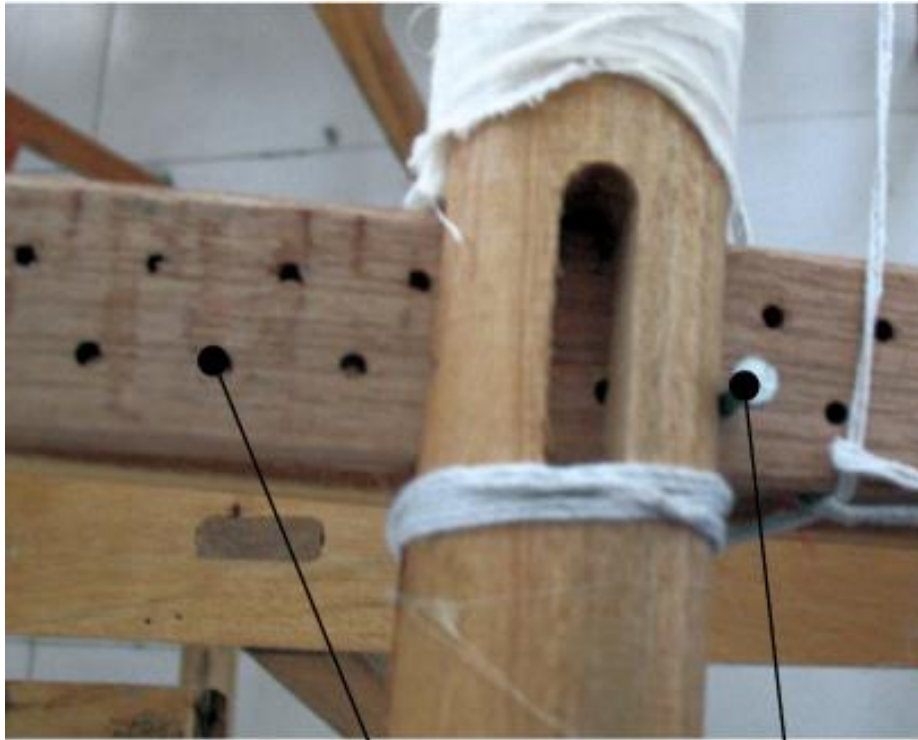


Fig. 2-3 Foot valve (踩脚) Nail latch (钉闷)



Fig. 2-4 Twisted bamboo stick (绞竹), Taut string (绷绳)

2.2 Working principles

The satin material installed on the embroidery frame of Hunan embroidery is called "fabric".

Generally, the fabric is sewn into appropriate white stretch cloth along the weft line, then insert the white stretch cloth into a groove on the shaft with a layering strip and make it flat and tight so as to needle. After insert the layering, roll the surface gently on the horizontal axis to the appropriate place. Next, insert the the foot stick into the mortise on the horizontal axis with the straight gear. Step the embroidery frame tightly. The first time should not be too tight in order to prevent fabric rupturing. Generally speaking, two or three days later, step again. It is commonly known as "Step tight repeatedly" (Figure 2-5).

Embroidery shed should be kept clean, covered with white cloth and needles connected to the fabric of the two edges. This is commonly

known as "Protect shed". The two back of the horizontal joint also needs about 3cm width silk strips to welt tightly and irons to be dry to prevent the surface material wrinkle. It is commonly known as "Sticker". At the junction of the horizontal axis of the embroidery shed, "button" is necessary. In order to make the fabric smooth, install and put buttons to reduce resistance, "Twisted bamboo stick" is needed.

After the embroidery is completed, first remove the button lines, twisted bamboo sticks, straight booms, and then slightly tighten the horizontal axis, so that the fabric will not expand or wrinkle or concave. Then two or three days later, release it completely. This process is commonly known as "Pressure shed" (Fig. 2-6).



Fig. 2-5 Twist frame



Fig. 2-6 Layering (the process is called pressure shed)

Chapter 3 Process of Xiang Embroidery

The basic techniques of Xiang embroidery are indispensable as follows:

(1) Embroidery draft

Hunan embroidery is done on the silk satin with embroidered manuscripts. The first step is to finish the embroidery work. There are many ways to embroider the draft on the silk, such as: lead powder draft, pencil draft, ancient imperial seal script, plate printing, leakage, painting.

An excellent embroidery is often the collective creation of embroiderers and painters. Embroidery is not merely a representation of painting, so the techniques of expression of embroiderers should be particularly valued. The mutual cooperation of painting and embroidery skills is the necessary condition for the embroideries to become folk arts and crafts.

(2) Embroidery thread and color

Embroidery thread used in Hunan embroidery since the end of the Qing Dynasty, including the twisted silk thread produced in the areas of Mianyang, Sharong and Hehu in Hubei Province. It includes the following kinds: yarn, wool, silk, woven yarn, cross-stitch thread, and gold and silver thread (It was commonly used in the early period of Xiang embroidery, but it was completely abandoned after 1915 to maintain the delicate and light style of Hunan embroidery). The split thread of Xiang embroidery workers is a special skill. With the finger splitting, a thread can be split into two, four, octave, 16, etc. When the thread is split, it is difficult to be discerned. But when it is embroidered on the fabric, it is particularly harsh in the reflection. The rich colors of Hunan embroidery

were one of the main reasons for its superiority over Su embroidery at that time. The thread used in Hunan embroidery can be called "All colors included". Embroidery workers blend various primary colors together in the fabric to create gorgeous, harmonious and pleasing colors, which forms one of the characteristics of Hunan embroidery.

(3) Embroidery needles and stitches

Needles used in Hunan embroidery are mostly made in Suzhou, with sharp tip and blunt bottom. Embroidery workers hold a needle only with thumb and forefinger and form as a ring. The two fingers hold the main force to use the needle, and the rest three fingers are curve and no force. Hunan embroidery is uniform, thin and smooth, which all depends on the skills of the movement, the speed and the force of the needle manipulation.

3.1 Production process of Xiang embroidery

3.1.1 Creation and design

Designers mainly in the form of Chinese painting to make draft, sometimes oil painting, water color and photographic works (photos) for embroidery draft. (Fig. 3-1)



Fig. 3-1 Create embroidery draft

3.1.2 Materials

Choose the best base materials according to the type of embroidery and the process requirements. Generally speaking, we should select materials according to single-side embroidery and double-side embroidery, common satin and fine satin.

3.1.3 Fabric on draft

Embroidery designers could imitate or draw directly on the satin. In recent years, computer ink jet printing has been adopted more, especially for making large pieces of work or producing the same product many.

3.1.4 Match the threads

According to the color requirements of the painting, and the color recognition and feeling, select the silk threads. (Fig. 3-2).

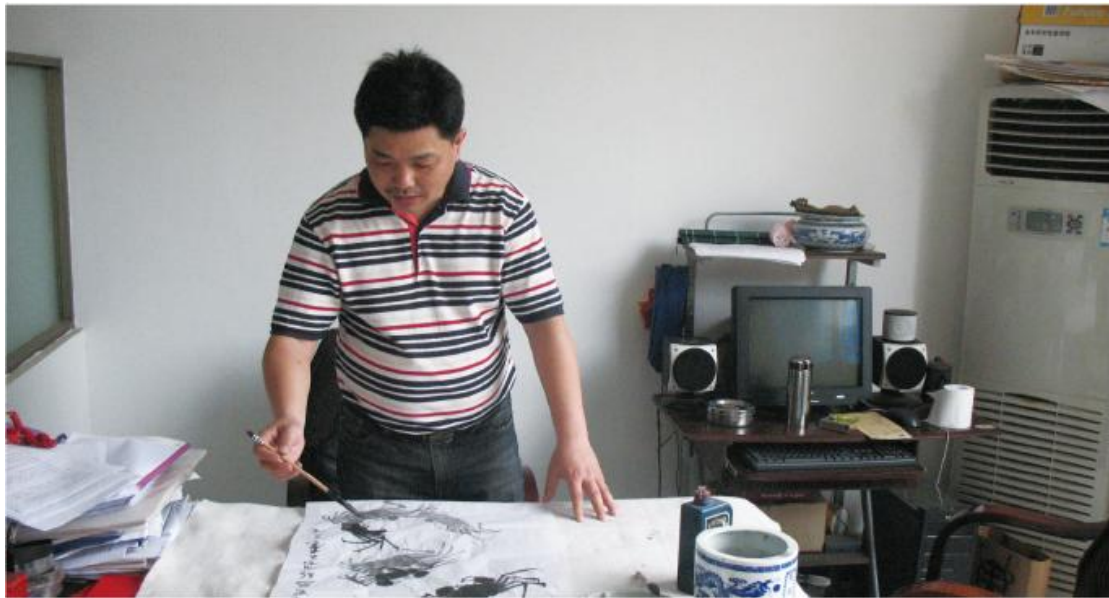


Fig. 3-2 Matching the threads

3.1.5 Lay the silk satin on the frame

Before embroidery, sew the bandage. Lay silk satin on a embroidery

frame tightly, layer and tie piece. In the process of embroidery, the frame maybe changed according to need. Medium embroidery frame is suitable



for the ordinary embroidery. (Fig. 3-3).

Fig. 3-3 Silk satin, sew the bandage, bandage

3.1.6 Embroidery

According to the type of painting and its image, choose the corresponding stitch to perform the effect. For example, plain stitch embroidery is used for Chinese paintings, random stitch embroidery (cross stitch) is used for oil paintings, and various stitch-mixed embroidery methods are used for the realistic effects of flowers and animals (Figure 3-4).



Fig. 3-4 Embroidery

3.1.7 Remove the frame

This is easier for embroidery. Take the embroidery down from the frame carefully and get rid of the redundant wool and thread end. Loosen the finished embroidery and tear down. But the whole process needs to be very careful.

3.1.8 Ironing

After the embroidery is took down, it is covered by a white cotton blanket. Then iron the front and back side along the silk path of the embroidery to make it smooth and fit perfectly. High-quality products do not need to be ironed (Fig. 3-5).



Fig. 3-5 Embroidery

3.1.9 Decoration

After the completion of the embroidery, it needs to be piped or decorated. The piper or decoration should match the embroidery, so do the colors. According to the type of painting and the color of the picture, choose different forms of picture frame and clipping strip. Put a piece of paper on the back of the embroidery, then press the strip to make the

embroidery stick to the bottom of the picture frame. After the back of the embroidery piece is lined with a white paper, it is stretched out on the bottom plate of the picture frame with the groove edge pressing method.

The hanging picture frame needs to be mounted, it can be slightly set off. When mounting, avoid thick pulp or heavy moisture, so as not to affect the colour of the embroidery. If the embroidery into the frame has not been mounted, the bottom of the embroidery can be firmly glued on the board with glue, and then install it after each place is flat (Fig. 3-6).



Fig. 3-6

3.1.10 Storage

Hunan embroidery products must be properly collected and must not be placed in damp places to prevent the embroidery from becoming moldy and fading, and also must not be exposed to the sun for a long time. The following points should be paid attention to preserve the embroidery:

First, handle with care to prevent the glass from breaking.

Second, it should be hung in a ventilated, dry place to prevent mildew.

Third, try to avoid wind and direct sunshine.

Fourth, daily use, practical supplies should be dry cleaning. (e.g. silk scarves, shawls, handkerchiefs, ties, coverings, etc)

3.2 Process quality requirements and embroidery working hours

The technical process of Hunan embroidery is standardized and rigorous to make the embroidery products achieve perfect artistic effect. The creation of the manuscript should meet the aesthetic requirements of the times. The thickness of the embroidery and the grade of the decoration, make the the product meet the market. Pursue the quality of the craft to be flat and neat. After mounting, the product is dense, clean, short, alive, smooth and bright.

Although Hunan embroidery is a craft, it is also an art. Before engaging in the craft art of Hunan embroidery, some necessary preparations are needed. The Embroidery Manual, published in 1812 in the first year of Daoguang in the Qing Dynasty, was the first special work in the history of Chinese embroidery. It was written by Ding Pei. In this work, the craftsmanship and artistic preparation that should be paid attention to in embroidery were discussed in details and the basic criteria for judging embroidery were established.

Ding Pei, courtesy name Bushan, was a famous embroidery artist during the Jiaqing and Daoguang periods of the Qing Dynasty. There are few historical records about her life. According to books such as Luochuang wooden tablets, she was born in Yunjian or Huating, Jiangsu Province (today's Songjiang County, Shanghai) and once lived in Wuxi, Jiangsu Province. She was a learned and accomplished woman. In feudal society, as a woman, she engaged in embroidery in the spare time of

taking good care of her parents and doing housework, she engaged in embroidery and never tired of it. She loved this career and reached a very high artistic level. It is a pity that her works have not been handed down to posterity, but her immortal work "Embroidery Manual" is a precious legacy left to us.

"Embroidery Manual" the whole book is divided into six chapters such as selection of production area, selection of samples, materials, color discrimination, process, and articles, with a total of 53 sections and about 9,000 words. It elaborates on the working environment, creation design, materials, tools, colors, technological characteristics, and artistic appreciation of embroidery in a more comprehensive and systematic manner. This is the summary of Ding Pei's rich experience in artistic practice for a long time. But, she said humbly that she just stayed at home and less knowledge, she constantly summed up experience and wrote it down. After a long time, the records of such experience became a book. At first, it was just "for her own use" and dared not show it to others". Later, it was published in the world with the earnest supervision and help of seniors and friends.

First of all, Ding Pei was discontent about the status of embroidery in that time. She thought embroidery had never received attention, and there was any book about it (In the ancient time, there was no book about embroidery published.). She pointed out that those embroidered things were very useful, like decorated in big temple and clothes. It had a close relationship with people's lives. The ancients' attitude towards embroidery was wrong that those which had no manuals are of no importance. Perhaps because of this, Ding Pei was resolutely out of anger to write Embroidery Manual which is an immortal work to hand down to later generations.

Embroidery takes the needle as the pen, the plain cloth as the paper, and the velvet (thread) as the ink of vermilion and the yellow of lead. It draws from very limited materials and has a wide range of uses. Just like calligraphy and painting, it is also a superb art, and could be compared to be the calligraphy in the boudoir. In some ways, people can enjoy the fun from painting and calligraphy, while embroidery is made of accumulated silk, if one piece is missing, the color of the painting is diminished, so embroidery is more difficult than other arts. In the Qing Dynasty, it was very valuable for a woman of such an ordinary status as Ding Pei to dare to express her own opinions and make comments of embroidery's position in culture and art.

The most important characteristic of Ding Pei's artistic creation is her realistic and natural creation ideas and methods. She stresses to point out, that everything has its own principle. The embroidery sketch design and embroidery making must observe life seriously first, make the embroidery artistic image accord with the real life, namely "Investigation". Evaluation of the merits and demerits of embroidery products, the first is vivid, that is, to be true. If grass is higher than the house, trees are as soft as cotton, only pursue the beauty of the decoration, but against the real life, then it only increases its ugliness.

As an artist, Ding Pei observed life at ordinary times, and drew artistic nourishment from the beautiful scenery in nature. Ding Pei recalled that one spring when she returned home from a visit to relatives in Anhui Province by boat, she saw the sun slanting on the mountains on both sides and the colorful clouds swirling around the mountainsides. So, when she returned to Songjiang, she immediately embroidered a yarder of Yao Mountain with "faded red (light red) velvet (silk thread) mixed with

the color of teeth (light and slightly red). After embroidering, a picture as "The new green trees becomes a forest, the stream is clear and the boats lines up in order". She thought the embroidery picture was fresh and new, even the painter could not draw.

Flowers, grass and trees are the most extensive themes for embroidery. Learn embroidery must start with flowers. According to Ding Pei, embroidering flowers is the most basic skill in embroidery. It is just the same as learning begins with The Analects and writing begins with regular script. It looks easy but difficult in fact. It is necessary to carefully recognize the light and deep color of flowers on the front and back, the positive and negative sides and density of branches and leaves. The color of many plaits is from light to dark, but the color of peony is dark inside and light outside, lotus is dark outside and light inside. When embroider trees, it should not be soft and swollen, and naked. It must be strong and refined modeling. Pine, maple, fir, willow, phoenix tree, bamboo and other different trees, the shape of the leaves is also different. As for beasts, big ones like lions and elephants, small ones like cats, also have a certain shape, especially butterflies. It is a common theme. It has five colors itself. It is neither fixed color nor amorphous shape. Its head like a fly, feet like mosquitoes, some wings like cicadas. It has its own characteristics, only after careful observation can be embroidered.

It should be pointed out that Ding Pei also inherited and carried forward the simple artistic characteristics of the folk embroidery and opposed the magnificent and rich style of palace embroidery. She stressed that embroidery should advocate elegance, while those color perverse, layout upside down and grotesque embroideries were inferior. To be

honest, there is nothing more beautiful than embroidery. Embroidery should give full play to its advantages of fineness and richness as well as the lustrous beauty of silk thread and silk fabric. However, shining and sparkling embroideries are not rich, gorgeous ones may not be beautiful. The merits and demerits of embroidery works are not by any means luxuriant and multifarious. On the contrary, even a few stitches on sporadic and small pieces of work can be used and get its effect and achieve unexpected results as long as they are properly handled in art.

Ding Pei's great achievement in the theory of embroidery was that she put forward the rules of embroidery for the first time in history, namely, the seven characters of orderliness, brightness, straight, uniformity, thinness, smoothness and denseness.

Orderliness It is the requirement of clear boundaries and stitches are in order on the fabric, just like cutting by scissors without the slightest error.

Brightness For the brightness of satin and silk thread themselves, embroidery has the specialty that other art cannot reach, that is, they can express light themselves, especially in terms of flowers. Ding Pei said that only embroidery can show the expression and brilliance of flowers. In addition, the eye blisters of goldfish and the fur of cats and tigers are expressed with the help of the embroideries' brightness. However, this skill is not any painter to accomplish.

Straight Embroidery and calligraphy are the same. It also should be straight. Straight can make the embroidery upright and flat like a bowl of spring water.

Uniformity It means the thickness is uniform and the density is proportionate. This is also related to straight and brightness. If it is not

uniform, it is not straight and if it is not straight, it is not bright. Different thickness of needles and threads must not be straight, and embroidery is bound to have no luster.

Thinness Break the silk thread into very thin silk, then make the embroidery with this very thin silk. At last, the embroidery seems to decorate with color paint slightly and flat. When touch it, it feels a little higher than the satin.

Smoothness It is the principle that straight is all straight, horizontal is all horizontal. Even if there is a round bend, the stitch should follow the bend and naturally form into a piece. In this way, embroidery can have luster. If not gradually turn at the corner of the circle, and just use a thread slanting, then the whole painting must be dim and lost its brightness.

Denseness It seems to be opposite to thin, but it is complementary. And the key point is fine. Only fine thread can be thin and dense. If the silk thread is thicker, there will be a hole at the junction of each needle, not into a piece. Thousands of needles and threads together, satin is still bright, smooth, like a clear mirror.

In a word, orderliness, brightness, straight, uniformity, thinness, smoothness and denseness, these 7 words have their own characteristics and relate to each other. They reflect the rule of embroidery craft technique and requirement adequately. Only skillfully grasp and use this rule, exquisite works could be made. This basic theory initiated by Ding Pei was further developed in Shen Shou's "Xuehuan Embroidery Manual" and modern monographs on embroidery research.

The estimated work and timekeeping of Hunan embroidery carries out according to the thread thickness, the complexity painting image and size. It all depends on the experienced worker with long-term

embroidery practice experience. High-quality products can also be directly assessed on the basis of quality or price per piece (Fig. 3-7, 3-8).



Fig. 3-7 Embroidery by Master Liu Aiyun



Fig. 3-8 Embroidery with a needle in the hand

3.3 Operation method

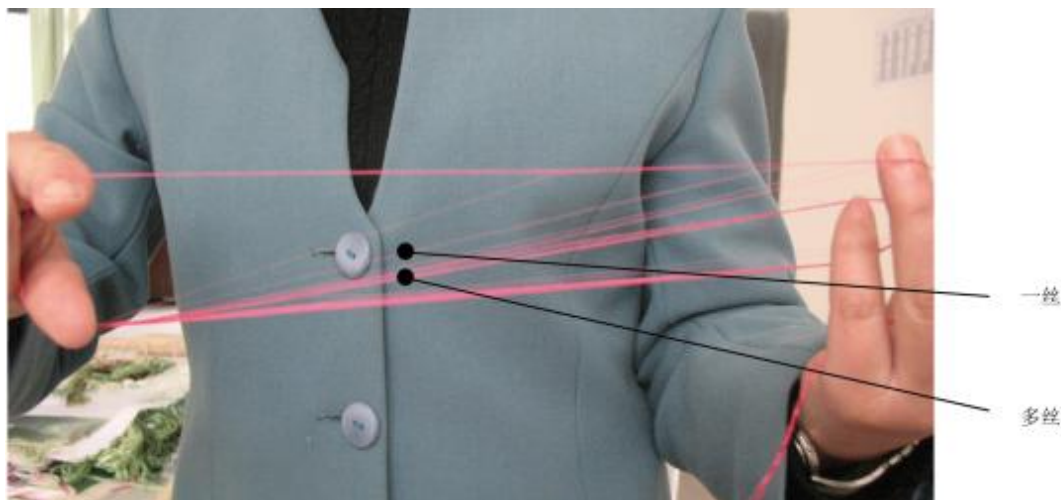
Xiangembroiders works on the embroider frame. Generally, they put their arms on the bamboo cane long the edge of the frame. Arms and body place into an angle, usually in 30 degrees or so. If the angle is too large, then arm and shoulder would be flat. It is easy to fatigue; If it is too small, then distance is too far, and bad for eyes.

Xiang embroidery workers generally only use thumb and index finger to hold a needle. The two fingers are curved like a ring. Needle movement depends on two fingers. The remaining three fingers are slightly curved without effort. People who begin to learn to embroider are easy to break the thread, because they are not used to the special use of two fingers. The tip of the embroidery needle moves down with a little slant and keep the accordance with the boundary line to keep each stitch the same, so as to avoid jagged discrepancy.

Pulling needle is also with the index finger and thumb force. The force must be in the place of $\frac{1}{3}$ of distance from needle nose, and raise the wrist upside slightly and the center of the palm rotates slightly outward. Stretch little finger to pull the thread. The upper and lower hands work together to completion consistently. Do not force too heavy or too light. Otherwise the thread is too tight or too loose. The strengthen and the speed of using needle is a very high skill. Only through continuous practice and summary do the skill may be mastered. The evenness, smoothness, tidiness and brightness of embroidery are all due to the proper use of needles.

Chapter 4 Requirements of splitting thread technical & operation points of Xiang Embroidery

It is a special skill for embroiderers to split threads in Hunan embroidery. The characteristic of modern Hunan embroidery is closely related to the invention of this skill and the increasing progress of silk splitting skill. After Hu Lianxian and Wei Shi, the later Xiang embroidery workers further improved the technique of splitting silk to be much more thinner. With the finger splitting, a thread can be split into two, four, octave, 16, etc. It is as tiny as hair. It is difficult to distinguish the difference after the silk thread split. But the texture of the embroidery, from the reflection will be particularly eye-catching. The embroidered items, whether they are landscapes, flowers and birds or figures, they all have delicate artistic conception and special artistic effect (Fig. 4-1).



多丝 multi-thread 一丝 a thread

Methods of splitting thread

First, clear and straighten the velvet thread and tie a slipknot in the middle. The left end of the thread is held tightly with the left hand and the right end is held by the right hand.

Second, loosen the body of the thread and split it in half with the little finger of the right hand.

Third, split the thread into 2 with the right thumb and index finger outside.

Repeat the steps again and again until the thread are split into 4, 8, 16. Then the thread can be as fine as hair. Skilled embroiderers split the lines very quickly, calmly and methodically. When split the thread, the embroiderers should know the number to be split and make the split thread the same thickness. After the thread is split, it is difficult to tell the difference, but when it is embroidered on the fabric, it is obvious from the reflection of the thread.

With the change of embroidery stitches, the refractive light reflected by the silk thread presents different characteristics and produces corresponding colors.

- (1) The refraction of the straight stitch is stronger than natural light;
- (2) The refraction of the transverse stitch is darker than the natural light;
- (3) The refraction of the oblique stitch is close to the natural light;
- (4) The refraction of the Youzhen stitch varies;
- (5) The refraction of the Cross stitch is well-distributed and rich performance.

Chapter 5 Methods and stitches of Xiang Embroidery

Hunan embroidery is the perfect unity of painting art and embroidery art. It is a work of art that relies on the depiction of needle and thread to express the object. The methods of embroidery and stitches are the life of Hunan embroidery. Therefore, without the skillful use of ever-changing color threads and stitches, there would be no superb art of Hunan embroidery. If you are not good at using various color threads and stitches, it is impossible to embroider excellent works. Different decorative functions of embroidery products and characteristics of the images of embroidery works have led to different requirements for embroidery. In order to properly represent the appearance and connotation of various images and meet the requirements of different fine works, various embroidery methods and stitches have emerged in the process of inheritance and development of the embroidery techniques of Hunan embroidery by generations of artisans. According to Tian Shunxin's "Hunan Embroidery", there are 14 kinds of embroideries, such as flat embroidery, weaving embroidery, twisting embroidery, web embroidery, knot embroidery, double-sided embroidery, cut and paste embroidery, fill painting embroidery, cross-stitch embroidery, woolen needlepoint tapestry, grain stitch, kesi embroidery, cross-stitch embroidery and three-dimensional embroidery. Various embroidery methods have its various stitches, a total of 73 kinds. Specific embroider method and needle method are described as follows.

5.1 Flat embroidery

5.1.1 Characteristics

Flat embroidery is an embroidery method of straight threads. It is mostly used for embroidery decoration, appreciation articles and higher daily necessities or general daily necessities. The orientation of flat embroidery threads, the rise and fall of stitches, the thickness of the threads and the simplicity of the roles are all different because of the different images.

5.1.2 Classification

(1) Straight stitch

Straight stitch is the basic stitching method of Hunan embroidery, which is mainly used to embroider the lines of landscape, characters and patterns. The method is: start from one side of the outline of the edge, end the other side of the edge of the outline. Stitches are parallel and even, , color is also simple (Fig. 5-1).

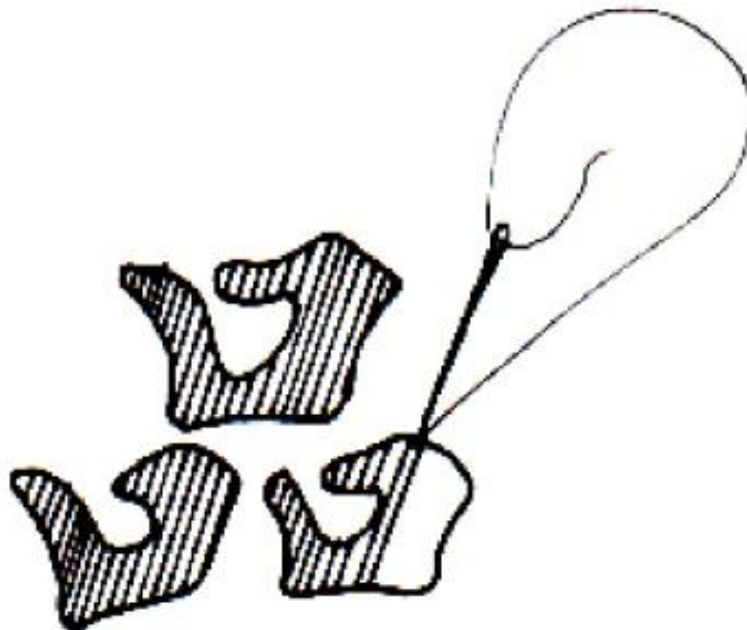


Fig. 5-1 straight needle

(2) Auxiliary stitch

Pu stitch is generally used in cooperation with other stitching methods to embroider the bottom layer of a larger pattern, and a kind of stitching that plays a foil role. The stitching line can be long, and the direction of the stitching path should be determined by the curve of the embroidery pattern, but it must be laid evenly and tightly (Fig. 5-2).

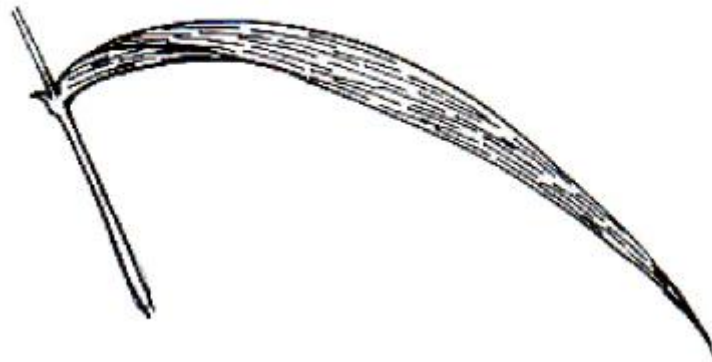


Figure 5-2 Pu stitch

(3) Curtain stitch

Also called Man stitch, it is an earlier stitch in Hunan Embroidery. It is suitable to embroider vertical or parallel parts with a large area. It is a stitch composed of vertical or parallel lines. The distance between two stitches is short and thick. As this method to embroider evenly and flatly, then it looks like a curtain. Therefore, it is called Curtain stitch. The color of the curtain stitch is gentle and dense. The surface of the embroidery is flat and neat. For the curtain stitch, first color with ink-jet, then embroider according to the change of the color. In the past, it was mostly used to

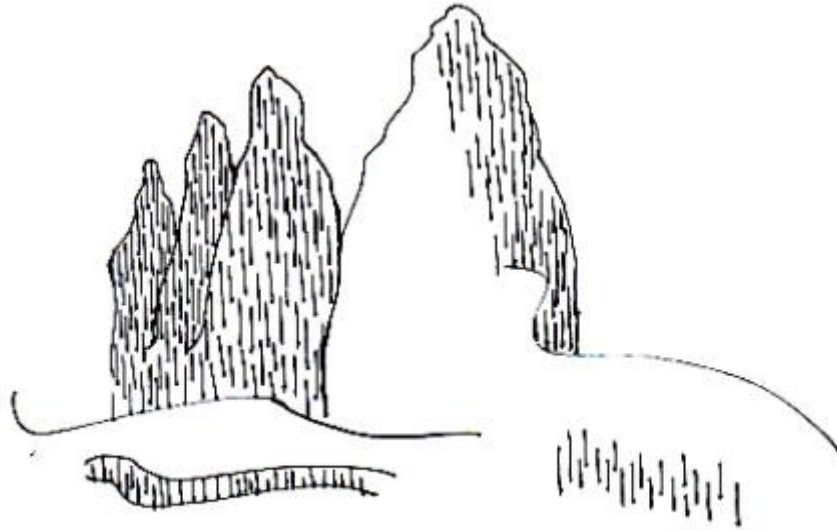
embroider pictures such as clouds, clouds, sky, water and distant mountains. Now, it is mainly used to express the style of Chinese painting. Emphasis is laid on innovation in freehand brushwork and break the pattern of straight line and parallel line. And create arbitrarily according to the change of freehand brushwork image. It can be large area or small area to stitch. In the graphic edge, it can be uneven. It either can expose the stitch or drop the stitch.

Embroidery method of curtain needle: split the embroidery thread into a thread, two silk at most in dense places. From the deep part of the color, the stitches should be arranged evenly to form straight lines (dashed lines are also OK) or parallel lines. The color of the lines should be embroidered according to the color level of the embroidery work. The deep stitches should be short and dense, while the shallow or edge stitches should be thin, but the stitches should still be short to show the gradual level.

Method of the curtain stitch: Split the embroider line into a thread, dense place at most two silk. Starting from the depth of the color, the stitches are evenly arranged to form straight lines (dotted lines are also OK) or parallel lines, and the color changes according to the color level of the embroidery. The deep stitches are short and dense, the light stitches or the edge are thin, but the stitches still need to be short to show the gradation.

Method of innovative curtain stitch: It can run according to place embroider object image turning point. The line is straight toward one direction. It will embroider according to the backing material color, dense degree, but it is unfavorable to overlap and dense place cannot show bottom. In short, the stitch distance is short, and connects into a straight

line or dotted line. The degrees of its density, intermittence, deficiency and excess is determined by the distance of the object, light and shade.



Sometimes it is embroidered according to the horizontal line of the silk, no matter the sky or the water are embroidered into horizontal or straight lines. This stitch is still used to embroider distant mountains, distant views, clouds, skies, water, etc. (Fig.5-3)

Fig. 5-3 Curtain stitch

(4) Admixture stitch

It is a main stitch method of Hunan embroidery first created by Li Yiwei, a famous Hunan embroidery artist. It is widely used in plain embroidery. This method of stitching is uneven and easy to mix the dark and light lines to achieve the effect of gradually changing the color level. It almost covers all stitching methods of Hunan embroidery.

Method of admixture stitch: Use the same color. Color gradation is from dark to light, or from light to dark. First with the lightest or deepest color of the thread to start embroidery, from the inside to the outside to

make a radial arrangement, then the second color, the third color. Each color needs to be uneven, the length of the interaction, and without traces. The next stitch is out of the middle of the last stitch. The connection line at the junction could not be too long or too short to achieve the color harmonious effect. It is characterized by flexible needling, soft color mixing and smooth color change.

This stitch is often used together with the edge stitch. Color of any objects has light and shade change, this stitch can be used to change color. This method can be cross mixing vertical mixing and oblique mixing. Admixture stitch also includes the inside stitch and outside stitch (as Fig. 5-4 (a), (b), (c)). Such as leaves, first embroider from the tip and the edge of s leaf , this is called outside admixture stitch. If first embroider from petiole or vein of a leaf, it could be called inside admixture stitch. There is no essential difference between the two stitching methods, but the stitching method must be selected according to the light exposure of the leaves in the sun. The edge color is deep with outside admixture stitch, while the edge is light with inside admixture stitch.

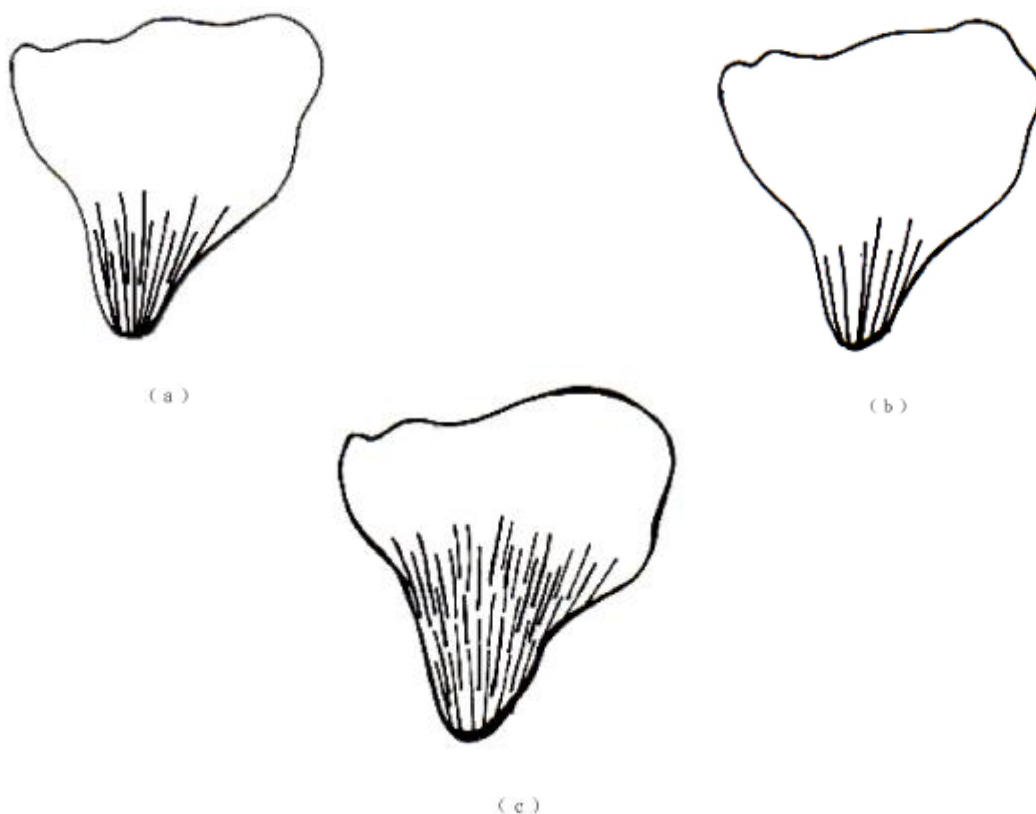


Figure 5-4 Admixture stitch

(5) The edge stitch

This is a common stitch used in plain embroidery, especially for flowers. Because it is a method of starting from the edge of the object, the outer edge of the needle is neat. There can not be any differences. The inside must be uneven in order to connect other stitches and mix other colors (as fig.5-5). The edge stitch should be thin, moderate and flat. This stitch is suitable for the edge of any image with neat outline, such as leaf, petal and landscape line.

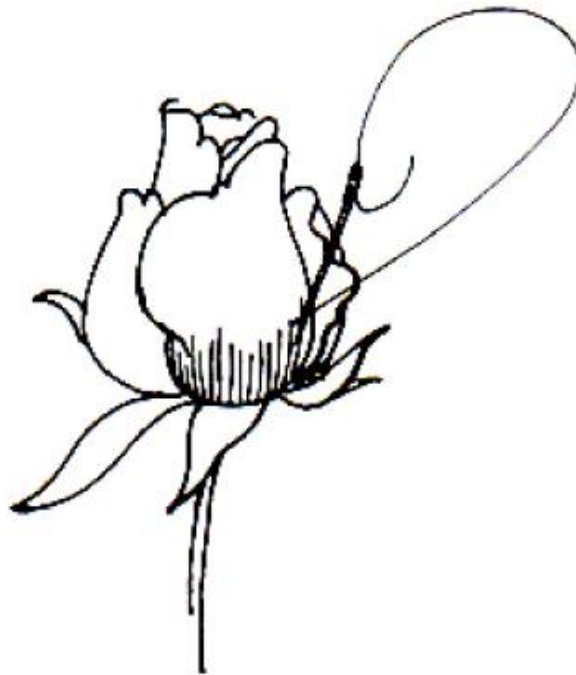


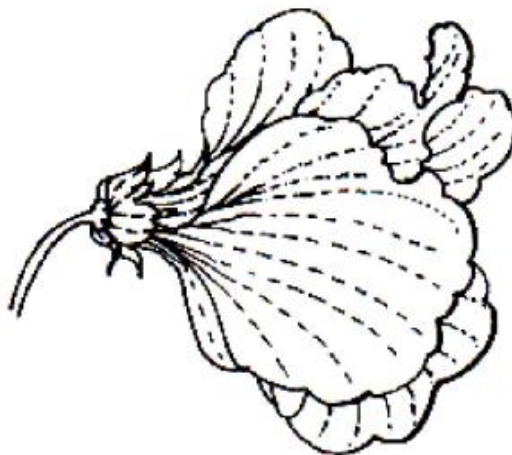
Figure 5-5 The edge stitch

(6) Splitting stitch

Splitting stitch is a kind of stitching technique which is created in the late period of embroidery and has very fine split threads. When embroidering flowers, we usually use the method of admixture stitch to show its veins, but the veins of leaves are limited. Also use the way of

admixture stitch to perform, but often after embroidery details are not delicate. It can not achieve the fine and perfect effect, especially embroidering hibiscus is very inadequate. The use of lines to show and distinguish its veins, it seems that the object is carved on the fabric after embroidery. Then use the transition color changes to show the depth of the petals, it still feels insufficient, unlike the natural veins. In order to avoid these shortcomings, the splitting stitch method starts from the petals and uses a darker color level embroidery line. The deep part of the petals is slightly thicker, then gradually becomes lighter and thinner, vividly showing the veins of the flowers' tendons.

Method of splitting stitch: first, embroider the body of the object in accordance with the requirements for the embroidery draft (generally according to the principle of admixture stitch). For example, when embroider the lotus petals, start with a dark line of a petal. The first could be thicker. According to the petal color difference gradient, embroider the venation. It is the thinner to the edge, just like making it as grow in it and show the veins. The veins need to be embroidered at once, without leaving any stitches. The petals will appear faint veins. If embroider figures and birds, the veins depend on the color changes of the object (Fig.



5-6).

Figure 5-6. Splitting stitch

(7) Flat free stitch

According to the shape of the embroidery draft and its outline direction, embroider the relationship between brightness and color by the way of admixture stitch along the outline. It is not only used to embroider the tree pole and palmate leaves, but also embroider the clothing lines and complex flowers. This method could perform the fold of the clothes and change of Yin and Yang, leaf slice twist, petals overlapping open. Therefore, it has distinct layers and strong texture.

Method of flat free stitch: First of all, according to the shape of the object location and its turn, embroider the outline with not longer than three feet. Then embroider the bottom with admixture stitch. The stitch at the corner could be short. The bottom should be dense. Then embroider layer by layer. The stitch feet should be sparse, tiny, thin. The outer edge of the outline is neat with the edge stitch and the length inside could be flexible. This method is suitable for big trees and palm-shaped leaves, etc.

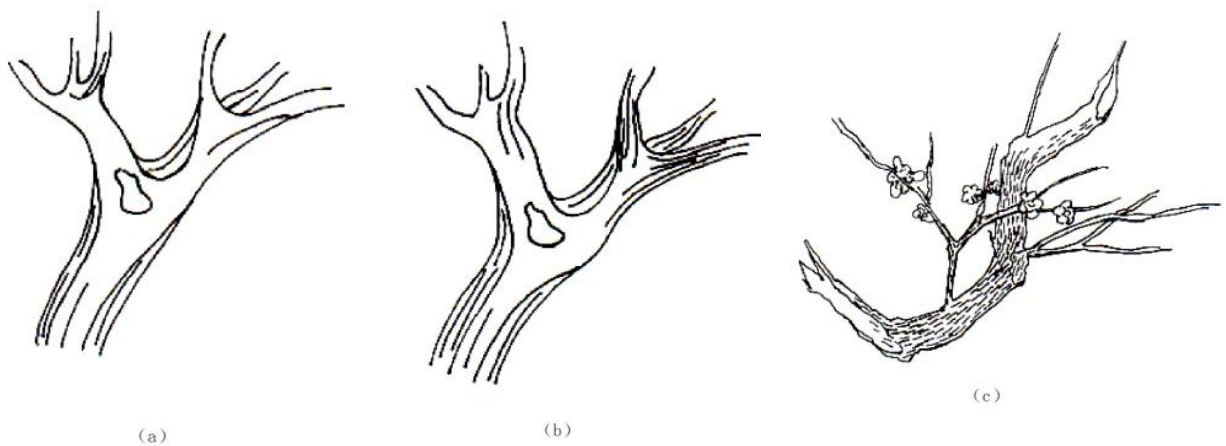


Fig. 5-7 Flat free stitch

(8) Free stitch

This stitch is mostly used to embroider animals such as tigers. When making embroideries, first according to the direction of the animal hair, sparsely embroider the bottom with thick dark threads, and then embroider with a fine light thread, or other color lines according to the stitch direction at the bottom of the embroidery. The embroidery denser and denser gradually with the admixture stitch. The stitches need not be neat and can be pressed against each other, but the stitches must follow the hair trend to embroider the texture of hair.

(9) Rotating stitch

Rotating stitch is a unique stitch to embroider animals' eyes in Hunan embroidery. The bold use of color can show the clarity of the animals' eyes and the texture of the crystal. The highlights and light spots of the eyes are expressed through the color of the embroidery threads. Using this method to embroider the eyes, the color is very rich, the change is very subtle, and the eyes are vivid. There is a dynamic spin and a wonderful artistic effect.

Method of Xuanyou stitch: Generally take the pupil as the center of the circle, and use admixture (rolling) stitch method to embroider around the center of the circle one layer at a time. The second stitch should be in the middle of the first stitch, then embroider surrounding the center of the circle layer by layer at a time. The thread must be thin, the stitch feet must be short, and the stitching eyes must be hidden from each other. (figure 5-8)

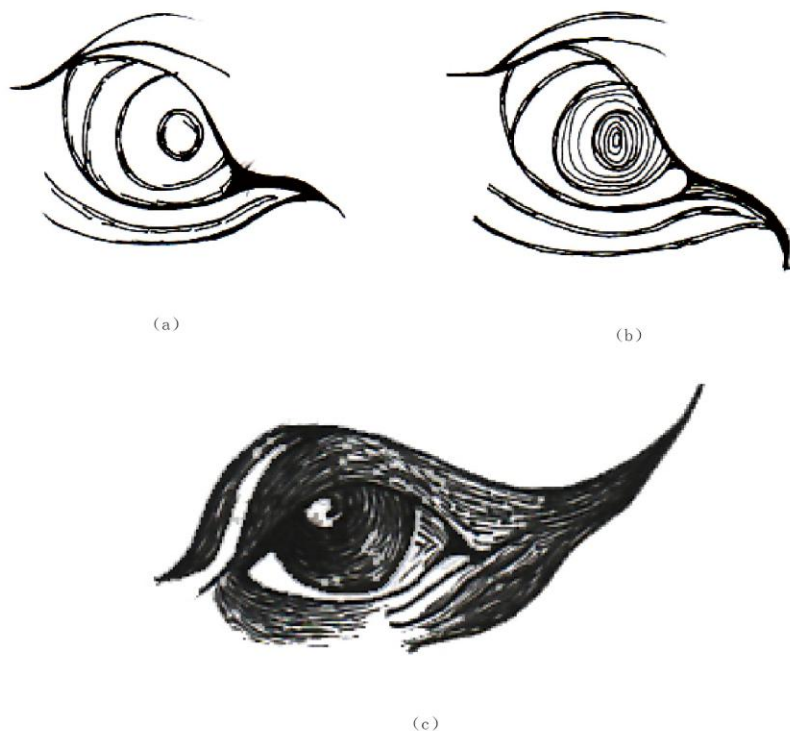


Figure 5-8. Rotating stitch

(10) Releasing stitch

A method of embroidery in which a gap is left between the petals and each leaf rib, often in combination with an admixture stitch. When folk embroidering daily necessities, they use this stitch to make silk threads of different colors to embroider quilt covers, pillowcases, door curtains and aprons. The colors change naturally and the picture is rich and colorful, bright and gorgeous. Later, Hunan embroidery artists applied it to the arts and crafts. They play its characteristics to embroider scaly wing, dragon and phoenix pater, the characteristics of bird feathers and feather levels, turning irregular into regular, leaving the sew distance with the shape of the object, making long into short. The seam spacing can be from dense to thin, from thin to dense, after embroidery it is just right.

Method of releasing stitch: Embroider along the draft or outward

each petal. According to the admixture stitch method, color is from deep to shallow, or from shallow to deep, from inside to outside, also can outside to inside. Leave a line space between petals, also commonly referred to as "waterway" by embroidery workers. The color is even, a batch of color and the edge must be neat. When embroider birds, it should be paid attention to the feather characteristic. The object could be expressed by the wool's burnish and color.

When embroider cheap daily necessities, the embroidery method is the same as the straight stitch: take the heart of the flower as the center, and embroider around the heart of the flower. The color near the center of the flower and the periphery of the flower are changed to show the beauty. In addition, a gap (waterway) should be left where the object image is connected and where each part of the object image is connected, so as to show the level of the object image (Fig. 5-9 (a), (b) and (c)).

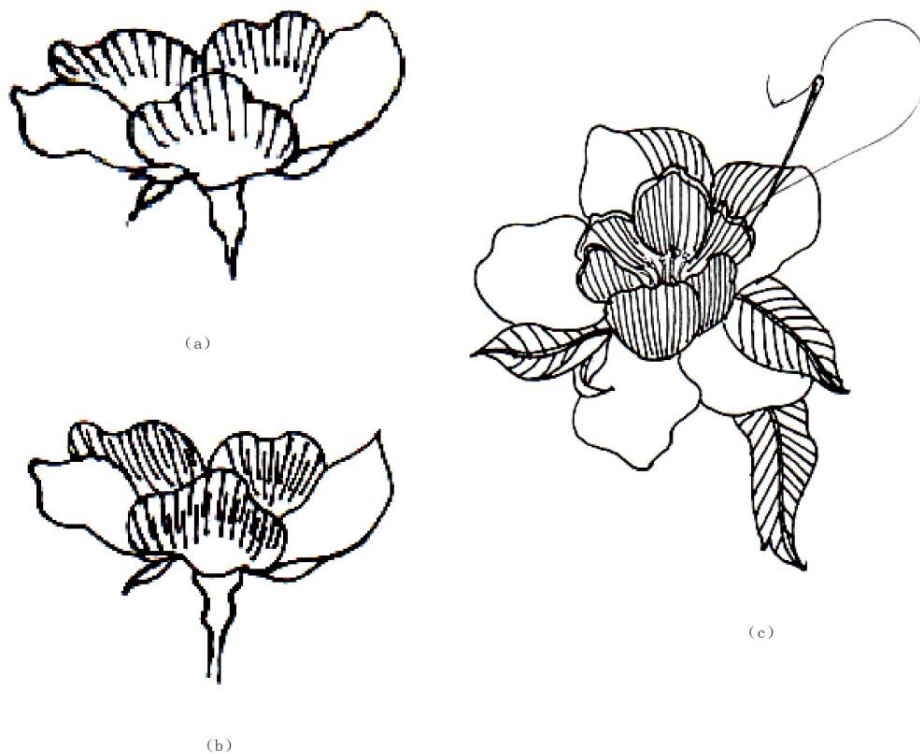


Fig. 5-9. Releasing stitch

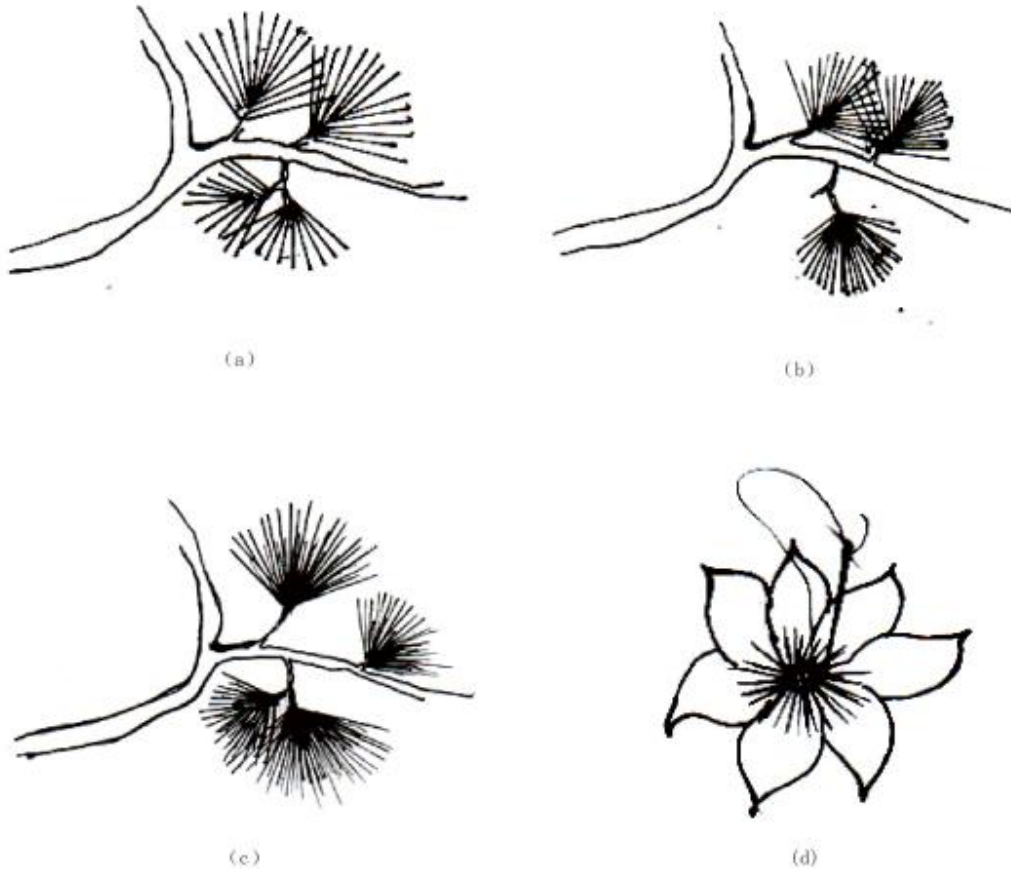
(11) Pine stitch

It is a special stitch, which is often used to represent leaves and filaments of pine trees. It is a kind of stitch developed by Hunan embroidery artists according to the growth rules and structure levels of pine trees. The start or end of the pine stitch is in the same center of the circle, and the embroidery threads are in the same circumferential line, shaped like the leaves of a pine tree. Pine stitch can show the level and texture of pine trees well and has a strong three-dimensional decorative effect. At first, it was limited to the embroider the leaves of a pine tree, and later, after summary, research and trial production, it developed to the embroidery of a hat with coarse hair texture, the rough edge of clothing and the distant scenery.

Method of pine stitch: according to the object contour, the first stitch is from the outer. Generally the embroidery can be divided into three layers, the distance between the stitch feet is great. The first layer is given priority to with long needle, flat in the centre point. The second layer starts from the half of the first layer. The last stitch goes to the same heart of the circle. Each thread of each layer is embroidered following this way, but is filled in the gap between each layer. The internal and external layers are separated into different interspersed relationships, with the effect of wind gathering and dispersing. (Fig. 5-10 (a), (b) and (c))

When embroider filaments, it is also called "Filament stitch" (Figure 5-10 (d)). Embroidery from the tip of the filament to the heart of the flower. At the start point a long stitch goes towards the center and the distance between each stitch can be slightly sparse. The empty in the middle could be filled with a short stitch, but a little blank should be left, then

embroider the color of the heart of the flower. Embroider the pistil by French knot stitch (Fig. 5-10 (d)). The length of the filament should be prominent and uneven, thin and dense should also be appropriate. This



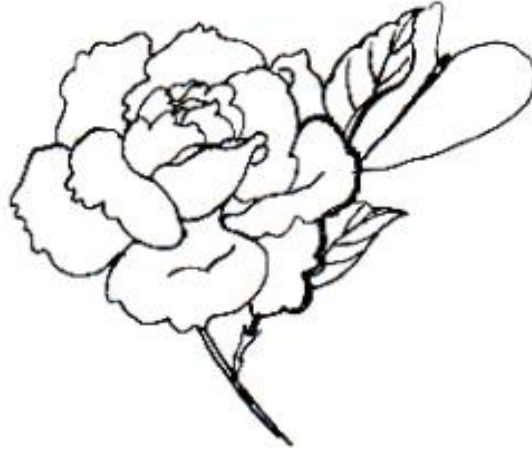
method is suitable for embroidery flower stamens, aquatic plants and gather scattered objects.

Fig. 5-10 Pine stitch

(12) Couching stitch

The couching stitch is generally used to nail gold and silver thread on the embroidery material to draw the outline of the image. In the process of embroidery, the needle rises from the reverse side of the embroidery material, crosses the gold and silver thread, and drops the needle down again (Fig. 5-11). Sometimes it is also used to embroider the

bird feet on the fold, because the bird feet are thin, the admixture stitch could not show the fold. Therefore, first embroider the claws, and then transverse nail a few needles to show the fold. The couching stitch is



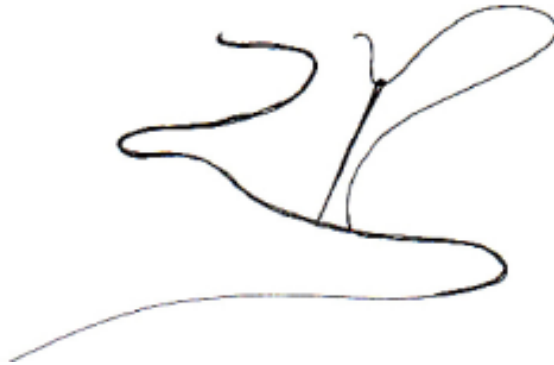
suitable for embroidering the edge of the pattern, the gilt edge of the peony and the fold of the bird's feet and the patterns on costume.

Fig. 5-11 Couching stitch

(13) Willow stitch

The willow stitch is a common stitch used in Hunan embroidery. It is developed from the pull-stitch of plain embroidery, and is also called rolling stitch, stick stitch and winding stitch. It is used for embroidering the smallest lines, water lines, leaf veins, and the outlines of net embroidery and weaving embroidery. It could start from any ends of the line, and the line slightly oblique. The second stitch starts from the middle of the first stitch and keeps oblique. Each stitch is close. The eye of the needle is hidden under the first stitch, the third stitch connects the end of the first stitch, and the fourth stitch connects the end of the second needle. Don't leave the needle traces as far as possible, and make the embroidery finished one step. The structure of the willow stitch is that the stitches are

interlaced with each other, just like the twisted rope is moderately tight



and can form a high round, firm and elastic line. On the whole, the stitches are arranged neatly, like continuous willow leaves (Fig. 5-12).

Fig. 5-12 Willow stitch

(14) Beads stitch

Start against the fabric, go out from the front of the fabric. The distance between the start and drop is very short. And then start the stitch forward (before the first stitch), back to the first stitch, and so on. The lifting and dropping stitch must be equally spaced and embroidered like a neat array of beads (Fig. 5-13). This method of stitching is often used for embroidering small flowers or single threads,

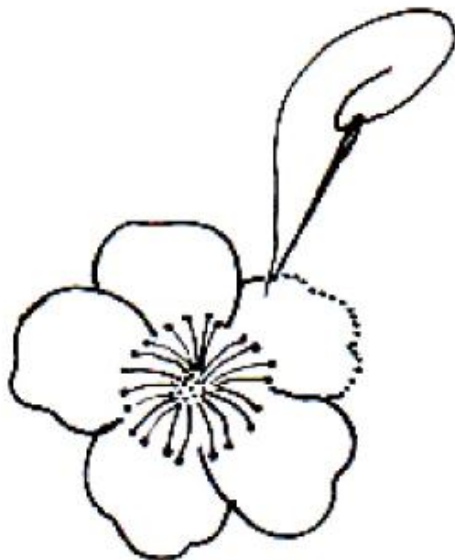


Fig. 5-13 Beads stitch

(15) Hole-punching stitch

First, make a small circle with a willow needle, then pry a small hole in the small circle with a knitting needle. Use a straight needle to stitch around the edge of the small hole, and wind the small circle embroidered with the willow stitches to form a regular small round hole (as shown in Figure 5-14). This kind of stitch is used to embroider the flower center of the pattern of floret on daily necessities.

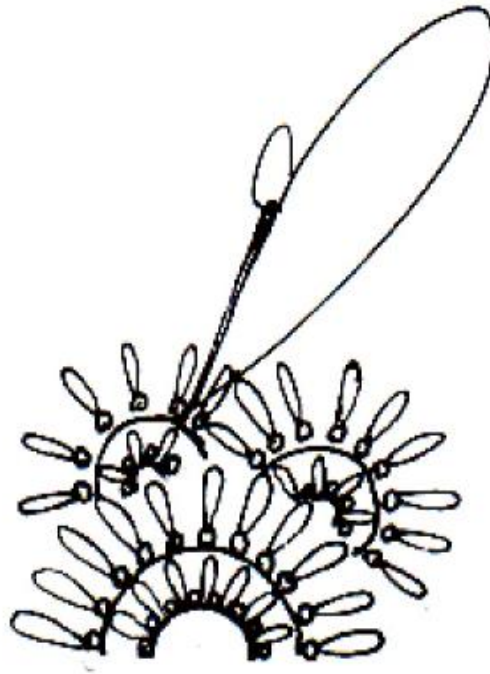


Fig. 5-14 Hole-punching stitch

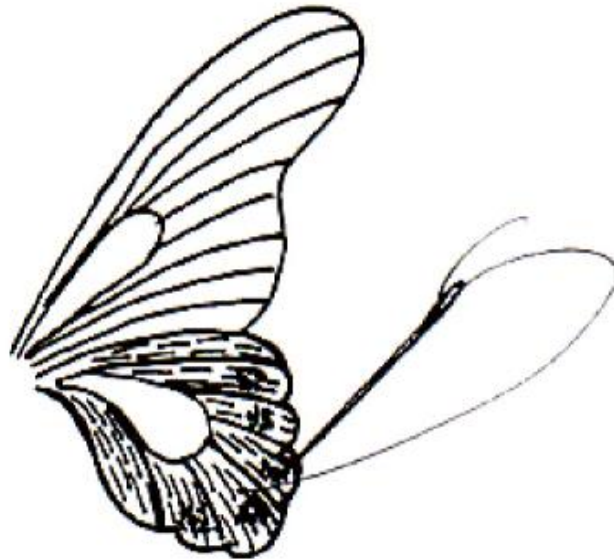
(16) Cover stitch

The cover stitch is a special stitch to show the animal feathers. It is also developed on the basis of admixture stitch, and is used to show the markings on some animals. First, the basic color of the image is embroidered with admixture stitches or other stitches, and then another layer of embroidery is added according to the color and position of the markings (Fig. 5-15). The masters of Hunan embroidery divided it into

two embroidery methods: layer - cover stitch and point - cover stitch.

The method of the layer cover stitch: first embroider the bottom layer on the image. The bottom layer should be relatively thin and the color is not necessary enough. Then embroider layer by layer on the bottom according to the color level to reveal the shade of Yin and Yang. The length of the stitch is uneven, the layers are distinct. The splitting line requires very fine and the embroidery is flat. The color of the thread is first from the bottom of the dark embroidery to the outer light. It requires fine and dense.

The method of dot cover stitch: First embroider the original color of the image, then cover it with the dot cover stitch according to the image's stripes. The color of the dot cover stitch still change according to the layers of the bottom. Thread only should be one or a half. Stitching is short and dense. The feathers with stripes, animals, etc., often use the

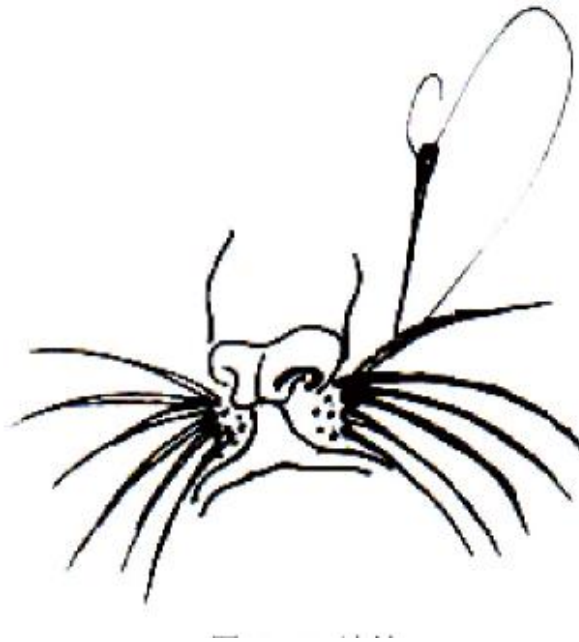


cover stitch.

Figure 5-15 Cover stitch

(17) Rolling stitch

It is used to embroider the reverse vein, beards of tigers, leopards and other beasts and arrow hair. First use other embroidery methods to embroider the opposite leaf or beast. Lay a bottom well. It is unnecessary to leave a space for vein and beards of tigers and leopards. Then stitch from petiole or beards of tigers, leopards' root, gradually embroider to the tip. The second stitch must be in the middle of the first two stitches. The thread should pass through the middle of the first stitch, and cover



the eye of the first stitch to form a continuous and realistic long thread, protruded in the mesophyll, tigers and leopards (Fig. 5-16).

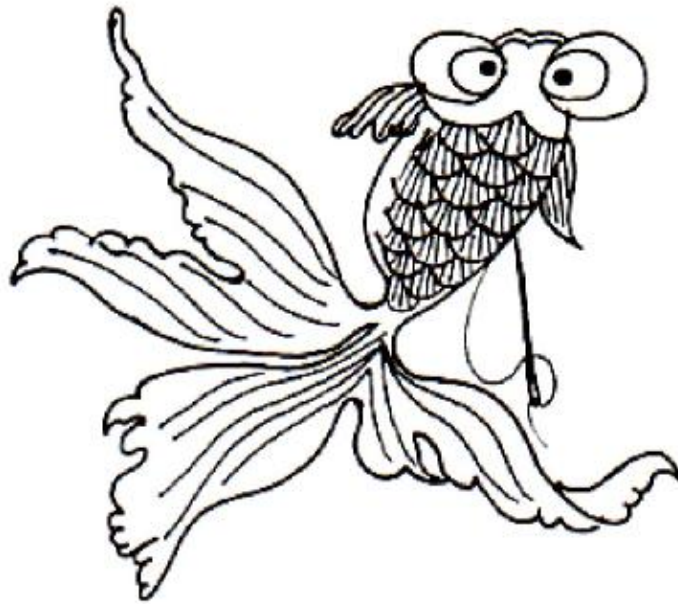
Fig. 5-16 Rolling stitch

(18) Hidden stitch

It is used for embroidering the frontage veins. When using other embroider methods to embroider leaves, the space for vein should be stayed. Then stitch from the petiole. Use the willow stitches to embroider toward the tip, then rolling stitch. The needle work should be short. The thread should be plain and close. The thread joints could not show the needle work. After embroidery, veins are hidden in the mesophyll..

(19) Engraving scalestitch

First, embroider the bottom layer with long and straight stitches. Then, according to the shape of the scales, outline the contours and boundaries of the scales with couching stitches or willow stitches. Then, a layer of edge stitch is embroidered along the couching stitches or willow stitches with a darker or lighter thread compared to the bottom layer (Fig. 5-17). This stitch is suitable for embroidering the scales of dragons, fish and birds, and is called the simple scale carving method. However, if higher artistic effect is required, the admixture scaling method must be



used. It is a method of the edge stitch and the admixture stitch together.

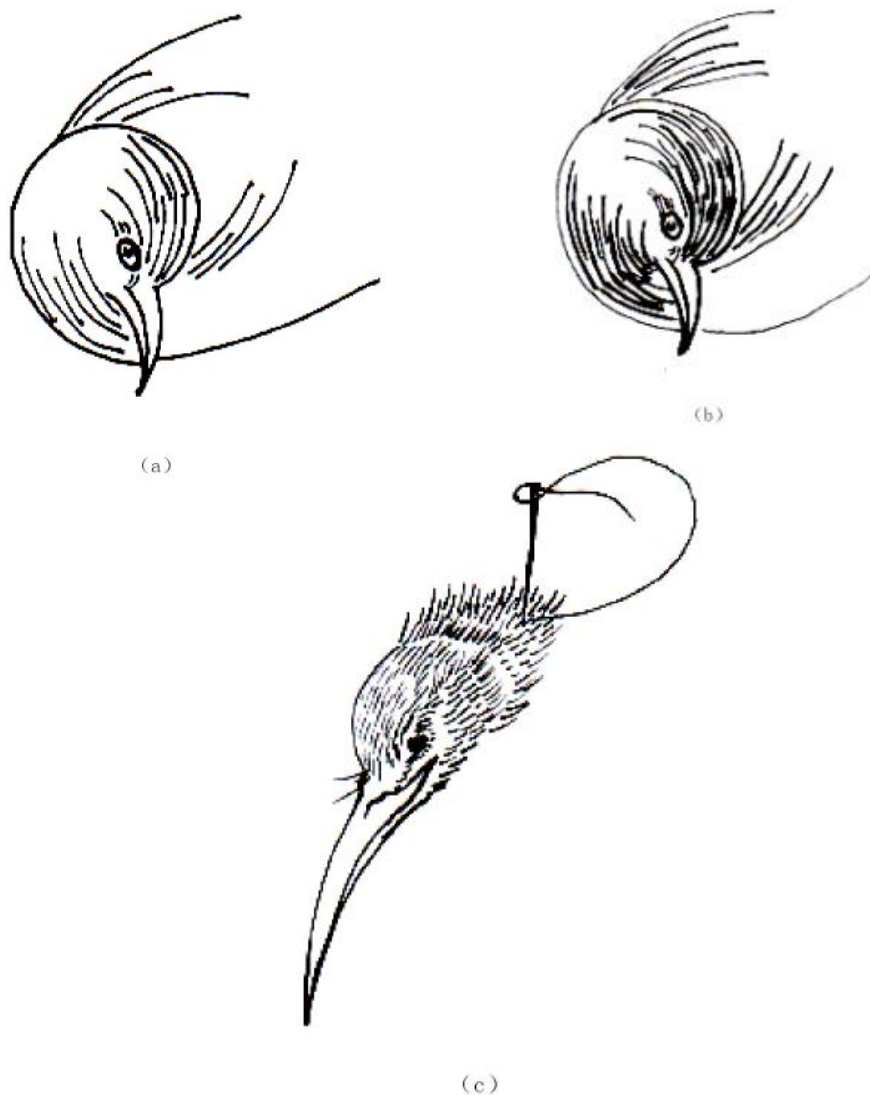
Fig. 5 -17 Engraving scalestitch

(20) Hair stitch

The hair stitch is one of the main stitches used to embroider birds and animals in Hunan embroidery. It is also developed on the basis of admixture stitches, and has the characteristics of uneven and highly flexible changes.

The method of the hair stitch: Start from the head, then gradually

embroider toward the end according to the hair trend. The stitch must follow the hair trend to embroider and there is no certain regularity for the stitch direction. Lines may be slightly crossed. The hole of the first stitch should be hidden under the previous line. The end stitch is not



hidden. After embroidery, it presents uneven, vivid and realistic fluff state, with a distinct sense of hair. (Fig. 5-18 (a), (b) and (c))

Figure 5-18 Hair stitch

(21) Hair trimming stitch

Hair trimming stitch is a unique stitch that branches from the hair

stitch. Because where there are two colors hair animals and multi-color hair of the birds, the growth of their hair is covered from top to down. By that analogy, the hair to be embroidered should cover another one. This method could make the color connection soft and texture. It is suitable to embroider the hair of the head of pigeons, magpies and the place where the two colors connected for other birds and pandas.

The method of hair trimming stitch: Adopt the method of hair stitch to embroider the body of the animal, and the edge stitch to embroider the connection of the two colors. The finest thread is neither complete nor disordered. The uneven length is covered on another color to show that the tiny hair is embroidered over another one. The place where the two colors of embroidered birds are connected is based on the edge stitches, and the needles are protruding with the thinnest thread, which is neither complete nor disordered. After embroidery, one layer of fine hair can be seen on top of the other (Figure 5-19).



Fig. 5-19 Hair trimming needles

(22) Wringing stitch

This is a kind of stitch developed from Hunan embroidery in material reform. This stitch is a stitch with two different pigments or two different pigments of the same color level of the thread slightly twisted and then embroidery. It is used to embroider tigers and cats to show the hard texture of hair and the change of color and shade. The thread should be thick. When embroider hemp colored birds, magnolia flower pedicles, the beards of butterflies, etc., the thread should be fine. It can embroider two colors at a time, to show the characteristics of their colors.

(23) Fluffy stitch

Fluffy stitch is a peculiar stitch of Xiang embroidery, which is a later stitch based on the admixture stitch. This is very different from the familiar inspection standards (ie needling) that is measured by "flat, neat, light, and bright." Master Liu Aiyun said that it was unique because thick thread made the bottom, fine thread mixed colors, combined the thickness and thin of the thread, stitching layer by layer in a dense manner, and needle work was very regular and flexible. According to the characteristics of animal hair, Fluffy stitch can make the hair tiger fluffy and texture. It changes all kinds of stitches on the base of admixture stitch. It makes the line open. The opened point is with thick and sparse, while another point is thin and tiny and hide the stitch moldings. This hair embroidered by this method looks like real hair, one point is in the the body of the animal, and another point is fluffy. It is of texture and loomed markings, vivid and natural. This method is also unique to display the luster and color: thick, light, coarse, thin. Embroidery bottom boldly, then layer upon layer, gradually to be unified. There are inside and outside, layers, convergence and dispersion, unity in the change, change in the

unity. The overlapping color lines transit. The splitting lines keep the principle that the rough lines expose rough, the delicate shows refinement. Use color boldly from the dark then transform chroma layer by layer. Embroider from thick to a trace of two silk. In order to achieve the sense of texture, it can also start from the back. First with long needle and long line to the end with short needle and short line, until to the 1 mm needle distance. Head stitching should be short, and the body should be a bit longer. The cross embroidery of every layer should put aside has needle tip, so that it can overlap. Put aside gap for hair stitch to make it more thickness and stereo feeling.

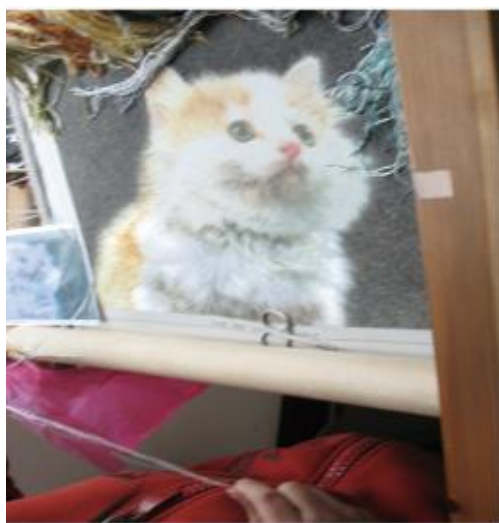
The method of fluffy stitch: When transporting the needle, one end is opened, and the line is thick and sparsely arranged. The other end is a thinner line, the arrangement of fine, so that the stitch path radially opens. Embroider ground floor with all sorts of color, add it again layer by layer. The bottom color of the last layer should be left out and then insert the stitches in the space. The crossed place makes it raised and the levels are abundant, colour depth change naturally. For example, this fluffy stitch method is mainly used for the yellow parts of the tiger that account for more than 70% of the tiger embroidery. The embroidery stitches of light and white hairs on other areas such as the underjaw, stomach and chest must harmonize with fluffy stitches and differentiate them nicely to show different textures. In order to keep the uniqueness of Hunan embroidery, fluffy stitches hasn't been spread to other countries.

After the 1980s, the successors of fluffy stitches, Zhou Jinxiu and Liu Aiyun trained a group of apprentices and innovated this stitch method. They put it into the embroideries of cats, dogs, leopards, antelopes and other animals and big winged birds, which greatly improved the artistic

effect of embroidery (Fig. 5-20 (a), (b) and (c)).



(a)



(b)



(c)

Figure 5-20 punk pins

(24) Mixedstitch

When embroidering birds with complex fur colors, the admixture stitch and hair stitch can not well represent the layers and shades of feathers, nor can it embroider the complex and colorful changes of feathers. Mixed stitch is a stitch to embroider extremely complex color. In the sun, the color is extremely brilliant and infinite change.

The method of mixed stitch: First, use the admixture stitch to embroider the thin background color, then to be dense step by step. According to the grain of the object, colour, stratify naturally from thin to dense. Split the lines of all sorts of different pigment into extremely thin,

then embroider it layer by layer. This stitch is often used to embroider the feathers of birds such as peacocks, ducks and pigeons.

(25) Evacuation stitch

The evacuation stitch is to embroider with a layer of loose hair in the already embroidered body of birds and animals. It is the finest silk thread to embroider a layer of loose hair sparsely and ragged according to the situation of the hair (Fig. 5-21). It is required to stitch flexible and smooth at the turning and not to hide the stitch.



Fig. 5-21. Evacuate stitch

(26) Traction stitch

It is used for embroidering hair, whiskers, long hair of lion's head, etc. According to the texture of hair, the thread is pulled down and rotated by rolling stitch method layer by layer at a time (sometimes rotate the hair of embroidered ladies), that is, the shape of whiskers (Fig. 5-22). When embroidering, the distance between the rising and falling stitch is short, covering each other with the eye of the needle, and the color can only change with the law of texture connecting and spinning.



Figure 5-22 Traction stitch

(27) Threaded stitch

This is a unique stitch of Hunan embroidery. It is a late stitch based on the combination of the features of admixture stitch, eye-swirling stitch and willow stitch, with strong decorative, thick and firm features. This stitch is used for stitching grapes, seashells, etc. The embroidery method is basically similar to the spinning stitch.

The method of the threaded stitch: First, choose an appropriate place as the center of a circle, then embroider a threaded shape around the center with willow stitch. The color could be first deep then light to show the image of the Yin and Yang

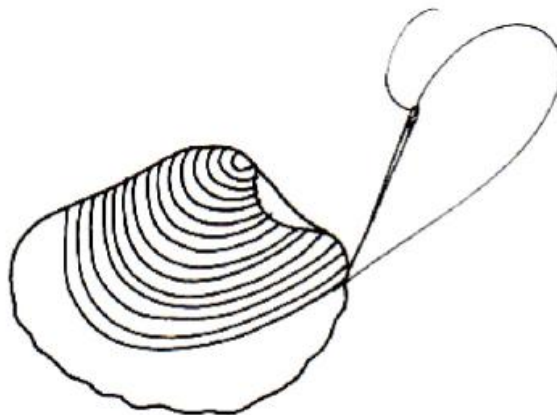


Figure 5-23. Threaded stitch

(28) Rotary stitch

The rotary stitch is another type of flat free stitch. It is applicable to embroider the place where animals' hair is rotary, such as leg, upper arm, head hair. Embroidery is from the vortex, according to the hair trend, first embroider scatteredly to diffuse outwards and arrange the structure, and then gradually embroider densely to show the state of rotation. (Fig.



5-24)

Fig. 5-24 Rotary stitch

(29) Crochet stitch

This kind of stitch with thick lines. The distance between starting and dropping is very short and equal. The starting stitch depends on the law of the image. Each needle is connected so that the front line and the back line connect and maintain even. After embroidering, the stitches of each parallel line are interlaced with each other to form a granular pattern in the form of plum blossoms (Fig.5-25). This stitch is used for embroidering the comb of a chicken or cockscomb.



Fig.5-25 Crochet stitch

(30) Clamping stitch

It is used to embroider the trunk of fir trees with straight shape and straight crack. The method is to use the thick line first along the trunk to pull a good bottom straight, then use the line that is slightly finer and darker than a straight line, nail a few straight lines crosswise. According to the length of the trunk, the straight line is pulled to the end. It should be close, level off, not exposed embroidery bottom; Two or more horizontal lines should be clipped at a time. The upper and lower stitches should be separated by a proper distance. The left and right stitches should hook on the same straight line and stagger in the shape of plum blossoms. The line close to the edge should be a little sloping (If the tree is above the eye level, then the outside is stagger downward ; if the tree is below eye level, the outside is sloping upward) to show the round shape of the trunk (Fig. 5-26).Afterembroidery, it can show the straight crack of roughsurface of the trunk, and the blackspots on the old trunk of the fir tree after falling off the stains.Although the pattern is not mixed with color, it can also show the three-dimensional sense of the tree.



Fig. 5-26 Clamp stitch

(31) Parallel stitch

This stitch is used to make the flat tile roof of the house in landscape painting, which can realistically show the flat tile layer by layer, one by one and very regular and smooth.

Parallel stitch is to use the thicker line along the roof situation and embroider the bottom obliquely, and one stitch to the end. The line should be parallel, close, flat and do not show embroidery bottom; Then use a thinner line of four colors darker than the diagonal line, and hold the diagonal line horizontally along the shape of the house. The length is also one stitch to end, and each two horizontal lines should keep a proper distance and be parallel to each other. Finally, with the same thread as the horizontal line, make a stitch on the horizontal line at an appropriate distance along the oblique direction (the distance between the two stitches should be smaller than the distance between the two horizontal lines, so as to show the rectangle of the flat tile), and hold the horizontal line in place. The stitching of the up and down threads should be staggered in the shape of a plum blossom (Fig. 5-27). The thickness of the line and the

size of the distance between the pins should be determined according to the size of the picture.

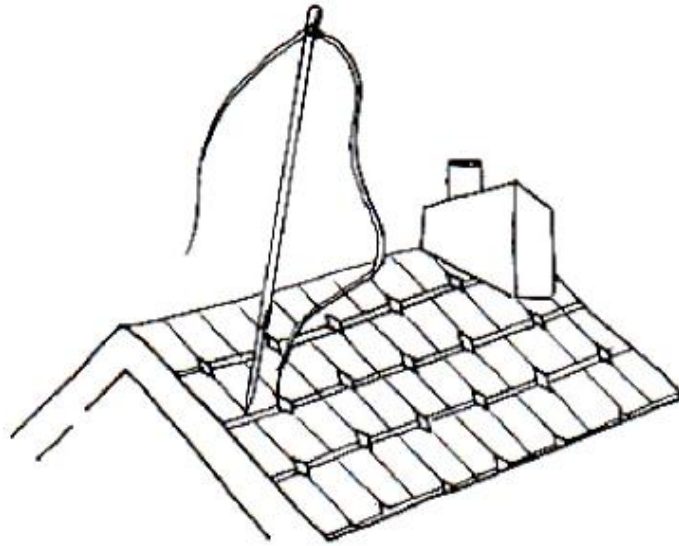


Fig. 5-27 Parallel stitch

(32) Head-hidden stitch

The effect is better to use the head-hidden stitch to embroider the huts, haystacks and other objects in landscape painting. Take embroidering the hut as an example, the method of head-hidden stitch is as follows:

Step 1: First use the tight line at the lower edge of the roof as the horizontal long needle (a stitch to the end) to make the edge of the house. No matter what the color is. Then start with this lateral joint line as the starting point, embroider up with a dark line which is as thick and tight as the first line. The line stitching should be neat. The down edge should be neat, too. The length upside should vary and not show the base.

Step 2: Above the dark line, using a light and fine line (half thick of the dark lines, make it tight) to admix a layer. The stitch length can vary and do not show the base. After embroider the full and make it the first

edge, then the same way cross with a long needle to cover the tail of the lighter thread down. This is done to make the first row. Then start with the light line to embroider upward as the first row until the whole roof.

Step 3: According to the above method to make the roof, with the two darker thin line than the first layer (the thickness with the second light line, but not tight), sparse scattered to do a short needle. The needle should be thin, the length can be different, the arrangement is not too regular (as shown in Fig. 5-28). When the whole roof is embroidered, it doesn't fall stitches, but could faintly show the wheeling pattern of the thatched grass on top of each other. It looks both regular and fluffy; The grass is alternately dark and light in color, as if the upper part of it has been exposed to the sun and rain and its color has faded, and the lower part of it has been covered

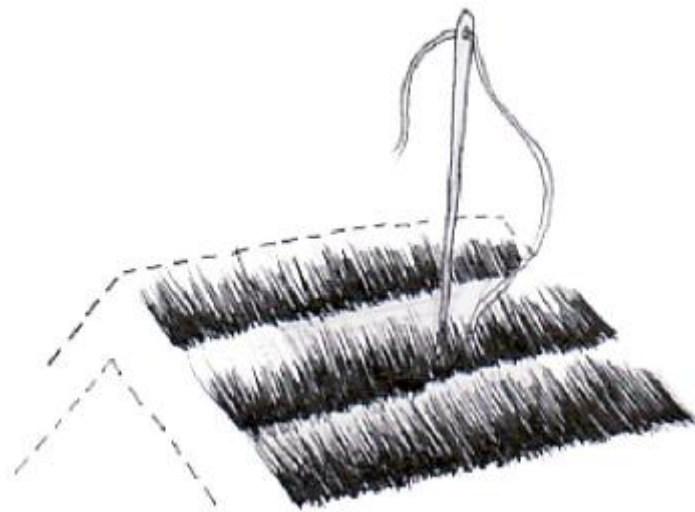


Fig. 5-28 Head-hidden stitch

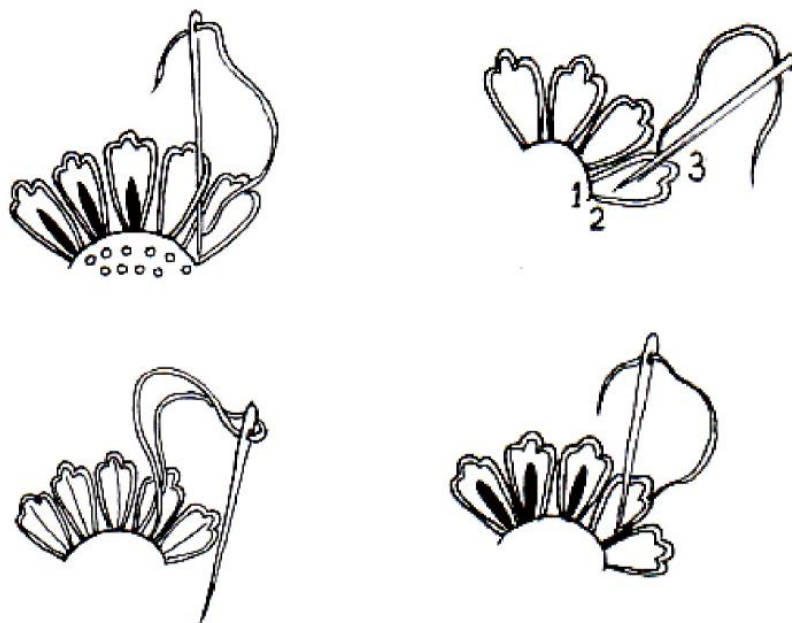
(33) Shuttle stitch

This stitch is made in the shape of weaving shuttle, suitable for making small petals and feathers of birds. There are two kinds.

The first kind: with thick dark double line, start from the center of

the flower, petal tip drop needle to do a long needle; Then use another kind of light line, start from the double line and fall about three quarters in front of the needle, set in the middle of the double line, that is, a small petal of light and dark contrast.

The second kind: this kind of embroidery method is a little similar to the triangular mesh stitch in the net embroidery, as shown in Fig.5-29. Start from the below. Stitch with a dark thread, pierceout at 1 and penetrate in at 2. According to the length of the petals, the line stays on the material surface, and then back at 3 to tighten the line to form A shape; Then use another light-colored thread to cover the empty space in the A-shape to form a petal (see Fig. 5-29 for both embroidery methods). The empty of brunet line A does not leave too big, with line of 1, 2 needles light color can do full not reveal bottom advisable. Use this stitch to embroider very small petals and bird feathers without admixture stitch and blending color can receive the effect of mixing color. Outside with dark, inside with light color; Or outside with light color, inside with dark color, can make the small petals, small pieces of



depth foil very bright and beautiful.

Fig. 5-29 Shuttle stitch

5.2 Twist Embroidery

Twist embroidery is a simple embroidery method with simple color. This embroidery method can be based on the painted pattern or according to your own ideas, but don't stretch it.

5.2.1 Characteristics

To form a pattern by twisting threads with each other. This embroidery method is suitable for headscarves, scarves, handkerchiefs, and clothes.

5.2.2 Classification

(1) Chain Stitch

As shown in Fig. 5-30, the thread goes out from 1 and wound once, then pierces in 1, and then goes out from 2. The needle passes through the coil wound for the first time, and the needle drawing lead becomes a loop. In this way, chain embroidery, ring-by-ring, is in the shape of a chain. The size of the ring is determined by the thickness of the line. This stitch is suitable for contour lines or other patterns.

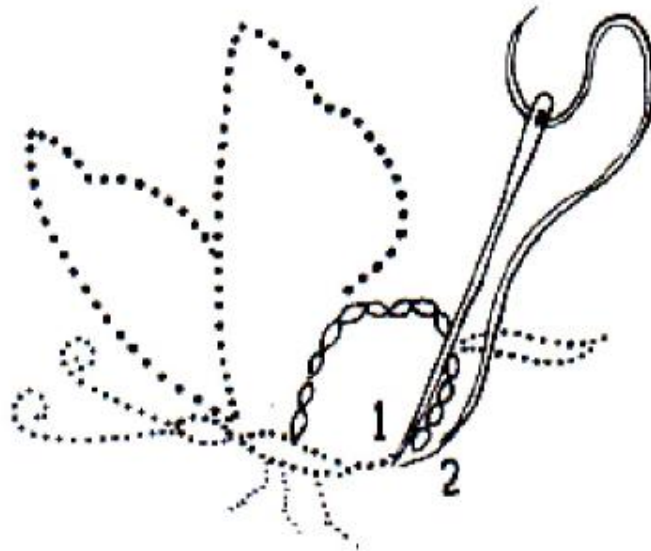


Fig. 5-30 Chain Stitch

(2) Sparrow Stitch

Embroidery as shown in Fig. 5-31, the thread is pierced from 1, wound in a small circle, pierced from 2. Then the needle tip floats up from 3, falls from 4, up again from 5. Draw the needle, crosses the small circle, and pierces from 5 to nail the small circle. Its pattern is similar to sparrow eyes, which can be used for pattern lace or floret.



Fig. 5-31 Sparrow Stitch

(3) Rope stitch

As shown in Fig. 5-32, the thread is pierced from 1, wound around a small circle, then pierced in at 2, and out from 3, and leads thread passes through the small circle to tighten the thread, which is the first section of the rope. The third place of the first rope is the first place of the second rope, and then embroider the second and third sections according to the upper method... The stitches should be short before they can be connected one after another to form a rope shape. Used for pattern lace, lines, branches, etc.



Fig. 5-32 Rope stitch

(4) Ring stitch

Penetrate from 1, wound a circle, then pierced in at 1, and then penetrated from 2. The needle passes through the coil wound for the first time, and the needle leads form a ring. Then pierce in at 2, pin this ring, and then embroider to form small flowers or leaf according to the method (as shown in Figure 5-33). The thread used in this stitch should be thick, which is suitable for small flowers on clothes, handkerchiefs, and headscarves.

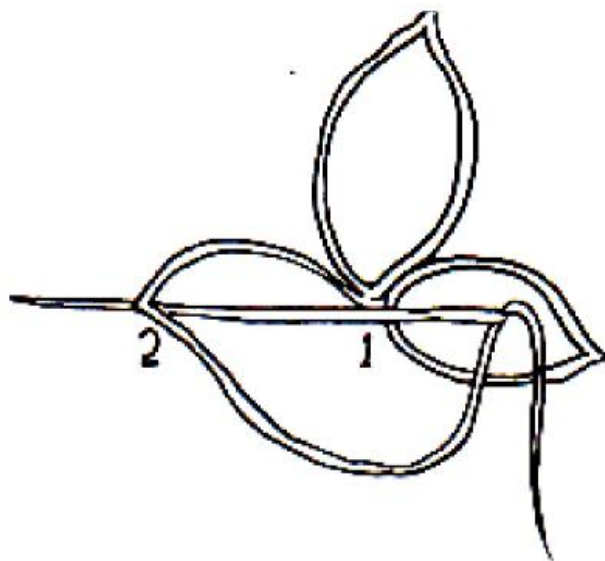


Fig. 5-33 Ring stitch

(5) Ferrule Stitch

It is a stitch method in which several circles are linked together to form a pattern. When embroidering, it pierces out at 1, circled around, still pierces in at 1, then out at 2, crosses the first small circle, still pierces out at 2, pegs the first small circle, and then embroider the second circle according ... Each small circle should be trapped with each other to keep each circle round and not deformed, so as to form beautiful flowers (as shown in Figure 5-34). This embroidery method should use coarse wool threads for flowers as decorative patterns.

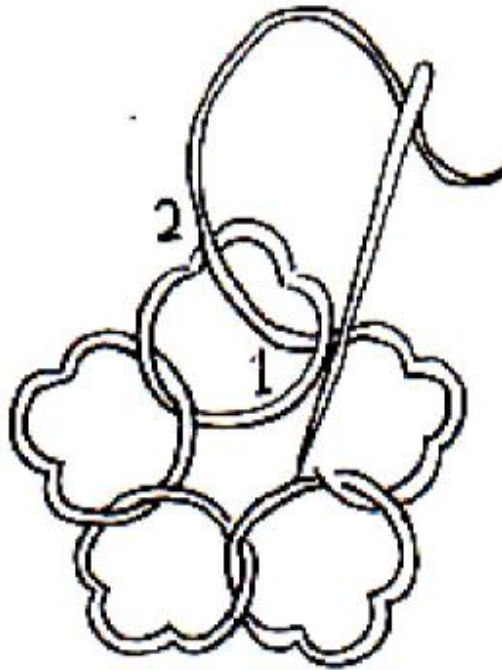


Fig.5-34 Ferrule Stitch

(6) Buttonhole stitch

That is, the method of buttonhole stitch. According to this principle, various patterns or lace can be formed (as shown in Fig. 5-35).

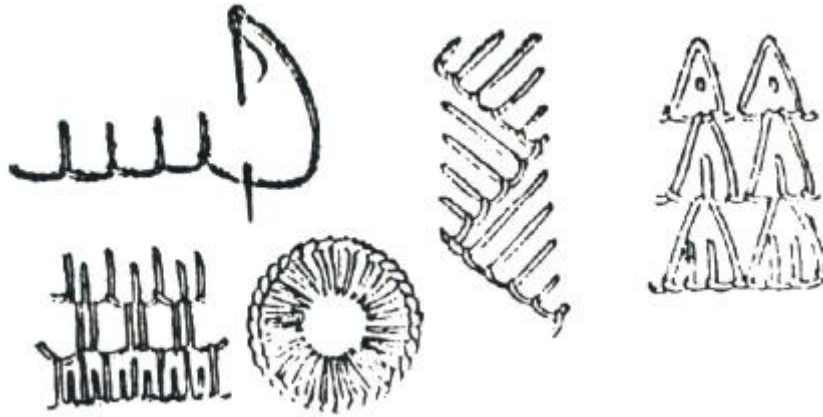


Fig. 5-35 Buttonhole stitch

(7) Rhombic chain stitch

As shown in Figure 5-36, the thread goes out from 1, and in at 2, out again at 3, then hooks the first thread, and then goes in at 4 to form a "Y" shape. In this way, continuous embroidery can form polygonal shapes such as five-pointed stars and hexagonal stars and can also form ears of wheat or other shapes. Suitable for embroidering decorative patterns.

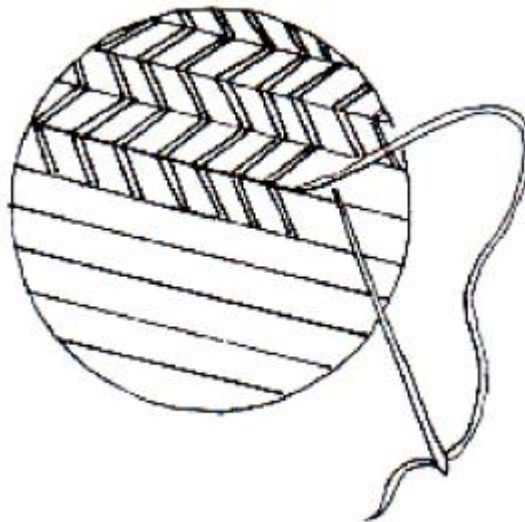


Fig. 5-36 Rhombic chain stitch

(8) Trapezoidal chain stitch

As shown in Fig. 5-37, the thread gets out at 1, get in at 2 after a

circle, then out at 3, and in at 4 through the first circle after forming a circle, to form a trapezoid continuously. It is not only used to embroider the edges of patterns, but also to embroider pictographic corn and



pomegranate.

Fig. 5-37 Trapezoidal chain stitch

5.3 Knot embroidery

Knot embroidery is an embroidery method that forms granules or circles with various color threads according to the shape, characteristics, and colors of objects, and forms a whole pattern or local pattern.

5.3. 1 Characteristics

It can be used alone or with other embroidery methods to strengthen the decorative artistic effect of embroidery with an applicable scope the same as weaving embroidery, net embroidery, and twist embroidery.

5.3. 2 Classification

(1) Circular stitch

This is a stitch that uses thread to form a small circle through a

simple knot. The size of circle depends on the needs of objects. When embroidering, the stitch starts from the reverse side of the embroidery material, and the lead wire is wound around the right side of the embroidery material in a small circle. Then pass through the right end of the circle and narrow it to the required degree. Then prick the stitch in the hair needle eye and draw the thread. This stitch is often used to embroider



sheep wool (as shown in Fig. 5-38).

Fig. 5-38 Circular stitch

(2) French knots stitch

It was discovered in the late Western Han Dynasty and developed from rope stitch. Later, special knots stitch appeared, which are used to express the granular state with characteristics of outstanding decoration, firmness, fullness, and strong three-dimensional sense.

Embroidery method: When embroidering, the stitch get out from the reverse side, hold the tail end of the embroidery thread with your left hand and circle it around the needle tip for two or three circles (if the particles are big, add several circles), and then drop the stitch at the starting point. Tighten the thread with your left hand, draw stitch on the reverse side of embroidery with your right hand, and get granules (as

shown in Fig. 5-39). You can also embroider a needle from the bottom and form a circle on the needle with embroidery thread. Puncture at a place 1 mm away from the stitch, that is, a ring seed appears. Then embroider it accordingly. Generally, it is embroidered inward from the outer edge, or it can be embroidered outward from the center point first. Knot and knot should be arranged evenly. The size of each knot depends on the thickness of embroidery thread, and the color can also be mixed or changed in depth, so that after embroidery, the color is soft. This method



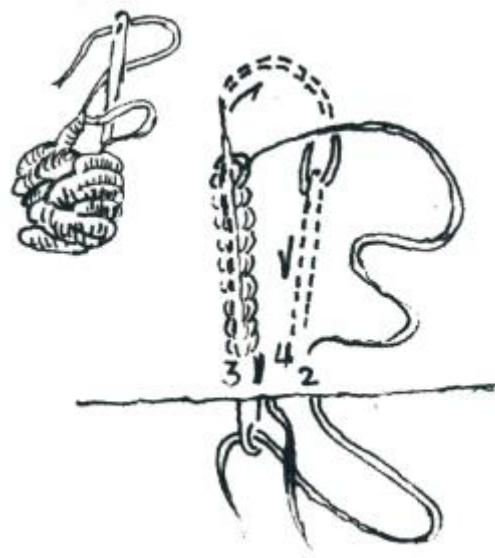
is usually used to embroider stamens or landscape painting.

Fig.5-39 French knots stitch

(3) Pull stitch

As shown in Fig. 5-40, the stitch starts from below, pierces out at 1, and in at 2, and the thread is left on the material surface. Then, half needles are pierced at 3 outer edges 2 ~ 3 filaments away from 1. After reaching the required length, pull the stitch tightly. Then pierce the tightening thread at 4, 2 ~ 3 threads away from 2 to complete a stitch, and the pulled coil is slightly bent along the thread and exposed on the

embroidery surface. This kind of stitch should use thick thread and big stitch, and the length of the stitch should be slightly longer than the pattern on the drawing, and it will bend and protrude the picture after being tightened. Embroidering the fruit balls of Chinese fir, pine and other trees with this stitch method, one stitch after another. Press each other to form a three-dimensional fruit ball with rough surface, scales, rich scales and slightly open, and the image is realistic. If the ball is larger,



each scale should show depth, and other threads can be used to mix colors.

Fig. 5-40 Pull stitch

(4) Roller stitch

Embroidery is like French knots stitch, except that its shape is rectangular. Therefore, when winding the needle with thread, it should be wound several times more. And at the same time, the drop French knots stitch should be slightly far away from the place where the stitch starts. This stitch is mostly for small flowers or other patterns (as shown in Fig.5-41).

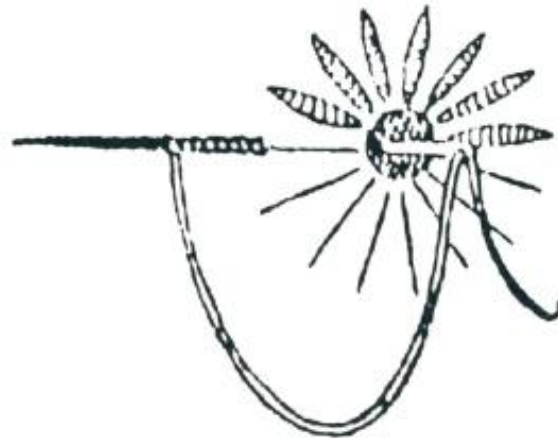


Fig. 5-41 Roller stitch

(5) Three sets knot stitch

As shown in Fig. 5-42, the stitch is drawn from the reverse side of the embroidery, and the lead is wound onto the embroidery to form a figure of 8. Use a needle to lead the thread from the bottom of the connection between the two circles of the word 8, and then use a needle to pass the thread between the three circles as shown in the figure. Drop the needle at the starting point and tighten the thread. Used for local embellishment of patterns.

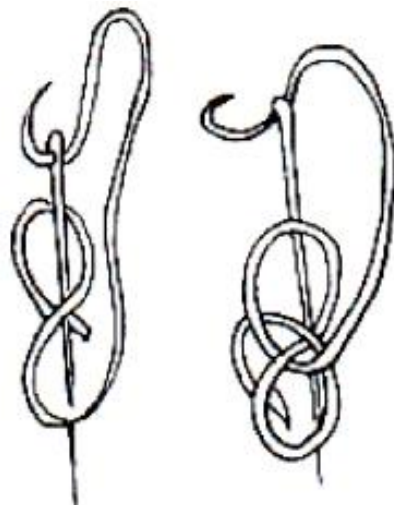


Fig. 5-42 Three sets knot stitch

(6) Serial knot stitch

As shown in Fig. 5-43, the thread goes out from 1, pierces in at 2, and goes out from 3. Then, the thread is wrapped twice in the shape and method shown on the embroidered surface. And then embroider according to method and linked together. This stitch is also used to embroider patterns, lace, and lines.

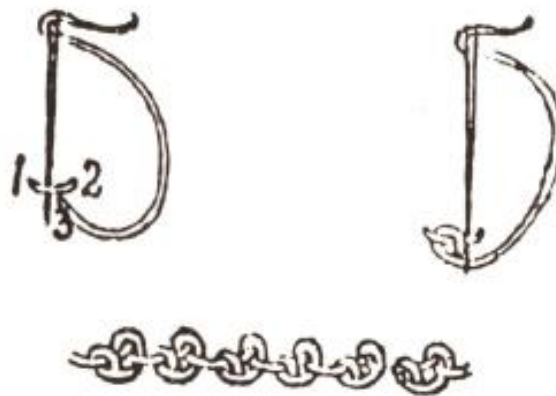


Fig. 5-43 Serial knot stitch

5.4 Web Embroidery

5.4. 1 Characteristics

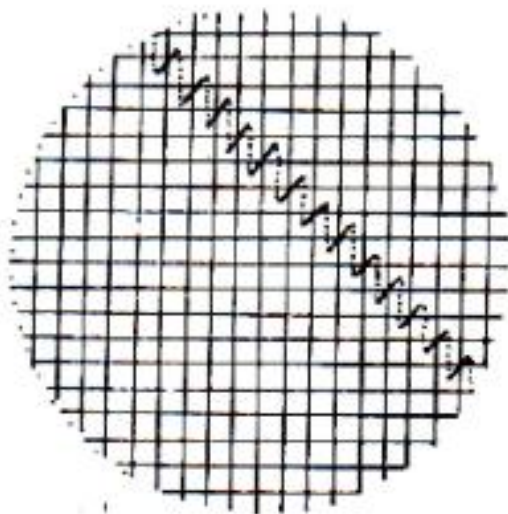
According to the characteristics of objects, web embroidery skillfully interconnects various colored lines to form a beautiful pattern. Its scope of application is the same as weaving stitch.

5.4. 2 Classification

(1) Cross stitch

This is an indispensable auxiliary stitch in web embroidery. In addition to the role of fixing embroidery thread, it can also enrich the pattern and harmonize the color of embroidery. Cross stitch is extremely

simple (as shown in Fig. 5-44), and the nail feet should be short without

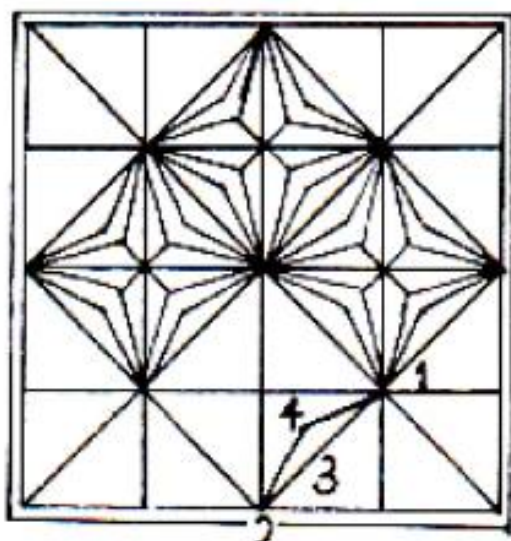


limitation for colors.

Fig. 5-44 Cross stitch

(2) Triangulation stitch

First, weave a small grid of several triangles on the object by weaving and embroidering, and the area of each triangle must be equal. Then, in the grid of each triangle, as shown in Fig. 5-45, it penetrates out at 1, and in at 2, then out at 3 and finally in at 4. By analogy, a network of many triangles is formed. The line color can be used more complicated to increase the beauty. This embroidery is suitable for ancient clothing



patterns.

Fig. 5-45 Triangulation stitch

(3) Quadrilateral mesh stitch

Embroidery is the same as triangulation stitch, except that the pattern is based on squares and forms a network of continuous triangles and squares (as shown in Fig. 5-46). You can also embroider cross stitch with different pigments on the four corners of each square to increase the decorative interest. Its applicable scope is the same as that of triangulation stitch.



Fig. 5-46 Quadrilateral mesh stitch

(4) Hexagonal mesh stitch

First, a continuous hexagonal mesh is woven according to the honeycomb weaving method, and then the first honeycomb grid is divided into a continuous triangular mesh according to the honeycomb weaving method by three groups of parallel threads. Then, according to the rule shown in Fig. 5-47, it is formed by French net knot in each small triangular grid. This embroidery method must be matched with a variety

of colored threads, and its scope of application is the same as that of Triangulation stitch.

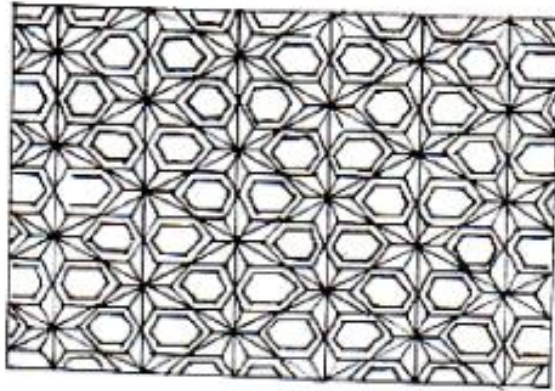


Fig. 5-47 Hexagonal mesh stitch

(5) Osmanthus stitch

It is a small square grid with thread on the pattern, and then embroidered with cross stitches at each intersection point. The thread color can be changed at will (as shown in Fig. 5-48). This stitch is often used to embroider sunflowers and chrysanthemums, and can also be used to embroider clouds, clothes, or other patterns for decoration.

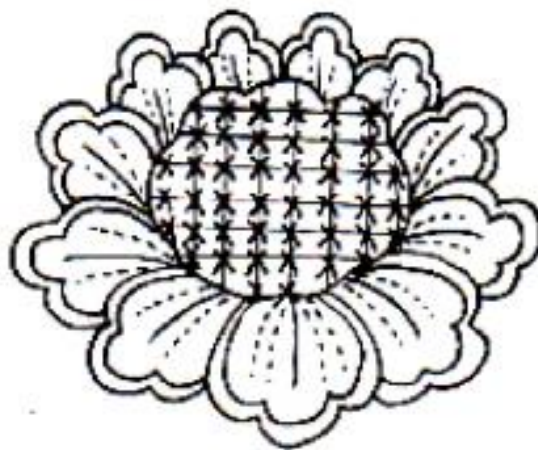
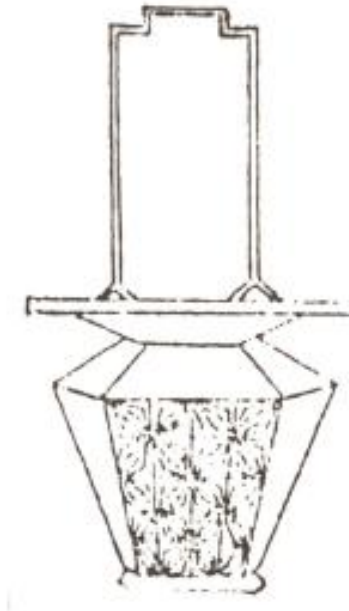


Fig. 5-48 Osmanthus stitch

(6) Chrysanthemum mesh stitch

Running stitch is first used to form several square squares. Then, according to the rules shown in Fig.5-49, four threads are added to each square to form a chrysanthemum-shaped net. You can use several thread



colors or a cross stitch to make the pattern more vivid. The scope of application is the same as above.

Fig. 5-49 Chrysanthemum mesh stitch

(7) Plum Blossom Stitch

Plum blossom stitches are also woven into small squares by running stitch. Then, on the four corners of each square or a large square composed of four small squares, an oblique square is woven with another color thread according to the law shown in Fig. 5-50, and then these oblique squares are locked with cross stitch. The color of the cross stitch should be different, that is, it forms a beautiful pattern. Its scope of application is the same as above.

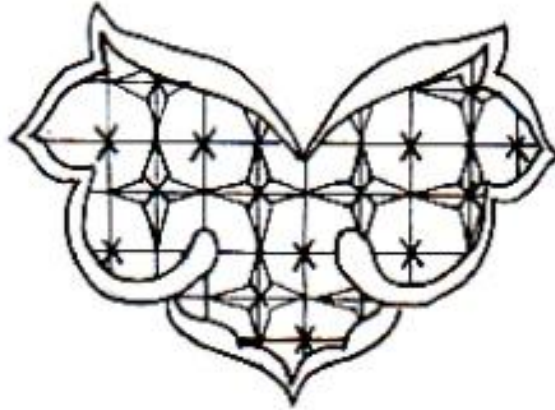


Fig. 5-50 Plum Blossom Stitch

(8) Snowflake stitch

First, it is woven into a network by honeycomb stitch, and then the first honeycomb network is divided into interlocking triangular network by three sets of parallel threads according to honeycomb weaving. To form a hexagonal star, six equal-sided hexagons are formed around it, just like two snowflake crystals with different shapes (see Fig.5-51). If the color is used properly, the pattern will be more beautiful. Its scope of application is the same as above.

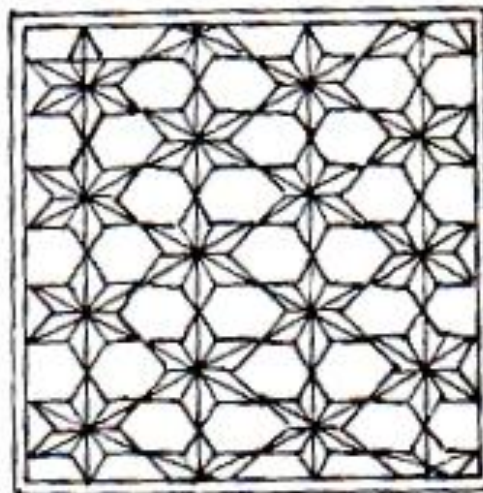


Fig. 5-51 Snowflake stitch

(9) Repeat stitch

This stitch method was originally used in embroidery of daily decorations.

Repeat stitch method: According to the stripe shape of animals or plants, various grids are formed. Embroidery threads of different colors of the same pigment form square spaces on objects in turn. Overlap the lattices according to the color scale to form a decorative pattern. When embroidering, first use the threads of the first color scale to form a square cell with two sets of parallel threads on the object image, and then juxtapose the threads of the second, third, ... color scales in turn until the embroidery is full. Then nail it with a nail needle at the intersection of two sets of parallel threads in the last layer (as shown in Fig.5-52). This stitch is suitable for pomegranates and other fruits, as well as retro and other decorative patterns.

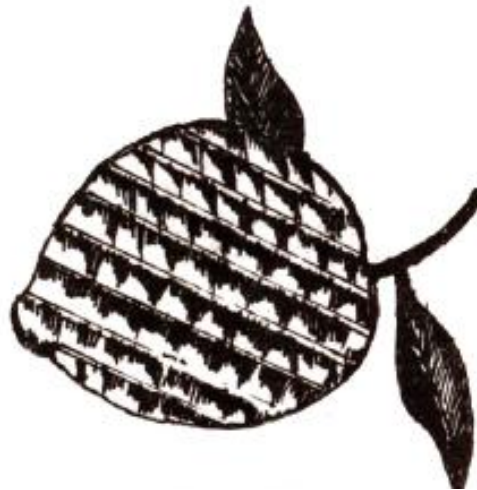
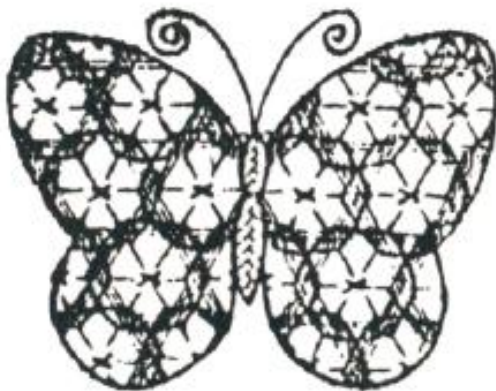


Fig. 5-52 Repeat stitch

(10) Serial mesh stitch

For serial mesh stitch, three threads (colors can be different) are woven into hexagonal net by honeycomb stitch. Then thread of another color is used to form three diamond-shaped squares on each triangle, and then a thread of another color is knitted on each corner of the hexagon by

three stitches (preferably not connected). Then, in the center of the hexagon, embroider a cross stitch with the most gorgeous thread, which becomes an extremely beautiful serial net pattern (as shown in Figure



5-53).

Fig. 5-53 Serial mesh stitch

(11) Ancient coin net stitch

For ancient coin net stitch, several square squares are woven by plain weaving. Then on the four corners of each small grid, embroider cross stitches with thread of another color, and don't connect each cross stitch. Then, in the center of it, another color thread is used to form a small square grid, which becomes a beautiful pattern (as shown in Figure 5-54). The scope of application is the same as above.



Figure 5-54 Ancient coin net stitch

5.5 Weaving stitch

Weaving stitch is an embroidery method that uses colored threads to form patterns through clever interweaving.

5.5. 1 Characteristics

Weaving embroidery has an interest in decoration, which is generally used to embroider decorative patterns. This kind of embroidery method is mostly used in daily necessities of various silk and satin and cloth raw materials, which is extremely exquisite, elegant and beautiful.

5.5. 2 Classification

(1) Running weaving (Cloth Jacquard weaving)

Running stitch is the same as weaving, except that the distance between the two ends of warp is not equal and the weft is dense, which is suitable for the shape of petals (as shown in Fig. 5-55). Longitude and latitude threads can also be closely arranged, but it is advisable to make oblique lines. This method can be changed at will, and it can be woven into various decorative patterns or pictographic animals and insects. Therefore, the artistic effect of this method depends entirely on the weaver's full play of his wisdom and creative ability.

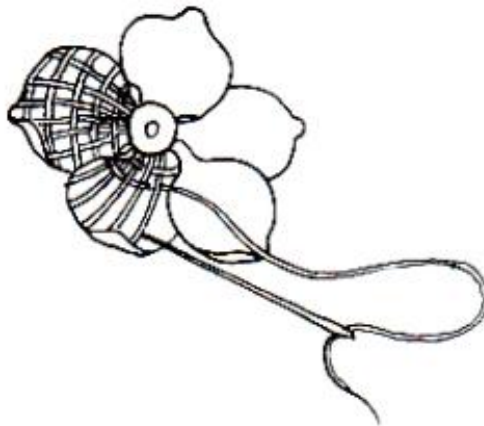


Figure 5-55 Running stitch

(2) Inter weaving

This kind of stitch is somewhat like three-stitch in image and similar to running stitch in weaving.

The Inter-stitch method is that the warp threads are interwoven in groups of three, and then the weft threads are interwoven three times at intervals of three. Then press down every three warp threads floating on the weft threads. Pick up every three warp threads pressed under the weft threads and interweave them three times. And interwoven according to this rule one after another (as shown in Fig. 5-56). The law of interweaving can change freely, that is, the number of each longitude and latitude can be increased, decreased, or exchanged at will. However, in each part of the pattern, it is necessary to keep a certain interweaving rule for a beautiful pattern.



Figure 5-56 Inter weaving

(3) Counterweaving

Nail two threads or several threads in even numbers on the embroidery material first, and then weave them back and forth (as shown in Fig. 5-57). This method is mostly used to embroider lines or flowers.

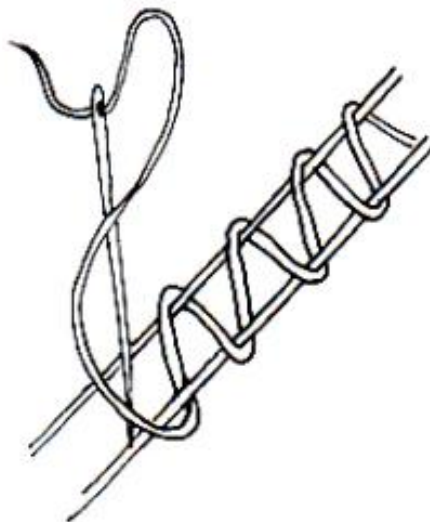


Fig.5-57 Counter weaving

(4) Straw sandal weaving

According to the size of petals on the pattern, 5 ~ 7 main lines are nailed at the tips of petals. Then weave oval petals with weft threads like straw sandals (as shown in Fig. 5-58), and then nail the ends firmly to form a small flower figure.



Fig.5-58 Straw sandal weaving

(5) Comb weaving

Put the thread on the comb for warp. The number of warp threads depends on the width of petals, and then weaves with weft threads (as shown in Fig. 5-59). After weaving into petal size, take off the comb and tighten the thread into a concave petal to form a flower protruding on the embroidered surface. You can also pad some cotton under the petals, and then nail them on the embroidery material according to the layers, which is beautiful without any difference with the flowers. Flowers embroidered by this stitch should be decorated on daily necessities such as handbags.

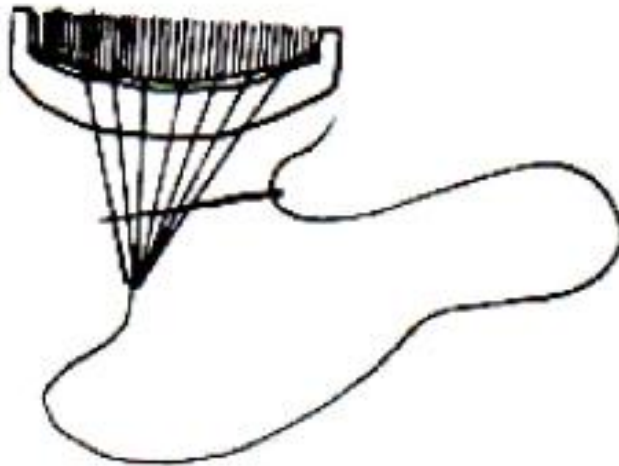


Fig. 5-59 Comb weaving

(6) Tile weaving

Tile stitch is a kind of back knitting stitch. First, nail several warp threads with thick threads on petals, and with thin threads as weft threads, and weave them back and forth in a cycle. When weaving, two warp threads should be crossed at a time, and the image after weaving is like a tile row on the house (as shown in Fig.5-60). This stitch is mostly used for petals or other patterns.

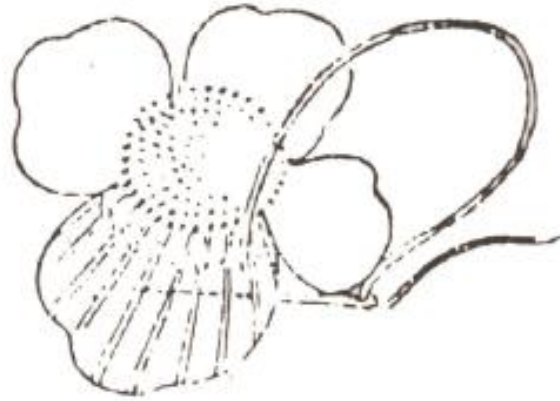


Fig. 5-60 Tile weaving

(7) Honeycomb weaving

This is a hexagonal interweaving method. Two sets of parallel threads with equal distance are successively drawn on the object image, and cross into equilateral diamond-shaped lattices. Then, when traversing another set of parallel threads with equal distance, these three sets of parallel threads are interwoven to form an equilateral hexagonal honeycomb eye (as shown in Fig. 5-61). The threads color should be different from that of the background. The interwoven range and woven hexagonal honeycomb eyes should be small. Otherwise, it will easily deform. But it can also be nailed firmly with nails to make up for this defect. This stitch is suitable for embroidery baskets, hats, clothes of characters, petals, leaves, flower hearts and so on.

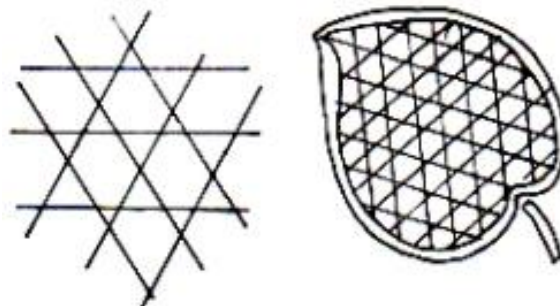
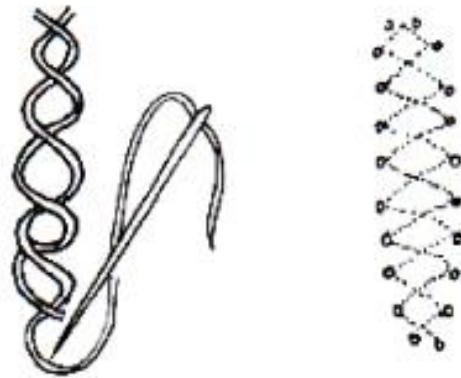


Fig. 5-61 Honeycomb weaving

(8) Back weaving

It has no longitude and latitude lines, but only one thread interweaves cyclically. When weaving, it should be beaded on the reverse side according to certain rules (as shown in Fig. 5-62). This stitch can be used on both sides, especially on the negative side. If embroidered with transparent silk or glass yarn, the front needles reflect each other, which is more decorative and aesthetic.

This stitch is suitable for small petals, small leaves, or streamers of



clothes.

Fig. 5-62 Back weaving

(9) Hidden lattice weaving

First, it is covered with threads as meridian according to the shape of the object. Then weave the weft at regular intervals of one, three or five (must be singular), so that the weft is revealed from under the warp to form a looming square or other shaped grid (as shown in Figure 5-63). This stitch is used to embroider clothes, retro, petals and so on.



Fig. 5-63 Hidden lattice weaving

(10) Hidden tendon weaving

Hidden tendon stitch are used to embroider patterned leaves. First, lay the warp thread according to the shape of the blade with a pave stitch. Then weft threads are woven at intervals of 5-6 warp threads (both single and even numbers can be used), The weft threads are regularly revealed from below the warp threads, forming a looming twill representing the ribs (as shown in Fig. 5-64).



Fig. 5-64 Hidden tendon weaving

(11) Cobweb weaving

Cobweb stitch is the same as tile stitch, but its image is like a cobweb. According to the size of the flower and the number of petals, several warp threads are nailed to form a circle. Then weft threads are cyclically woven into a net on warp threads by tile stitch (as shown in

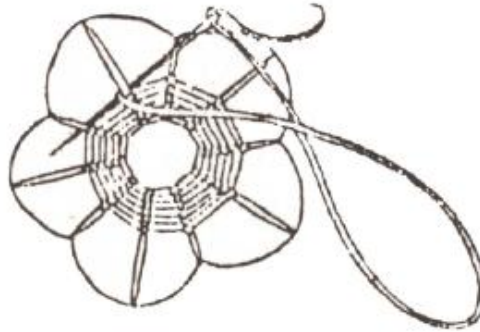


Figure 5-65).

Fig. 5-65 Cobweb weaving

(12) Litchi weaving

Litchi stitch are mostly used for patterned florets on daily necessities. It is suitable for embroidering patterns of fruits and other decorations. Embroidery method is to weave lattices with honeycomb stitch first, and then embroider a dozen needles in each lattice, that is, it becomes a vivid litchi (as shown in Fig. 5-66).

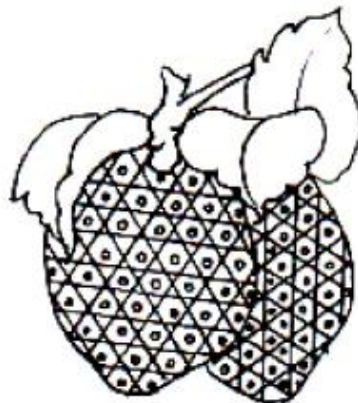


Fig. 5-66 Litchi weaving

(13) Herringbone weaving

Herringbone stitch is also a late stitch method of Xiang embroidery. When Xiang embroidery artists started it, it was used to embroider long pointed leaflets, bird wings and small patterns. This stitch is similar to weaving stitch in image.

Herringbone stitch method: The center line position is set aside conveniently according to the object image. The lines on both sides are arranged obliquely from inside to outside to form a herringbone shape. Every stitch starts at the center line and falls at the edge of the pattern. The stitches can be thin or dense, and the stitches should be uniform and neat, without revealing the bottom or overlapping. Thread color can be monochrome or gradual change, generally from deep to shallow, forming a smooth and flat picture. This needle method is mostly used for patterned lobules or wings of birds (as shown in Figure 5-67 (a) and (b)).



Fig. 5-67 Herringbone weaving

(14) Wheatear weaving

Embroidered with thicker threads according to the law of herringbone stitches (as shown in Figure 5-68). This stitch is suitable for



embroidering ears of grain, ears of wheat, reeds, or other patterns.

Fig. 5-68 Wheatear weaving

(15) Three-weaving

Embroider all the horizontal lines first. Each thread passes back and forth through embroidery to form a dotted thread, and the intermittent distance should be equal, and the equal distance should be equal. Then, all the straight lines are embroidered according to this rule, that is, bamboo baskets, awnings, fences, etc. The difference between this stitch and interweaving stitch is that its embroidery thread is not floating.



Figure 5-69 Three- weaving

5.6 Other embroidery methods

5.6.1 Cross-stitch

Cross stitch is an embroidery method in which all patterns are composed of cross needles. This embroidery method has an extremely broad mass base among Hunan folk, and is famous for its simple colors and beautiful patterns. At present, Xiang embroidery also uses this embroidery method on some daily necessities (as shown in Fig. 5-70).

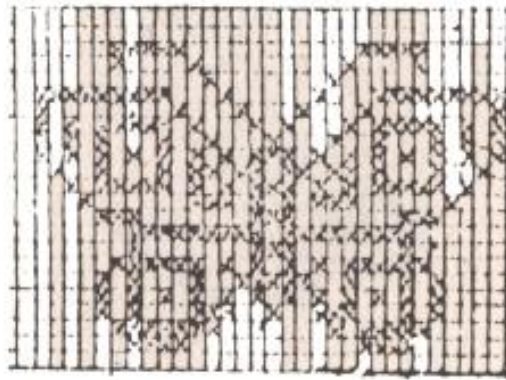


Fig. 5-70 Cross-stitch

5.6.2 Stereo stitch

Stereo stitch, also known as pad embroidery, is an embroidery method that makes objects have three-dimensional sense after embroidery. First, embroider a layer with a generally thick thread according to the image shape, or pad a layer of cotton. Then embroider it with straight needles, and wrap the thick thread or cotton to make the image semi-protrude on the embroidered surface.

This method should generally be used in conjunction with other embroidery methods, such as comb stitch.

5.6.3 French knots embroidery

French knots embroidery is an embroidery method that embroiders the whole picture or pattern completely with French knots stitch. When embroidering, attention should be paid to the uniformity and arrangement of particles formed by stitching. In the method of expressing the change of light and shade of object color, it is generally based on the grains, and sometimes it is mixed with running stitch to gradually change the color level. Stitch path should follow the growth trend of objects. On the contrary, it will destroy the organization of objects. This embroidery method can be made into daily necessities and decorative appreciation



products (as shown in Fig.5-71).

Fig. 5-71 French knots embroidery

5.6. 4 Cross embroidery

Cross embroidery is also called random stitch. First, embroider a layer with thicker thread, and the threads cross each other. The stitches can be longer and don't have to be covered up. After that, mix colors and embroider them layer by layer according to the needs of layers and colors (as shown in Fig. 5-72). The color mixing method is different from the color mixing method of running stitch, but basically similar to the stitch mixing method. For scenery, flowers and trees, people's clothes, etc., thicker lines should be selected. Thin lines should be used for characters'

faces. It looks thick after finished。



Fig. 5-72 Cross embroidery

5.6. 5 Silk embroidery

For this embroidery method, thinner materials should be selected, such as leno and steel wire cloth. Threads depends on the thinness of the material, cotton thread, silk thread, and wool.

Process: On the material that has outlined the object image, the required color threads passe through each small hole in the outline range of the object image and is wound at the intersection of warp and weft yarns. Winding two warp or weft yarns at the same time (as shown in Figure 5-73) becomes an object or pattern composed of dense dots. If the tail of the thread is well hidden and the needle path is not messy, the patterns on both sides are completely consistent. When this embroidery method expresses the color change of objects, it can use the thick/thin thread combination of similar two or three colors to achieve the color mixing effect. This embroidery method is suitable for scenery, flowers and birds and other appreciation products, or handbags, cushions, tablecloths and other daily necessities.

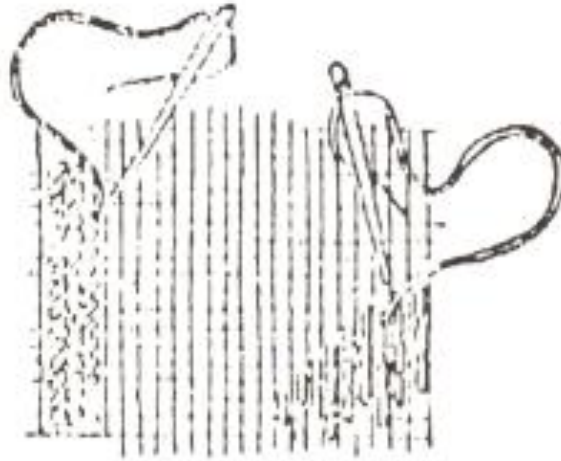


Fig. 5-73 Silk embroidery

A high-quality embroidery, the expressive force of stitches is very strong, with ever-changing of stitches. For the same stitch method, different operation methods and stitch density and length can show different textures. For example, embroidered horses and tigers are also mixed stitch. When embroidering horses, the stitches should be dense and short to show the muscle structure; But for tigers, the stitches must be loose and long to show the texture of hair. It can be seen that the application of stitch lies in flexibility, and its changes should be determined according to the object of expression. When using and expressing, we must carefully observe the structure and dynamics of objects, so as to get the message and follow the stitch.

At the same time, when embroidering a Xiang embroidery product, it is particular to combine the virtual and actual stitches. The theme is always exquisitely embroidered and vividly depicted. While the background is mostly a combination of painting and embroidery, with virtual stitch. In threads selection, coarse/fine combination is needed. The application of different color threads can make the objects shine each other. In embroidery technique, the arrangement of threads is symmetrical

and the pulling force is moderate, forming a strong contrast between virtual and real, thickness and luminosity, which fully shows the distinct, rigorous and flexible features of Xiang embroidery. For example, "Man & Nature" (Fig. 5-74) uses mixed stitch, willow stitch, cross stitch, trocar and neat stitch, with dozens of delicate and flat stitches, clear outline, distinct layers. The skills are exquisite. It reflects the spirit of harmonious coexistence between women with different skin colors and nature and



embodies the lush plant environment in subtropical Yunnan.

Fig. 5-74 Man & Nature, Ding Shaoguang

Chapter 6 Double-sided Disparate Embroidery

Double-sided embroidery, which is also named Two-sided embroidery, is to embroider the image of the front and the back on the same fabric at the same time with the same outline. The pictures of the two sides are both elegant and could be enjoyed carefully.

Double-sided embroidery appeared in the Song Dynasty. In the Cave of the Ta Xin Cave on the third floor of the Ruiguang Pagoda in Suzhou, a piece of embroidered warp with Diluo straw pattern in the Northern Song Dynasty was excavated. It was the predecessor of double-sided embroidery with a piece of threaded yarn on both sides of the front and the back, with the same pattern, but there were dancing stitches at the junction of the two leaves. Most of the double-sided embroidery products are daily necessities, such as warp, handkerchief and so on. After liberation, double-sided embroidery developed greatly through the study and improvement of Suzhou embroidery artists. At present, the double-sided embroidery products of Hunan embroidery and Su embroidery are mostly used as national gift exhibits and highly praised by people at home and abroad. Yue embroidery also has double-sided embroidery now.

The use of double-sided embroidery in Hunan embroidery began in the 1960s. At that time, embroidery artists such as Zhou Jinxiu of the Hunan Institute of Arts and Crafts studied the embroidery method of hiding the stitches and threads on transparent nylon yarn (silk), which led to the success of double-sided embroidery in modern painting. On this basis, in the late 1970s, two - sided different - color embroidery and two - sided foreign - body embroidery were developed.

In 1979, Hunan embroidery master Zhou Jinxiu put forward to Liao Qi, who was the director of the institute of Hunan province at the moment, that she wanted to develop the more difficult and higher requirement design of the double foreign body color embroidery, and got his recognition. Yang Yingxiu was original proposed to design embroidery draft. Because the task is too heavy for him, then Li Xianjin, a young painter, who was specialized in beasts of Xiang embroidery factory took the responsibility to design the draft. First, determine the subject matter for dogs and cats, embroidered by Zhou Jinxiu's apprentice Peng Jianchun. Almost at the same time, Shao Chunlin collaborated with Zhou Jinxiu to embroider the two-sided and time-varying "Lion & Tiger", which had excellent artistic effect. The young painter Wang Shiyan named it "Double-sided All-Different Embroidery". This is the first "two-sided all different embroidery" in the history of Hunan embroidery. In 1981, Huang Cuifeng, a painter, collaborated with Yao Biyou, an embroiderer, to develop the first double-sided all-different embroidery work Yang Yuhuan, which depicted the subject matter of a human being. In 1982, Shao Chunlin, a painter, collaborated with embroidery master Zhou Jinxiu and made a double-sided embroidery (Tiger up the mountain & Tiger down the mountain) using "Fluffy stitch", which became a classic work handed down from generation to generation.

6.1 Classification of double-sided embroidery

According to its frame, double-sided embroidery can be divided into: square outside and round inside structure, table and screen structure, round structure and egg structure.

According to its size, it can be divided into: diameter of 30 circle,

diameter of 20 circle, 40×50 and other dimensions of square.

According to its frame composition, it can be divided into: padauk frame, wenge frame, rosewood frame and whitewood frame.

6.2 Points of double-sided embroidery

(1) Trim the end of the threads when embroidering. Embroider from the top, and then start from the stitch at the two or three silk needle. Draw the line to remain a few line ends, press the line ends when next needle. Make short stitches several times and hide the end of the thread to make both sides not show the threads.

(2) Put the needle vertical and do not pierce the reverse side of the embroidery line.

(3) Master the arrangement of stitches: arrange the stitches very evenly in order and avoid improper density to make both sides the same.

(4) Hiding is to hide the end of the thread in the final stitching, and not to show the thread.

6.3 Technology of double-sided embroidery

Double-sided embroidery is a method of embroidering a pattern with the same positive and negative colors on a single base material at the same time. It differs with single-sided embroidery: the single-sided embroidery method only requires the neat front, while it is no matter the stitches on the other side. But two-sided embroidery requires the front and back sides to be even and dense.

Two-sided three-different embroidery is invented on the basis of double-sided different colors, and it is also the development of double-sided different colors embroidery. Its characteristics are: the front

and back of embroidery is different, different stitches, different colors. That is, the two sides of the corresponding parts are of different patterns, different stitches, different colors. It makes the spectator can appreciate the image of embroidery art with different patterns, different stitches and different colors on an embroidery. This kind of embroidery is unprecedented in the history of Suzhou embroidery and Chinese embroidery.

Double-sided embroidery pays attention to the thickness of the yarn. 1/2 thick of a yarn is Rong; 1/12 thick is Si . Splitting is the division of a yarn into sections. Double-sided embroidery pays attention to use line reasonably and the change of silk. According to different cloth, colour and subject matter, it not only carries flexible and comprehensive stitches, but also splits the thread even thickness. Therefore, it can show the texture of the image adequately. For example, Zhou Jinxiu, a Hunan embroidery artist, developed the first lion-tiger double-sided complete different embroidery.

The technical core of all different embroidery lies in the words of "Invisible stitch, Visible thread". The difficulty lies in how to hide skillfully and completely on the transparent and thin nylon silk. Generally speaking, the greater the degree of "different" of the two pictures of the whole different embroidery, the more difficult to hide the stitches. How to hide skillfully and completely, the embroidery masters think:

(1) Before embroidery, the overlap of the two pictures should be analyzed and studied. If there are different parts of the virtual and real recombination, the real scene should be virtual embroidery, that is, the color line should be selected: with the smallest line and the least needle to embroider the real scene (objects), and the reverse scene should be a little

real under the premise of not affecting the whole picture as far as possible.

(2) Fully analyze and study the stitch of the two-sided embroidery. Try to unify the stitches that overlap on both sides as far as possible without affecting the object of expression, so as to reduce the difficulty of hiding the stitches.

(3) Fully analyze the use of the threads on both sides. If the colors of the overlap on both sides are similar or close, then it is less difficult to embroider. If the colors contrast, then it is much more difficult. Therefore, the designer should try to avoid this in the design. In the case of no choice, it is possible to study together with the designer whether to reduce the contrast intensity, otherwise it can only rely on excellent embroidery skills and the order of embroidering two sides to solve the problem.

(4) The place with the highest precision of embroidery in the two pictures should stagger as far as possible in the design. For example, the two sides of an animal's eyes overlap and differ (for example, the same overlap can be solved by double-sided embroidery). If stitch densely on both thin base fabric, then it is difficult to stitch, or the base material can not bear and fall. Therefore, full mental preparation should be made before embroidery, and the number of repetitions in embroidery should be reduced as far as possible. Try to make one stitch be ten and stitch effectively.

(5) The processing of the edge line is also one of the problems of the whole different embroidery, especially the coincidence of the edge line with different texture is more nerve-racking. For example, the head of white eagle. The beak on the side of eagle head is overlapped with the eagle body on the reverse side. The beak is hard, the stitches should be

flush, dense and bright, while the feathers on the reverse side should be soft and hairy. These details and techniques are the most obvious places, especially the all different embroidery. The audience's sight will sweep over the large area and often stay on the edge line to carefully observe the traces of "different".

Embroidery technology is to use stitches to draw colored threads. It embroiders according to the patterns and colors designed in advance on silk, cotton and other fabrics to form patterns and words through embroidery to achieve artistic effects. Dexterous embroiderers use the needle to accumulate silk and thread, and spend several days or years to produce works with both shape and spirit, elegant color and flexible stitching. These double-sided embroidery products are not only exquisite, but also contain the meaning of jubilation and auspiciousness in the



patterns, which are deeply loved by people (fig. 6-1, fig. 6-2).

Fig.6-1 Double-sided Embroidery Works

Fig. 6-2 Works of Double-sided Embroidery, Lotus and Birds

6.4 Status of double-sided embroidery

In the Chinese embroidery art, double-sided embroidery is a pearl on its crown, which embodies the skill level of embroidery. Nowadays, double-sided embroidery has developed into "three-different embroidery" with double-sided different colors, different shapes and different stitches, which has developed the double-different embroidery technology into a magical state (Fig.6-3). It is much more difficult to embroider the



double-sided different colors and double-sided three different embroidery. In addition to the general requirements of double-sided embroidery, it is also necessary to take care of the stitching and silk threads on both sides, so that the colors on both sides do not affect each other and the stitch traces do not show, so that the different colors on both sides are distinct and seamless. The artists of Suzhou embroidery in Wuxian County made three-dimensional embroideries with different colors on both sides, similar to sculptures. Their representative work, Flying Cloud Dragon, was embroidered with the golden threads, which contained gold and

silver, silver threads and real silk thread. The flying golden dragon was on one side and the silver dragon on the other side. Rising clouds, sparkling stars, red jewelries are showed on the embroidery surface. It looked like both embroidered goods, and a sculpture. The superb skill of the double-sided embroidery makes people admire it.



Fig. 6-3 Works of Double-sided Embroidery

6.5 Significance of double-sided embroidery

Double-sided embroidery is a symbol of the highest realm of Xiang embroidery. It has great value in traditional craftsmanship and the regional culture and art value. For the embroidered images are vivid, colorful, integration of motion and stillness, Xiang embroidery has a great reputation of "The embroidered flowers smell good, embroidered birds

can sing, embroidered tiger can run, and embroidered figures are vivid", and it is known as the "magical art". Its fine stitches, perfect composition of a picture and gentle ladies' pictures represent the profound culture of Hunan. What's more, the skillful Huxiang people go through the time and space skillfully and display the past and present lives of Hunan with



double-sided embroidery. One side is traditional, the other side is modern. Or the economy on one side and the culture on the other, just like the secluded scenery of double-sided embroidery, the land of alley gardens and Star City folk art. Modern Hunan embodies the great expectation of expanding the cultural industry and enhancing cultural vitality development.

Fig. 6-4. Works of double-sided embroidery Xishi is Washing Yarn

Chapter 7 Examples of Xiang Embroidery Techniques

7.1 Methods of flowers in Xiang embroidery

7.1.1 Basic procedures for beginners of Xiang embroidery

(1) Install the frame

The operation essentials and procedures of installing a embroider frame:

A piece of work embroider is good or bad, good shed is crucial. It is related to the quality and speed of the embroidery.

① It is neither too tight nor too loose. If it is too tight, the pattern will deform. If it is too loose, the work is not smooth and bright, and it will affect the speed of embroidering and difficult to mount.

② Fix the width of the embroidery frame, and then wring the small bamboo rods on both sides of the frame, set up the rope of the frame, evenly thread and pull the gap between the satin material and the bamboo rod, and fix the embroidery frame flat.

③ After the above process of embroidery frame, it will make embroidery effective and relaxed. These operation essentials should be mastered well. Otherwise, it will affect the operation of embroidery.

(2) Match the thread

Embroidery is based on the painting as a sample. A variety of

different colors of embroidery threads are matched according to different themes. The color must be richer than that of the painting. When embroidery, object image has the relation of Yin and Yang, dark and bright, far and near, overlap and so on. Then it will achieve the expected color effect on the processing of color gradation and be more stereoscopic.

(3) Splitting threads (两开?)

Silk thread: this thread is unnecessary to be separated. It can be used in thick quilt, pillowcases, clothes, scarves, handkerchiefs and so on.

Large yarn: This kind of thread must be separated. The thickness is according to the requirements of the painting. A large twofold thread can be split into hundreds of threads thinner than a human hair. The method of splitting is to first hold one end of the thread with the thumb and index finger of the left hand, split a large yarn into two with the thumb and index finger of the right hand, and then pick the head of the thread with the fingertip, and then split out a strand and embroider it. Do not knot, fuzz, be uniform and clean when splitting. Practice makes perfect.

(4) Threading a needle

Cut the threads into a beveled shape with small scissors. Twist the tip of the line to be sharp with the thumb and index finger. Leaving about 5 millimeters at the pinhole pierced, and then pierce with the tip of the needle. Fix the thread with a short needle two or three times. Then fix with a short needle two or three times when the thread is almost to be finished, so that the embroidered thread does not come loose, and then cut the end of the thread.

7.1.2 Techniques of embroidering flowers

For embroidering flowers, we should not only observe carefully the morphological structure of flowers, growth rule, but also should have the ability of modelling. Then embroider according to layout and structure. Let's introduce some examples.

(1) Method of elaborate-style painting of lotus

The elaborate-style painting of lotus consists of flowers, leaves, stalks and grass. Before we do embroidery, we should first observe its structure and then decide which part to start with. From the picture, the bottom is a few strains of grass. It is common to start with the grass and then work on the rest of the work (Figure 7-1).

① Method of embroidering grass

Method of orthorhombicform to embroider grass: this kind of stitch is in orthorhombicform. Every color order is uneven, long and short stitches crisscross each other, and do not show trace. The following stitch is mixed from the previous stitch to achieve the effect of color change and harmoniousness.



Figure 7-1 lotus

Step 1: Build a base. Build a base of grass with oblique admixture

stitch. Match the thread according to the embroidery color draft.

Step 2: Mix colors. Mix color according to the growth of the grass, highlight the relationship between light and shade, Yin and Yang.

Step 3: Trim the edges. If it is freehand brushwork, the picture is mainly virtual, then sparser and sparser and gradually integrates with the background color; If it is elaborate-style painting, it requires neat.

② Method of embroidering lotus stems

Method of scattered stitches to embroider the stems of lotus flowers: first, use light color embroidery thread to embroider the center part of the stems, and use scattered stitches to embroider the edges (when admixture stitches and colors, make them thinner, so as to facilitate color mixing). Then turn to use the dark color to embroider the stems without any trace. At last, embroider the small thorns. The thorns could not be too long and big, just to be cuspidal and distributed even and natural. The tip is towards up, vivid and strong. (Fig. 7-2).

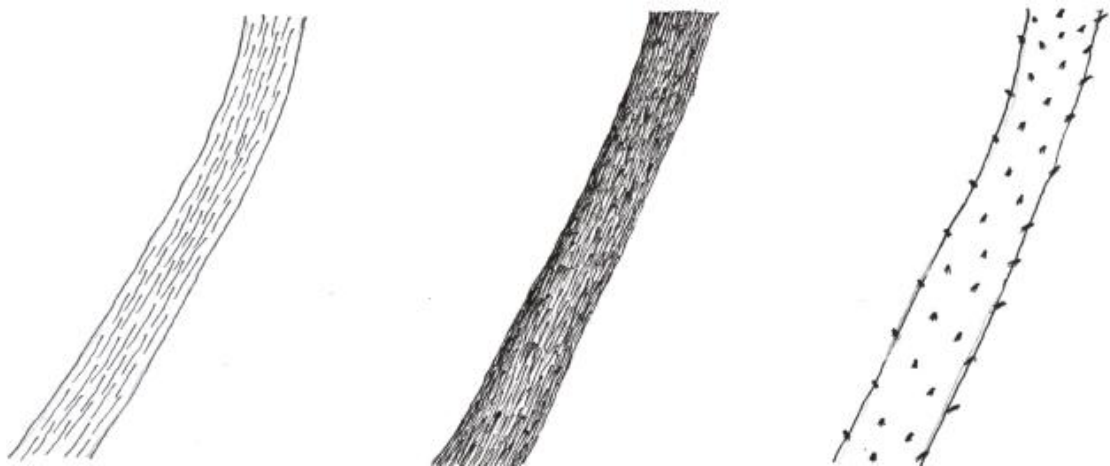


Fig. 7-2 Method of embroidering lotus stems

Step 1: Build a base. Using scattered stitches. The stitch length is different. At the beginning, it could be relatively sparse, then change the

color gradation according to the requirements of the draft.

Step 2: Mix colors. Continue to use the scattered stitches. Thicken on the basis of the first step, then change the color gradation according to the requirements of the draft.

Step 3: Embroider thorns. Generally speaking, a small thorn need three needles. The top tip is sharp, then embroidered into a triangle.

③ Method of lotus leaves

A lotus leaf has positive and negative, old and young leaves, and leaf tendons. First use the flat stitch method with other stitches to embroider larger image on the bottom, which plays the role of foil. The stitch feet can be longer. The direction of the needle road depends on the curvature of the image, but must be neat and close. The whole lotus leaf is completed in three steps: the first step is to embroider the front leaf, the second step is to embroider the folded leaf, and the third step is to embroider the reverse leaf (Fig. 7-3).

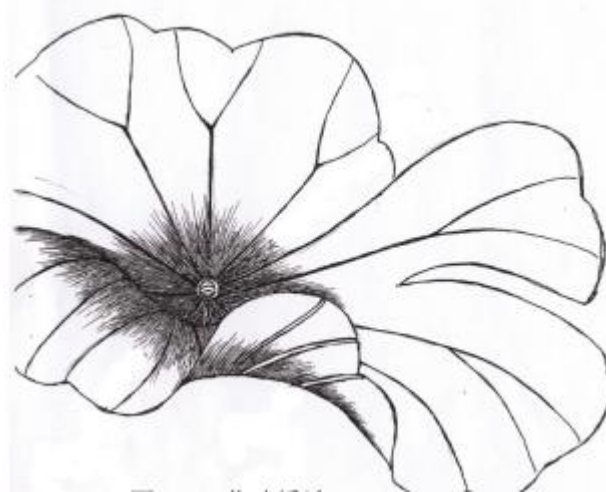


Fig. 7-3 embroidery method of lotus leaf

Step 1: The front part. Use the admixture stitch, choose the thread according to the embroidery draft.

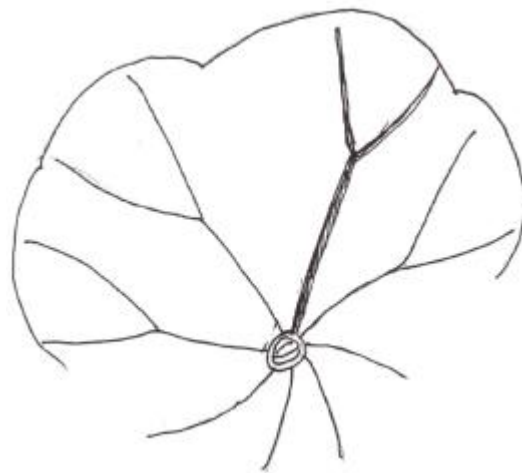
Step 2: The folded part. Also use the admixture stitch. The color is slightly lighter than the front side. It depends on the characteristics of the image on the embroidery draft.

Step 3: The reverse part. Continue to use the admixture stitch. The color is lighter than the front leaf and the folded leaf, but lighter than the folded leaf. It also depends on the characteristics of the image on the embroidery draft.

④ Method of lotus veins

Willow stitches to embroider lotus veins: Start from one end of the line. The thread is a little slant to drop the needle. The second stitch is from the middle of the first needle, also beslant, stitch by stitch without leaving needle trace. The junction stitching can not be neither too long nor too short so as to achieve the effect of color harmony.

When embroidering, start from the center of the lotus and form an oblique shape, especially to the fork of the rib. When the stitch is connected, it should follow the trend and do not use the connecting needle, so that the leaf rib will be rounded and free, vivid and powerful



(Fig. 7-4 ~ Fig.7-7).

Fig. 7-4

Step 1: Starting. Use the admixture stitch to embroider from the center of the lotus and form an oblique shape to the fork of the rib. (Fig. 7-4)



Fig. 7-5 The wrong way to start the first needle.



Figure 7-6

Step 2: Embroider up along the two sides according to the growth of leaf tendons.



Figure 7-7

Step3:Thicken along the trendand embroider to the edge of the leafaccording to the requirements of embroidery draft to mix color.

⑤ Method of embroidering lotus

There are positive and negative lotus petals.The normal petals of the line is lighter than the reverse petals.Start from the tip of the petals, from dark to light. When it comes to the stamen, the color could turn to light green or yellow. The admixture stitch is commonly used in petals, but as the petal grows, Youzhen stitch is used more.

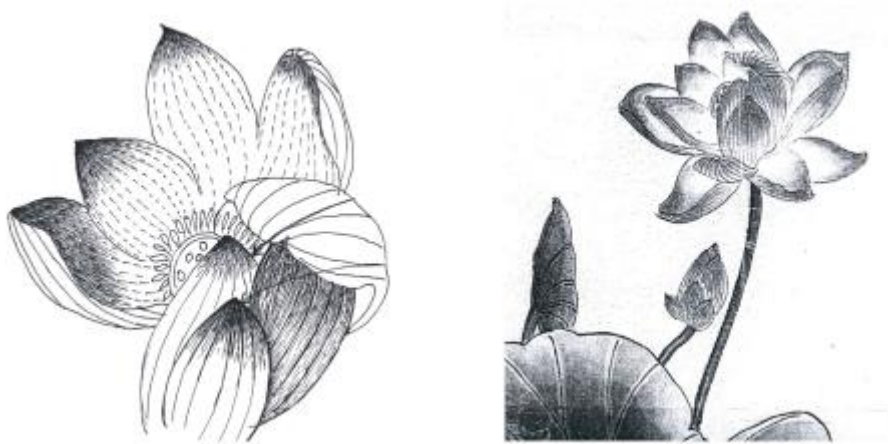


Fig. 7-8

(a) Method of embroidering the frontal petals

Step 1: Start from the lotus point, and use the admixture stitch. The color is from light to dark.

Step 2: According to embroider draft, thicken the admixture stitch and the color is from dark to light gradually.

Step3: The color is lighter and lighter, the blending color is more natural, and the three-dimensional sense is strong.

(b) Method of embroidering the reverse petals

Step 1: Start from the lotus point, and use the admixture stitch. May follow Step 1 above. The color is darker than the frontal petal.

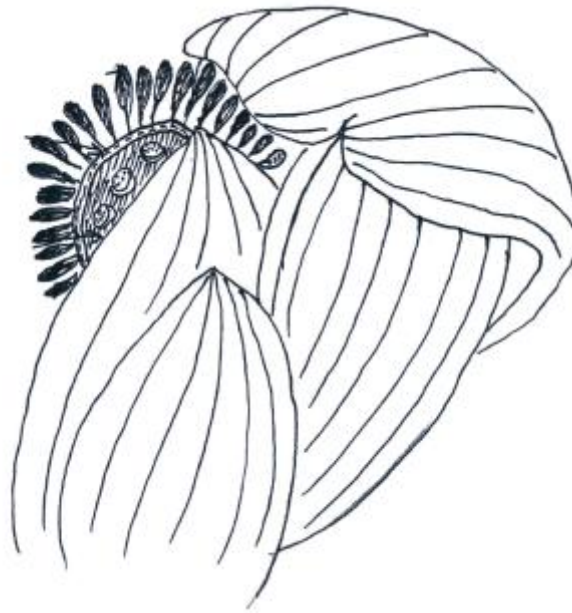
Step 2: According to embroider draft, thicken the admixture stitch and the color is from dark to light gradually.

Step 3: Embroider the veins. Use admixturestitch and the color is lighter than the petal according to the background color from dark to light.

⑥Method of embroidering lotus seedpod and stamen

Straight stitch could be used to embroider lotus seedpod to show the color gradation of the patterns required. Then embroider lotus seed. The color of the seeds is lighter than lotus seedpod. Next, embroider stamens. According to its shape, admixture stitch can be used and the color is changes from the light to dark. French knot is also available.

French knot: Embroider from the bottom first, then the thread goes around the tip of the stitch to 1 or 2 circles, then pierce from the place of stitch out about 1 millimetre. A round knot comes out. According to this embroidery, embroider from the outer edge to the inner, but also from the center to the outer, the arrangement of the knots should be even. The size of each knot is decided by the thickness of the embroidery line. Color changes by blending or color gradation, so that the color is soft and rich



after the embroidery.

Figure 7-9

Step 1: Lotus seedpod. Use flat stitches to lay the base, leaving the lotus seed parts.

Step 2: Rim of lotus seedpod. Use straight stitch. According to the growth of the lotus seed, the color of the thread is darker than the lotus seedpod.

Step 3: Lotus seeds. Use flat stitch. The color of the thread is lighter than lotus seed; Then embroider the lotus seed circle according to the requirements of embroidery draft.

Step 4: Embroider thorns. Generally, a small thorn needs 3 stitches. The top is neat, sharp to be a very small triangle.

(2) The embroidery method of peony

The peony flowers are large in shape, complex in hierarchy, and colorful in variety. When master the way to embroider the peony, it will be easy to embroider other flowers. When embroidering peonies, attention should be paid to:

① Seize the center to arrange the stitch path and choose the different stitches according to the growth trend of the petals. Take the branches in traditional Chinese painting, first embroider the tree trunk in the center and decorate it. Then in this way, the embroidered petals will have a fluttering feeling and the flowers will appear charming.

② In the blending, emphasize the overall effect of flowers. It is general to see layer upon layer of petals, so try to use different dark and light color. The is most likely to notice a valve of the three-dimensional effect but ignore the overall effect of the flower. Therefore when students learn embroidering, integral effects should be emphasized, especially when use the light color, they should turn color less and fast.

③ It is more considerate to embroider green leaves. There are many kinds of green, such as be partial to blue, to gray, to dark, to purple, to yellow, to red and other subtle changes. Different green leaves match with different edge of the peony, which should be determined by contrast of warm color and cool color, purity contrast, light and shade contrast and other principles. The purpose is to make the flower more beautiful and more striking. In addition, the leaf cluster of the same place should be processed by the techniques such as first gorgeous then plain, first deep then shallow.

When embroidering peonies, most embroidery stitches of

embroidering flowers can be generally used. It is necessary to acquire it in solid practice to achieve the ability of using needlework freely.

① Method of embroidering peonies

The following groups of patterns are commonly used for embroidery of peony flowers. Start from the edge of the outline. The needle length is 1~2 cm. The stitching is neat and strict. The embroidery surface is smooth. The stitches could not overlap and the effect of ramp shader is natural.

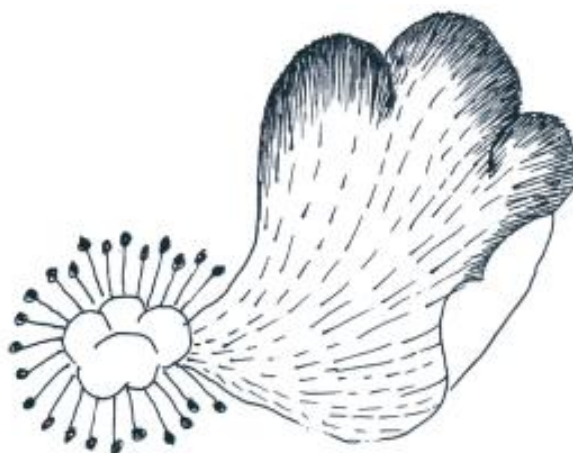


Fig. 7-10 The edge stitch

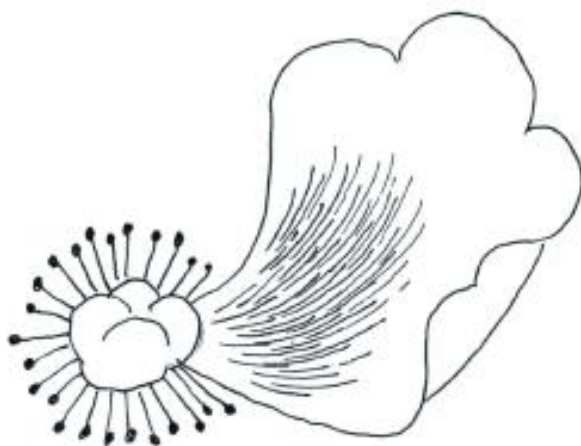


Fig. 7-11 The scattered stitch

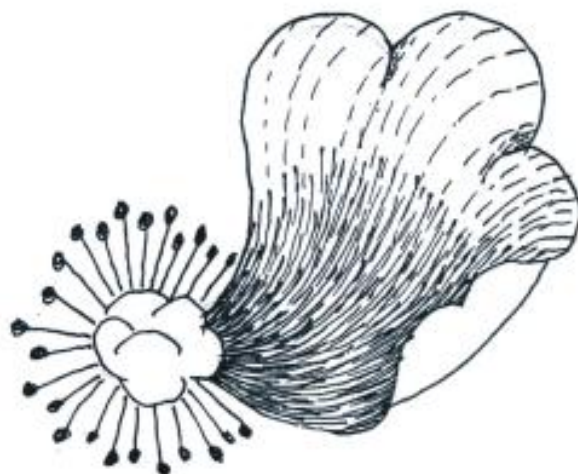


Fig. 7-12 The You stitch

② Method of peony leaves

The leaf growth of peony has a certain rule: each petiole is divided into three small petioles, and each small petiole also has three leaves, so it is also called "Three batches and nine leaves". Only when this characteristic is mastered can choose the correct stitches and embroider the posture of leaves. (Figure 7-13). So, we have to observe the leaves to master the rule of the structure and layout of leaves.

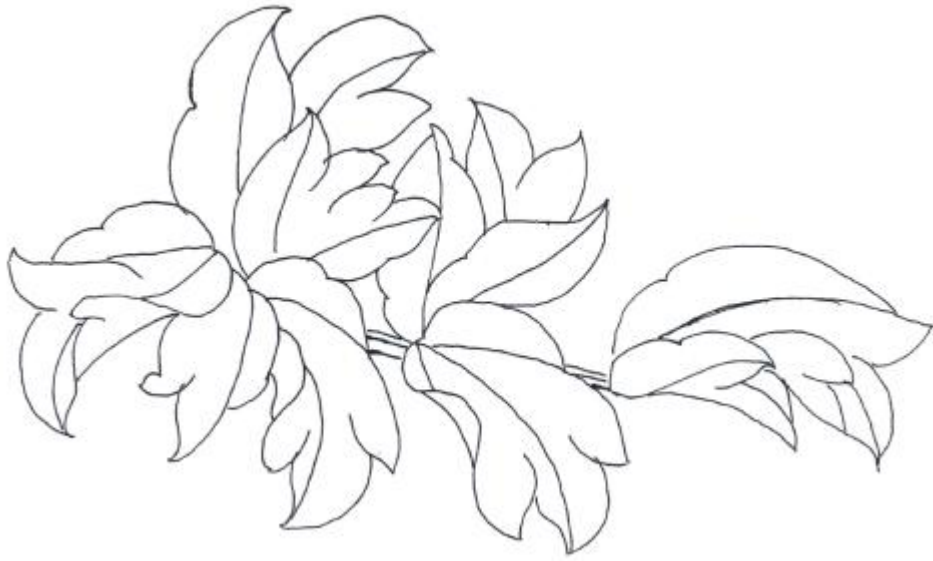


Fig. 7-13 Leaves of peony

Leaf veins: Refer to the embroidery draft, use oblique stitch and admixture stitch in flat embroidery. First embroider the lower layer (the upper part), then embroider the upper layer (the lower part is based on the leaf part), then use the edge stitch to trim the edge (Fig. 7-14).



(Fig. 7-14)

The front side of the leaf: Use the admixture stitch in the flat embroidery and combine the relationship between the growth of the leaf shape to use You stitch, the edge stitch to embroider the front leaf. (Fig. 7-15).



(Fig. 7-15)

The opposite side of the peony leaf: Use the admixture stitch in the flat embroidery and combine the relationship between the growth of the leaf shape, bright and dark, Yin and Yang to use You stitch, the edge stitch. The color is from the dark to the light to embroider the opposite side of the leaf.(Fig. 7-16)

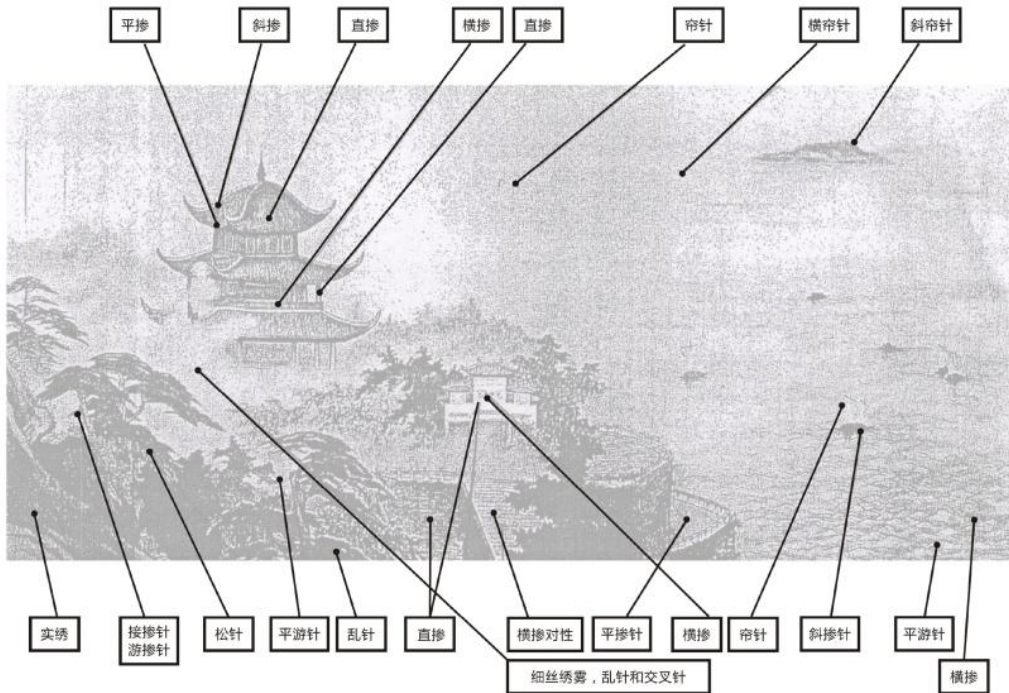


(Fig. 7-16)

7.2 Method of embroidering landscape

Xiang embroidery expresses works of art by threads. Embroidery and stitching are the life of Xiang embroidery. In the process of

embroidering landscape, besides dealing with the relationship between color, void and reality, the application of Hunan embroidery techniques is very important. Next, we will take Yueyang Tower as an example to introduce the embroidery methods of landscape Hunan embroidery (Fig. 7-17).



平掺：flat admixture stitch, 斜掺：oblique admixture stitch, 直掺：straight admixture stitch

帘针：curtain stitch, 横帘针：transverse curtain stitch, 斜帘针：oblique curtain stitch

实绣：real embroidery, 游掺针：You admixture stitch, 松针：pine stitch

乱针：random stitch 平游针：flat free stitch, 交叉针：cross stitch

横掺：transverse admixture stitch 平掺针：flat admixture stitch

Picture 7-17. Embroidery stitches diagram of Yueyang Tower

7.2.1 Embroidery method of Yueyang Tower

Large double-sided embroidery---Yueyang tower is one of the most

representative landscape paintings. It takes the famous attraction of Yueyang Tower in Hunan as the theme, in the form of Chinese painting. The whole work is magnificent, quietly elegant and pleasant. Distant mountains integrate the scene to show vividly and proper.

The ancient and heavy wall, the connected vigorous pines and endless lake in the picture of Yueyang Tower presents a simple and solemn local characteristics. In order to maintain this characteristic and achieve the harmony of the picture, how to express the artistic conception of this traditional Chinese painting with the stitching method, which stitching methods can represent the object best as a whole perfectly, so that the picture becomes a large scene with the characteristics of Hunan embroidery technology and which stitches can best represent the magnificent scene of Babaili Dongting Lake as a whole perfectly is a big problem. First of all, we use the admixture stitch as the main stitching method in Hunan embroidery. Secondly, in each specific part, select specific stitching methods according to the painting draft, such as:

In the performance of the pavilion building area, it could use with a variety of admixture stitches You stitches and flat stitches.

When embroidering the city wall, transverse admixture stitch, straight admixture stitch and oblique admixture stitch are used to embroider the city wall as firm as a stone. With the trend of the image, the use of a variety of flat stitches and You stitches make it more stereoscopic.

When embroidering fog, using traditional flat stitches combined with small cross and slightly random stitches, the whole picture is elegant, hazy mood.

In the performance of pines and trees, use random stitches, cross

stitches, pine stitches, flat stitches, straight admixture stitch to maintain the modeling style of Chinese painting. Delicate carving, a variety of stitches alternately and rich colors, so that the whole pavilion is surrounded in beautiful flowers and full of vitality of nature;

In the embroidery of the remote mountains and lakes, it is necessary to handle properly, mostly with transverse admixture stitches; Distant mountains and sailboats are also administered with transverse curtain stitches, curtain stitches, Pingyou stitches, and so on.

Finally, through the overall color mixing, the whole picture is a combination of virtual and real, near real far virtual, texture is very strong.

(1) Method of embroidering the remote mountains

When embroidering the remote mountains, it is common to choose the finest silk to embroider a complete vertical or flat line in proper place. The needle feet should be short and connect into a straight line or dotted line. The degree of density, intermittent, false or true is determined by the object. Sometimes according to material, thin or dense curtain stitches of embroidery will be adopted.



Fig. 7-18 Distant mountain outline

① The thin curtain stitch

Step 1: Use the thin curtain stitch. The thread is very thin, only a ray, and the needle paths are completely vertical or parallel, connected in straight lines (Figure 7-19).

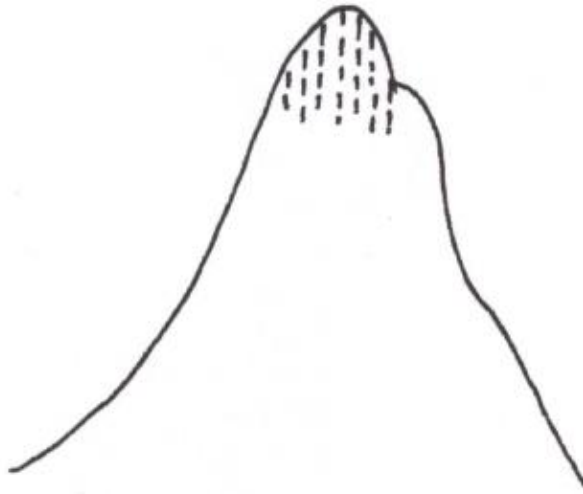


Fig. 7-19

Step 2: Continue to use the thin curtain stitch. Keep the same distance and spare a line every row. (Fig. 7-20).

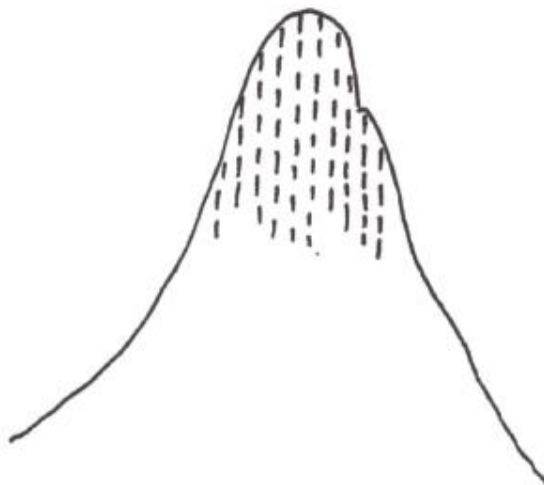


Fig. 7-20

Step 3: Continue to cover with the thin curtain stitch. The thread is very thin. Keep the thread vertical or parallel (Fig. 7-21).

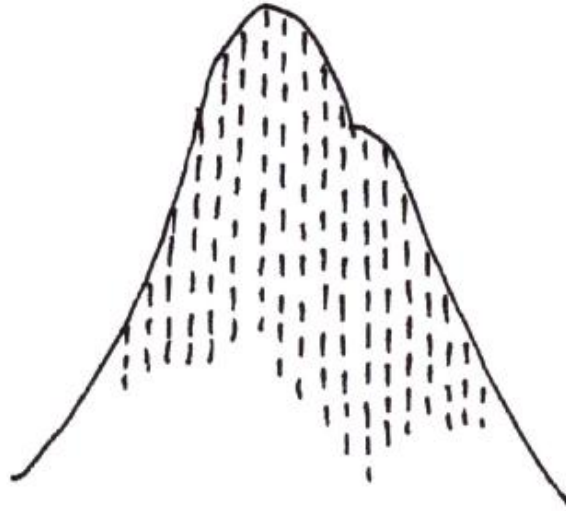


Fig. 7-21

Step 4: Continue to cover with the thin curtain stitch. The density, discontinuity, and degree of void and solid depends on the recessive situation of specific images in the painting. (Fig. 7-22)

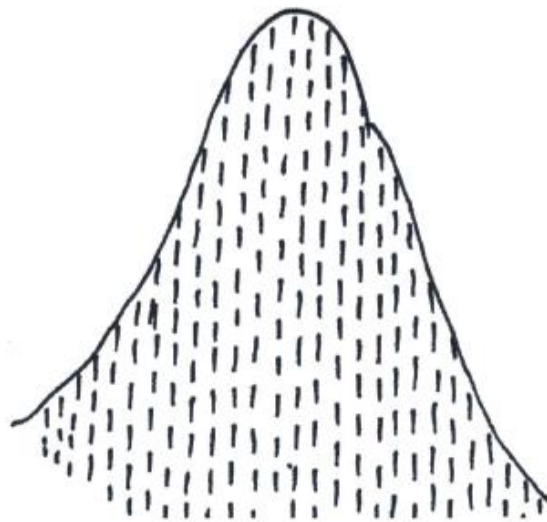


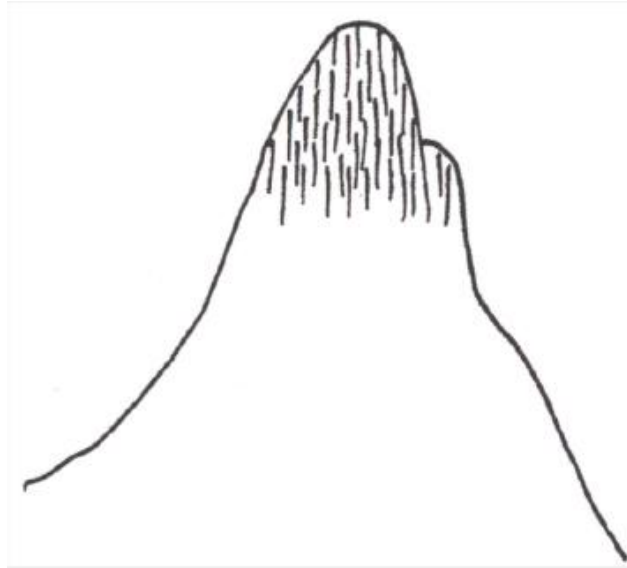
Fig. 7-22

Figure 7-19 Figure 7-20 Figure 7-21 Figure 7-22

② The dense curtain stitch

Step 1: Embroider with the dense curtain stitch. The thread is very thin,

with only one ray, and the needle path is completely vertical or parallel. The method is similar to the straight admixture stitch. Although it is not



as dense as the straight admixture stitch, it is denser than the thin curtain stitch. The edge stitch is used to trim the edge. (Fig.7-23)

Fig.7-23

Step 2: Use the dense curtain stitch to admix, and the length of the stitches can be uneven to keep the thin, dense and even (Figure 7-24).

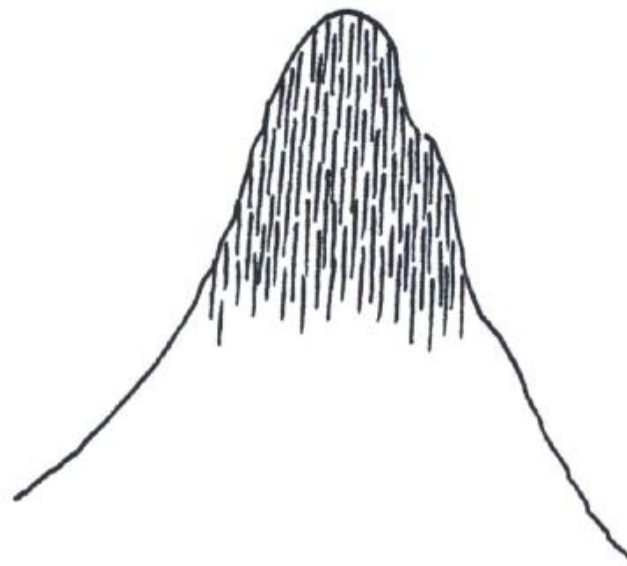


Fig. 7-24

Step 3: Continue to cover with a thin curtain stitch, keeping the thread

vertical or parallel (Fig. 7-25).

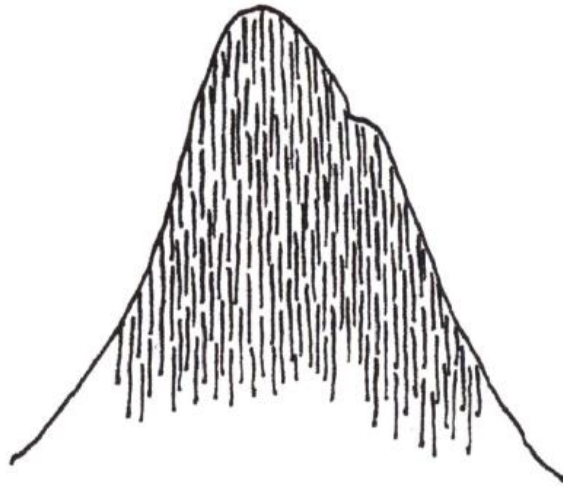


Fig. 7-25

Step 4: Continue to cover with thin curtain stitch. The density, discontinuity, and degree of void and solid depends on the recessive situation of specific images in the painting. (Fig. 7-26)

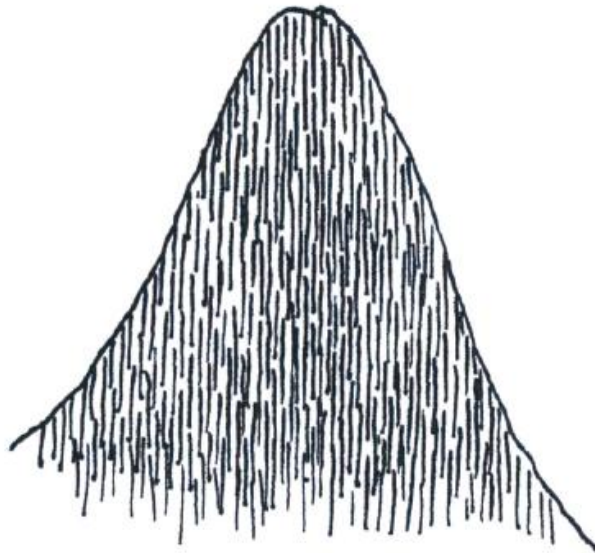


Fig. 7-26

(2) Method of embroidering nearby mountains

① The straight admixture stitch

Step 1: Using the straight admixture stitch, the needle path must be vertical, make a good outline, no skew. The edge stitch is used to trim the edge. (Figure 7-27)

Step 2: Needle feet should not be too long, sparse and uniform, and the stitches should be uneven (Figure 7-28).

Step 3: Continue to cover with the straight admixture stitch. The thread is very thin and keep the needle path vertical (Figure 7-29).

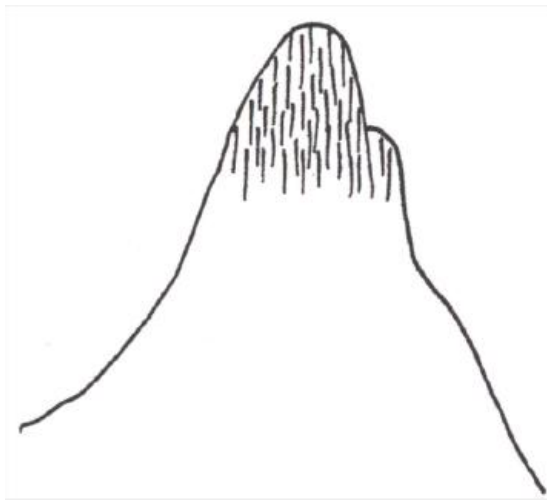


Fig. 7-27

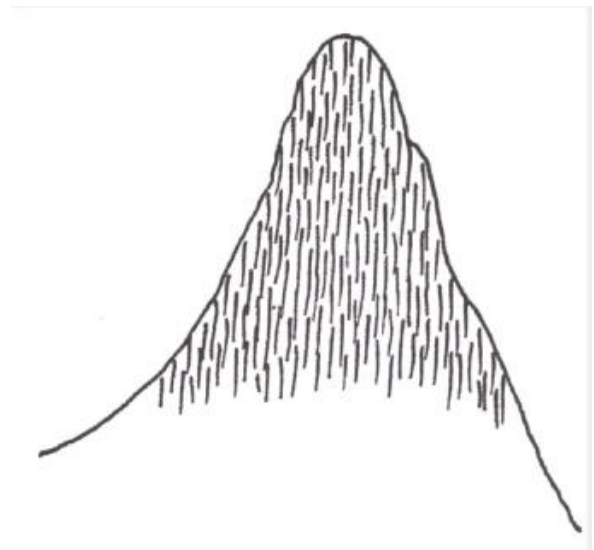


Fig. 7-28

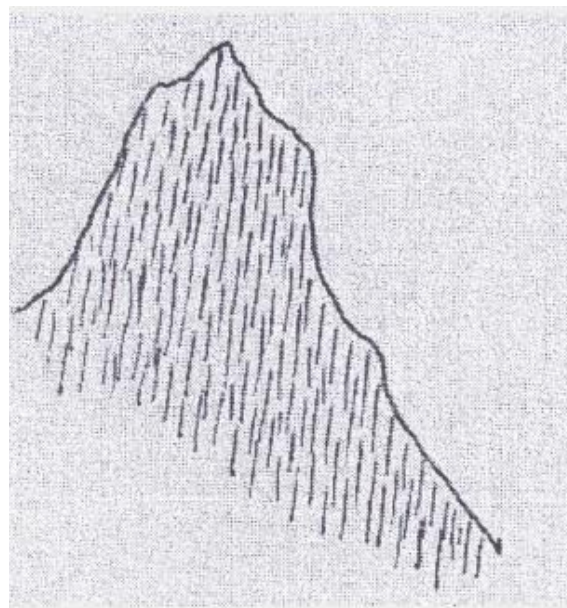


Fig. 7-29

② Method of straight cross stitch

Step 1: Use straight cross stitches. The stitches should cross regularly at an Angle of 20° (Fig. 7-30).

Step 2: The cross direction is roughly the same, and continue to mix colors with straight cross stitches to make them more colorful (Fig. 7-31).

Step 3: Continue to cover with straight cross stitches. The silk thread is very thin. Keep the needle path is cross and mixing color is rich. Make the needle path more dense. (Fig.7-32)

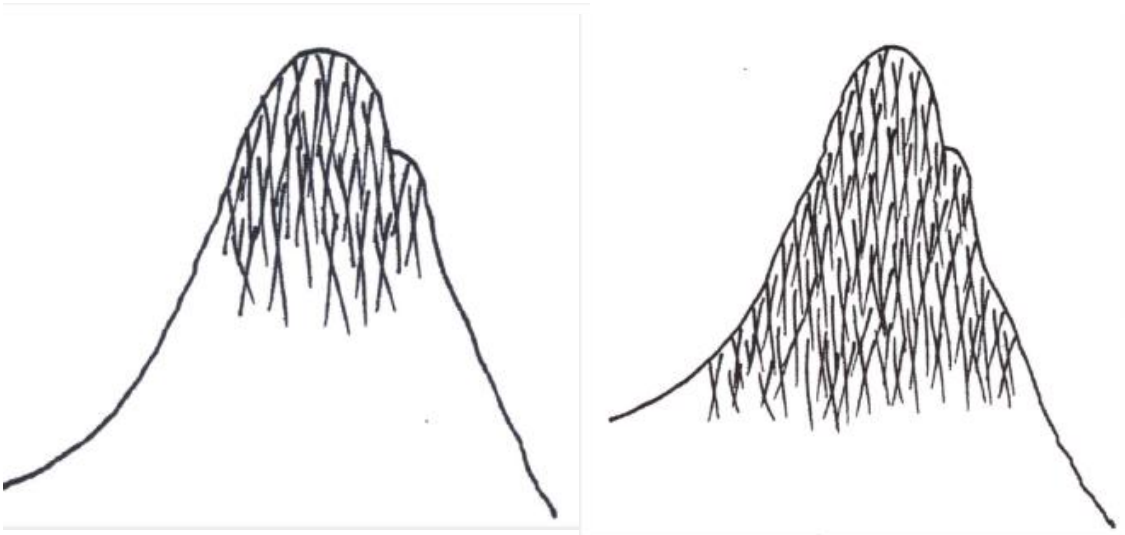


Fig.7-30 Fig.7-31

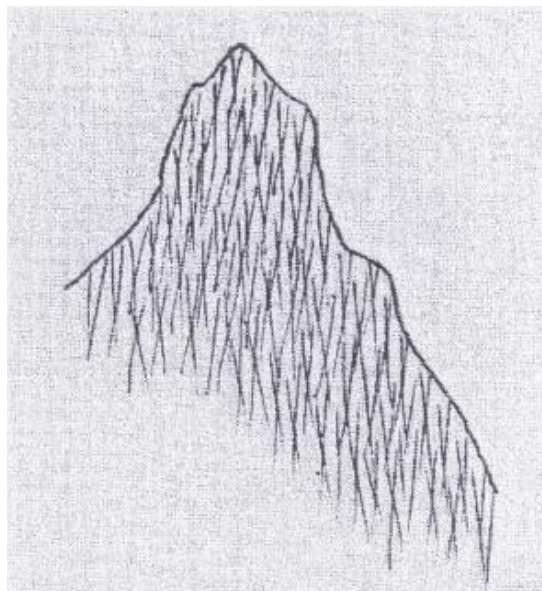


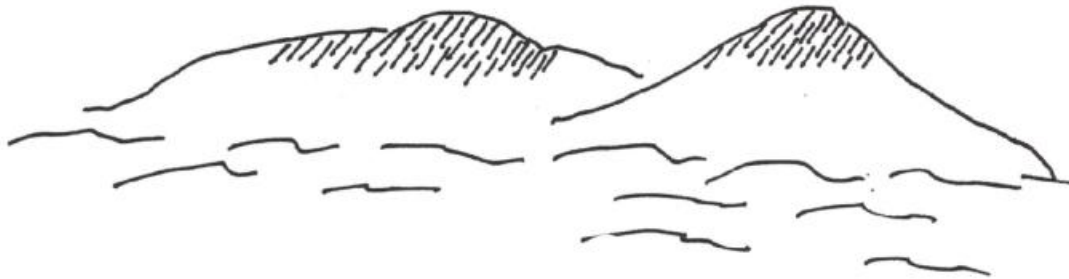
Fig.7-32

(3)Method of embroidering the farthest mountains

Step 1: Use the oblique admixture stitch. According to the trend of the mountain, use the edge stitch to trim the edge. Choose the thread according to the requirements of the embroidery draft. Generally, the thread used for the distant mountains is light. (Fig. 7-33)

Step 2: Continue to use the oblique admixture stitch, but the stitch feet should not be too long, sparse and uniform, uneven (Fig. 7-34).

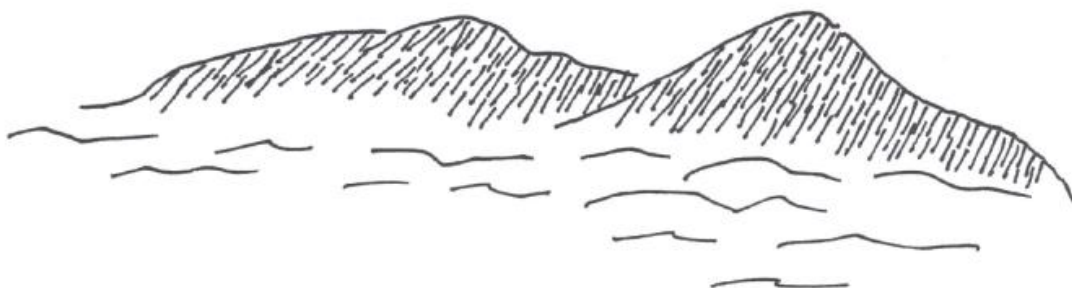
Step 3: Continue to spread with oblique admixture stitches. Mix colors with lines of different color levels. The trend of the needle feet is determined according to the trend of the image: the virtual and real parts of the distant mountains are combined, and the virtual and real conditions are determined according to the embroidery draft and the specific



situation (Fig.7-35).

Fig. 7-33

Fig. 7-34



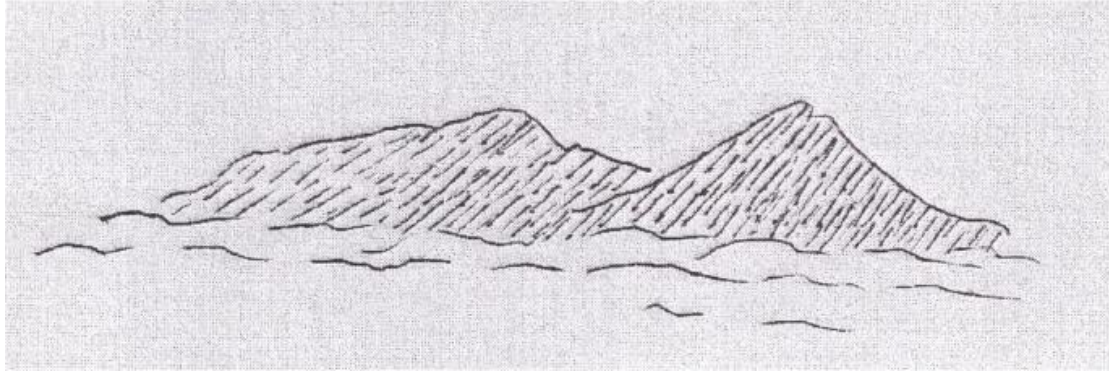


Fig. 7-35

(4) Method of the water wave

The water wave part mainly uses the running curtain stitch. This kind of method mainly moves the needle according to the trend of the object image, connects each other with the finest silk thread into the dotted line. The density, the discontinuity, the virtual and real should be determined by the object.

Step 1: According to the embroidery draft of the water wave, first use a short plain stitch to embroider the ripple body, and then locate and make the outline. (Fig. 7-36)

Step 2: Use the smallest thread (one or half silk) to connect it into a dotted line with the curtain stitch, and keep the thin and dense interruptions even. (Fig. 7-37)

Step 3: Continue to use the running curtain stitch. The stitching will be determined according to the trend of the image: far water part is sparse, nearby water is a bit real. No matter it is virtual and real, it depends on the embroider draft and specific circumstances. (Fig. 7-38)



Fig. 7-36

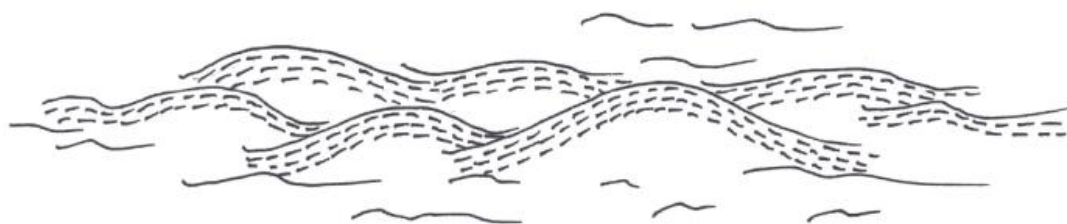


Fig. 7-37

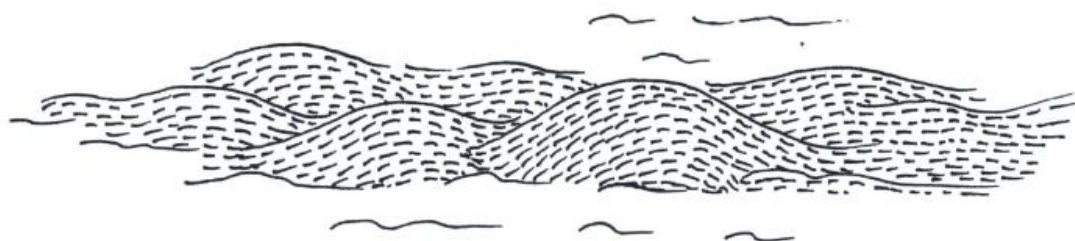


Fig. 7-38

(5) Embroidery of pine part

(1) Embroidery of pine leaves

Pine stitch is used for pine leaves. It is a unique stitch method of Xiang embroidery to express pine leaves. It needs to be embroidered according to the growth law and structural level of pine trees. There are also two embroidery methods for pine leaves in Xiang embroidery. The following steps are introduced respectively.

a. Round Pine Stitch

Pine stitch takes up at the same center of the circle, and embroidery

threads are scattered on the same circumference. They are shaped like stitches of pine trees, which can well express the level and texture of pine trees, have an excellent decorative effect, rich levels, and simple and beautiful expression techniques. This embroidery method can be extended to embroider semicircles, squares, triangles and irregular shapes. This embroidery method, which falls at a central point and is divided into three layers, can overlap arbitrarily according to the requirements of objects. Therefore, this embroidery method is not limited to embroidering pine stitch, but also can embroider radial objects such as plum blossoms and peach blossoms, and even embroider hats with coarse hair texture, burr edges of clothing and distant scenery.

Step 1: According to the outline of the object image, the stitch starts from the outer layer and is generally divided into three layers. The stitch winding points to the same center of the circle, with a large stitch spacing. The first layer is mainly long stitches, which are laid flat at the center of the circle (Fig. 7-39).

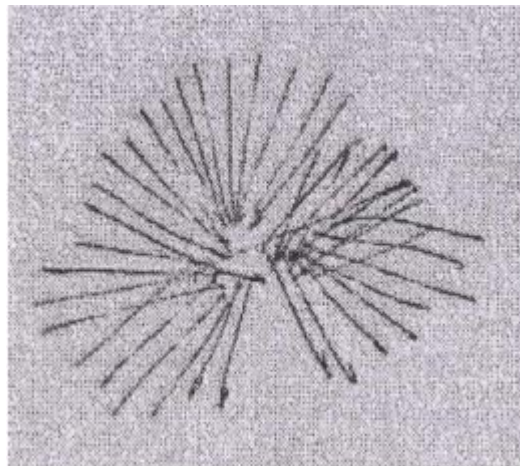


Fig. 7-39

Step 2: The second layer is stitched at half of the first layer. Similarly, the thread is taken up to the same center. The thread of each layer is embroidered in sequence according to this method, but it is filled between

the gaps of each layer (Fig. 7-40).

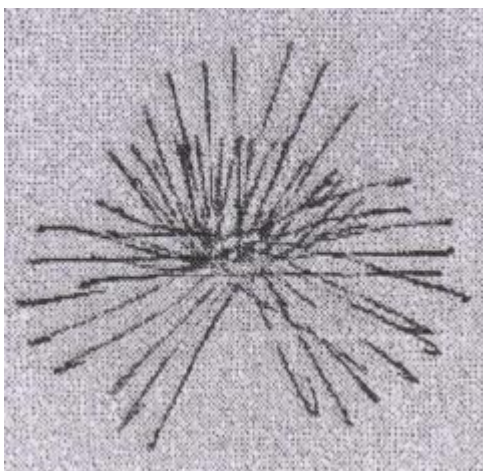


Fig. 7-40

Step 3: According to the method of the second layer, embroidery is continuously paved, and different interspersed relationships are separated by several layers to gain the effect of cohesion and dispersion (Fig.7-41).

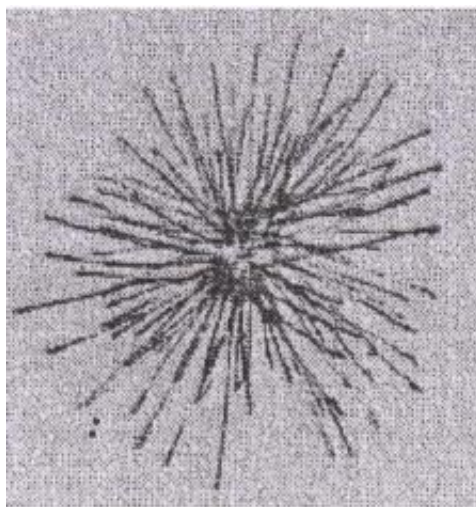


Fig.7-41

b. Fan-shaped pine stitch

Step 1: Spread out from the center and make a base with a straight stitch. The stitches are slightly longer and is in place once (Fig. 7-42).



Fig. 7-42

Step 2: The stitches are uneven in length, and use a straight stitch from shallow to deep, or from deep to shallow, with distinct layers and moderate thinness (Fig. 7-43).

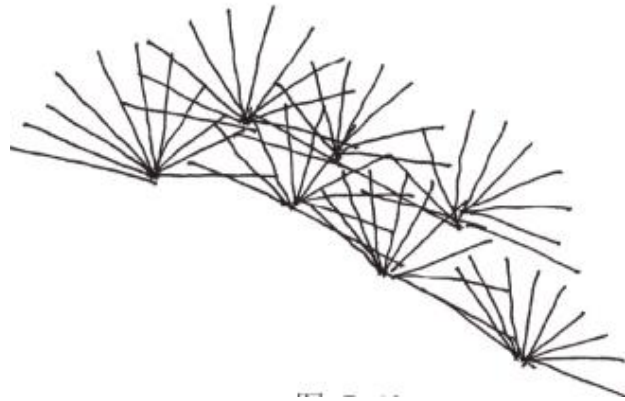


Fig. 7-43

Step 3: Continue to spread with a long straight stitch on the basis of the second step; Blend colors according to the relationship between light and shade to make it naturally show the relationship between Yin & Yang (Fig.7-44).

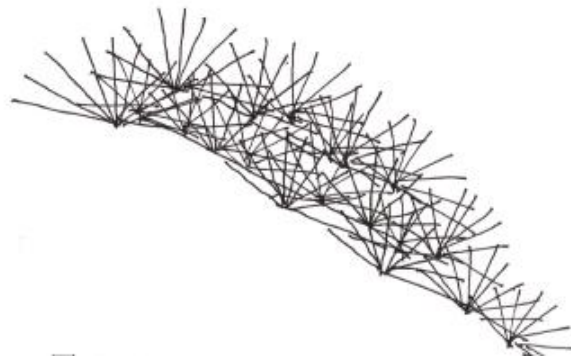


Fig.7-44

The embroidery works that vividly show the pine stitch embroidery method include the famous oil painting "Morning in Pines" by Russian painter Shishkin, which has reached a high artistic realm. Embroidery art has developed to such a stage, that is, the stitches and threads in the hands of embroiderers are now under the indirect command of painters, just like the pens and pigments directly held in the hands of painters, which can express various objects freely without sticking to the constraints of the stitch system gradually formed in the long history of the past. Stitch is highly liberated. According to the needs of the object, select horizontal stitch, straight stitch, cross-stitch, free stitch, nail stitch and French knots stitch. Stitch number should be based on needs. Turning the stitch and the thread breaks away from the limitation of the method, just like painting with a brush. Faced with such highly mature embroidery, we may only sigh the magic of embroidery creation. On the screen, embroiders use a few stitches, which are very clear, but they show the tree poles, pine stitches, flowers and leaves of the objects. Here, the guiding role of painters has achieved a decisive position. Does it mean that embroidery, the creation of condensed craftsmanship, and the cultivation of embroidery workers no longer need the traditional way of step by step and over time, but can make the leap and revolutionary progress? This reminds us of a bamboo painting poem by Zheng Banqiao: "After painting bamboo for 30 years, I studied it day and night, and I succeeded when the bamboo in the painting showed thin charm. "It just vividly illustrates the great leap of embroidery skills.

2. Embroidery of trunk

Step 1: Use mixed stitch. Keep the stitches uneven according to the

growing direction of the trunk (Fig. 7-45).

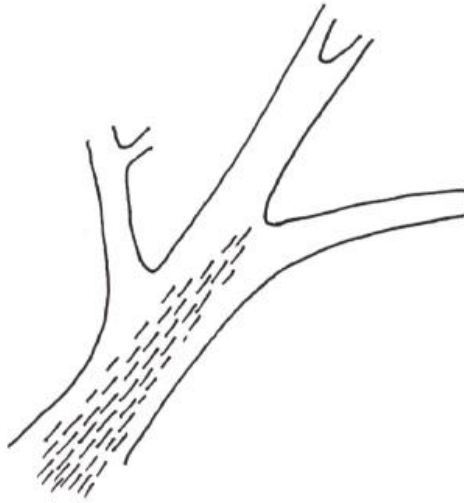


Fig. 7-45

Step 2: Continue to use the method of mixed stitch, and the connection must be uneven without trace; After naturally transferring to the branched parts with swimming stitches, they are used to embroider the trunk and branches respectively (Fig. 7-46).

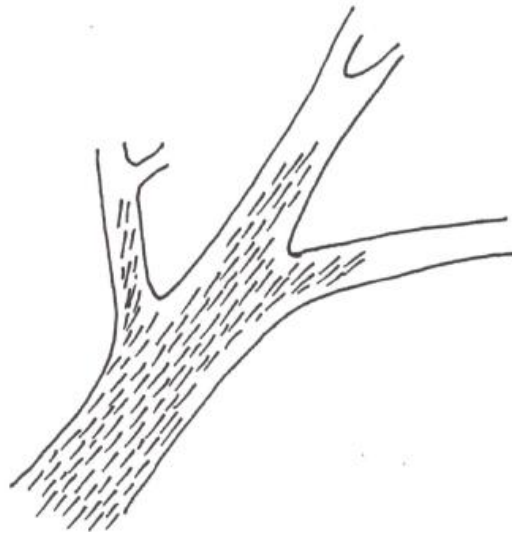


Fig. 7-46

Step 3: Continue to use the stitch and free stitch, and select the color threads according to the embroidery requirements and the relationship between light and shade (Fig. 7-47).

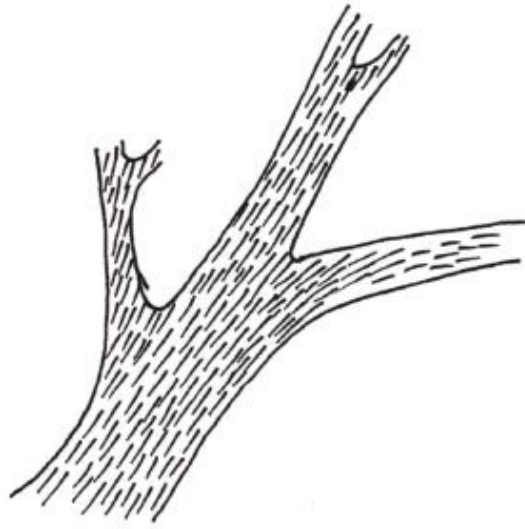


Fig. 7-47

Step 4: Continue to use mixed stitch and colors. The dark side is 2-3 color levels darker than the middle part. Details depend on the color of embroidery (Fig 7-48).

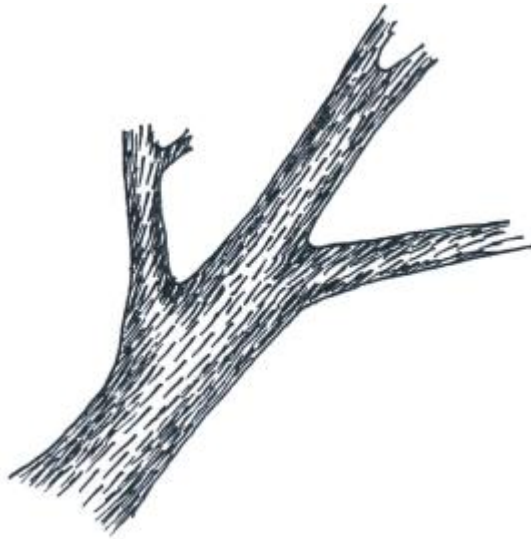


Fig 7-48

Fig. 7-45 Fig. 7-47 Fig. 7-46 Fig.e 7-48

(6) Embroidery method of platform & ground

Step 1: Use horizontal stitch. The stitch is horizontal, and the method is the same as that of a straight mixed stitch, but the horizontal direction

must be maintained (Fig.7-49).

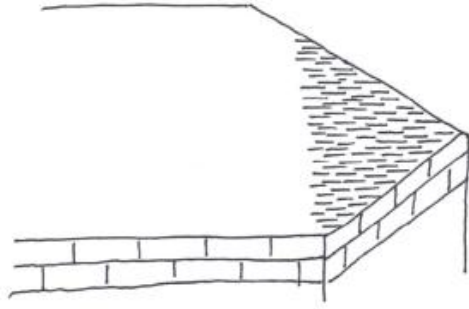


Fig.7-49

Step 2: Mix stitch according to the method of the first step. When embroidering, the stitches should not be too long, but they should be uneven. The color should be determined according to the requirements of the embroidery manuscript (Fig.7-50).

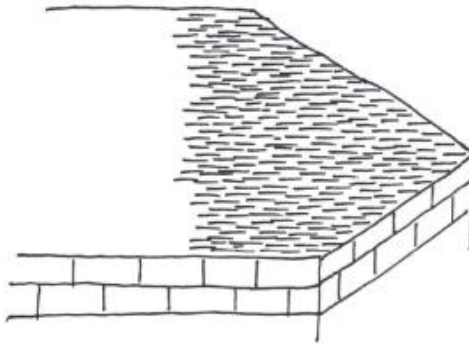


Fig.7-50

Step 3: Continue to cover with horizontal mixed stitch, but keep them sparse and uniform, and deal with the changes of light and shade, Yin and Yang through different color gradations according to the requirements of embroidered manuscripts (Fig.7-51).

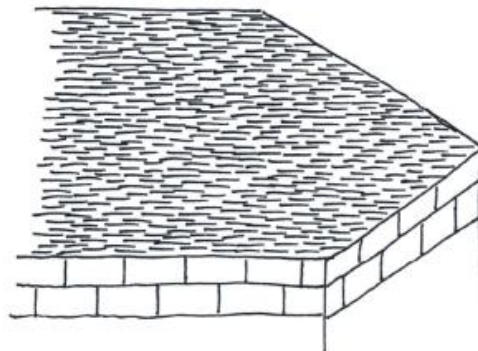


Fig. 7-51

(7) Embroidery of pleasure boat

Step 1: Use horizontal stitch. Embroidered into an absolute horizontal line, the stitch application is the same as that of direct mixing (Fig.7-52).

Step 2: Embroidery stitches should not be too long, sparse and uniform, but uneven (Fig. 7-53).

Step 3: The upper part is embroidered with a straight stitch, and the lower part is paved with a horizontal mixed stitch. Handle the relationship between light and shade, Yin and Yang through different color threads according to the embroidery requirements(Fig.7-54).

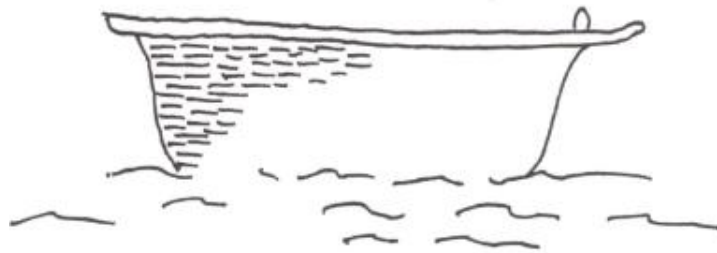


Fig.7-52

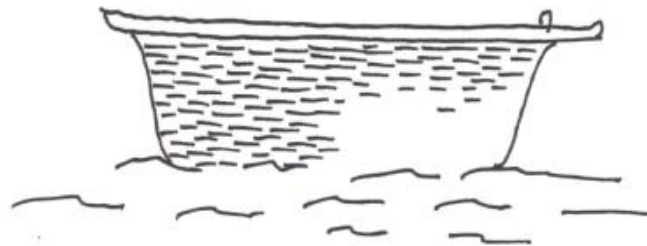


Fig.7-53

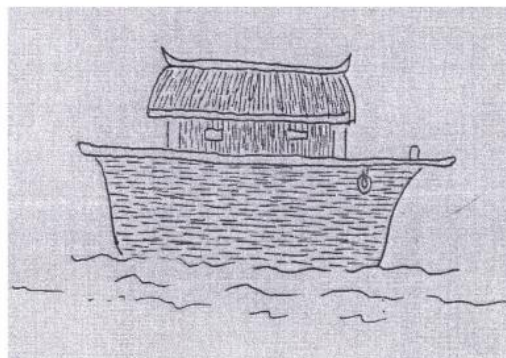


Fig.7-54

7.2. 2 Embroidery Method of Roof in Landscape Xiang Embroidery

① Parallel stitch

Step 1: Use parallel stitches, and lay the bottom with oblique traction stitches along with the roof trend with thick threads. All stitch paths are one stitch to the end and must be parallel; Horizontal straight stitches are used for the roof, and mixed stitches are not needed (Fig.7-55).

Step 2: Use a line 2-3 color levels deeper than the diagonal line to hold the diagonal line horizontally along the roof with horizontal and straight stitches, and the length is also one stitch to the end (Fig. 7-56).

Step 3: Cross stitch once again at the intersection of the original horizontal stitch and oblique stitch to fix the horizontal line, and the intersection part is plum blossom-shaped (Fig. 7-57).

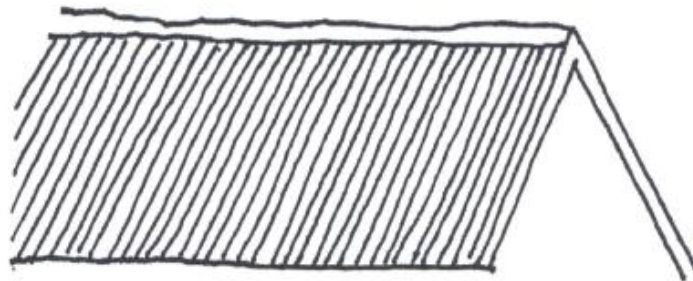


Fig.7-55

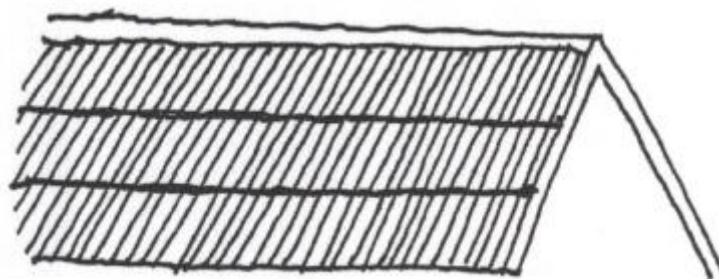


Fig. 7-56

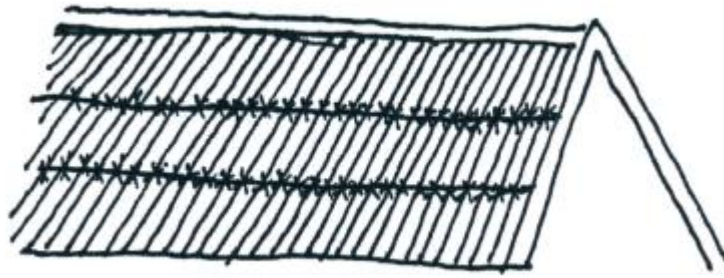


Fig. 7-57

② Hidden stitch

Step 1: Use parallel stitches, lay the bottom with oblique traction stitch along with the roof trend with relatively thick threads. And all stitch paths are to the end once, which must be parallel; Horizontal and straight stitches are used for the roof, but not mixed stitch; The edges are contoured with hair stitch with slightly thicker threads (Fig. 7-58).

Step 2: Use a line 2-3 shades deeper than the diagonal threads to press the diagonal threads horizontally along the roof with a horizontal and straight stitch, to the end once for position and outline (Fig.7-59).

Step 3: Embroidery color is darker in the horizontal stitch part along with the trend of oblique stitch pulling. Go up and gradually lighten the color until the color of the previous horizontal stitch part turns darker again. The same in turn. The detail depends on the embroidery (Fig.7-60).

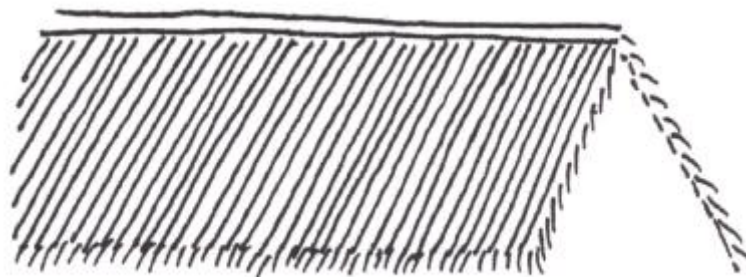


Fig. 7-58

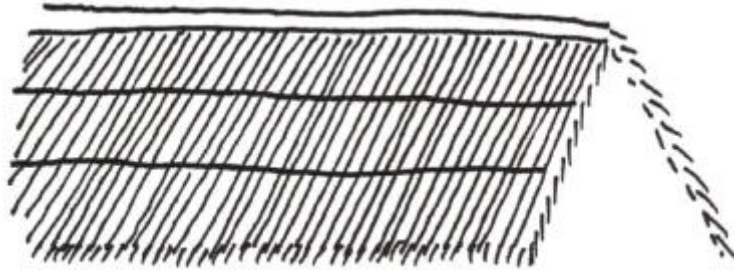


Fig. 7-59

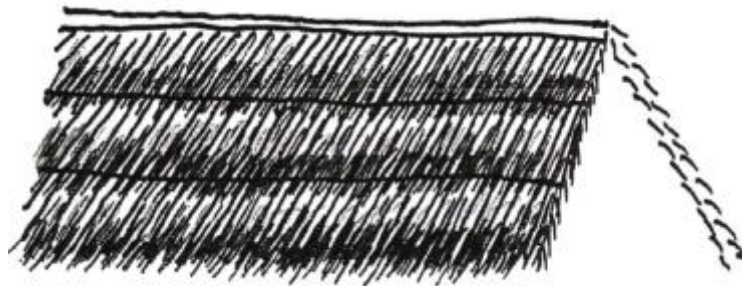


Fig. 7-60

Feathers can be roughly divided into eagles, cranes, phoenixes, and peacocks, structures of which are forehead, mouth, neck, wings, tail and claws, with their own characteristics. Introduce feather embroidery techniques with eagle and peacock as examples.

7.3. 1 Eagle

Before embroidering eagles, we must know eagles. Eagles, a bird of prey, are stronger than ordinary birds. Their wings and tail feathers are long and wide, so they can soar in the air for a long time. The legs have a wide range of physiological activities and are agile and flexible when catching prey (Fig. 7-61).



Fig. 7-61 Eagle

(1) Embroidery of eagle feathers

① Tail feather

First find out the position and structure of feathers, the general light and shade of feathers, layering and natural cracks, as shown in Fig.7-62.

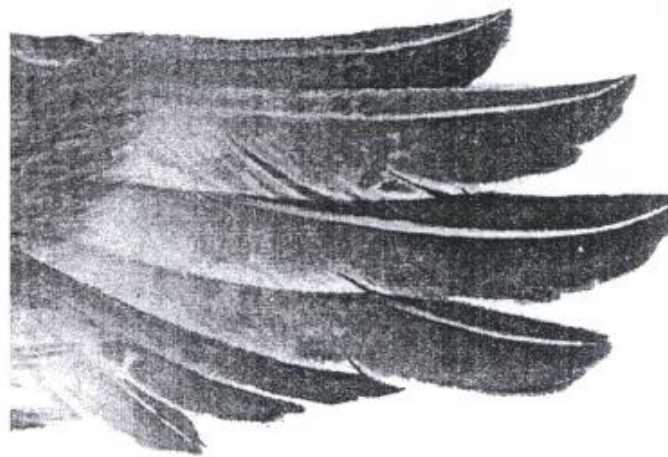


Fig. 7-62 Eagle Tail Feather

Step 1: Embroider the feather root with a flat embroidered hair stitch, without any discrepancy feather bone edge, but should be uneven toward the outside (Fig.7-63).

Step 2: Use flat mix stitches, with uneven stitches, which is convenient

for blending light and dark colors (Fig. 7-64)

Step 3: Use a hair stitch to edge feathers so that they are uneven inward. Embroidery from the outward contour edge to the tail along with the hair potential, and the stitch path along with the hair potential, forming an uneven texture (Fig.7-65).

Step 4: Use a willow stitch to embroider feather bones, send a stitch from one end of the line, and drop a stitch slightly obliquely. The second stitch is drawn out in the middle of the first stitch, which is also oblique, with the stitches close to each other, and the stitch holes are hidden under the first stitch as far as possible without leaving any marks(Figure 7-66).

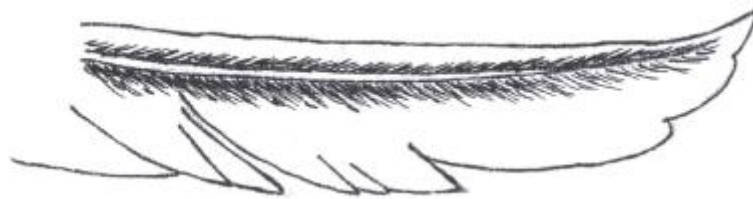


Fig. 7-63

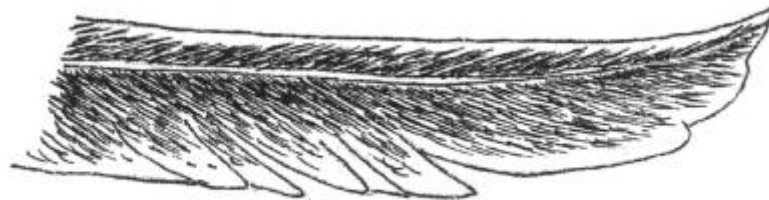


Fig. 7-64



Fig. 7-65



Fig. 7-66

② Embroidery of flight feathers and compound feathers

About ten long and large feathers born between phalanges and metacarpals are called first-class feathers. The second feather is located at the ulna, and the third feather is located at the humerus. The lower part of the wing is a flight feather. The upper half of the wing is round and short, which is called compound feather, as shown in Fig.7-67. Embroidery stitch steps are the same, but the color of the feather end embroidered by the hair stitch in the next step is lighter, which makes it appear breathable.



Fig. 7-67 Flight feathers, compound feathers

Step 1: Embroider the feather root with a flat hair stitch, without any discrepancy with feather bone edge, but should be uneven to the outside (Fig.7-68).

Step 2: Use a running mix stitch with uneven stitches, which is convenient for blending light and dark colors (Fig.7-68).



Fig.7-68



Fig.7-68

Step 3: Make the feather edges neat and uneven inward by using a hair stitch. Embroidery outward contour edge along with the hair potential to the tail. Needles are transported along with the hair trend, which is also oblique. And the stitch is close to each other. Hide the eye of the stitch under the first stitch as much as possible without leaving any marks, and the color is lighter (Fig.7-70).

Step 4: Use a willow stitch to embroider feather bones, send a stitch from one end of the line, drop stitches slightly obliquely, and take out the second stitch in the middle of the first stitch to form an undisturbed texture (Fig.7-71).



Fig.7-70



Fig.7-71

③ Embroidery of shoulder feathers

Embroider the dark part of feather root first, and the relations of generally light and shade. Feather lamination must be embroidered naturally and split out cracks. As shown in Fig.7-72, the embroidery method is the same as the tail feather method. (Fig. 7-72)

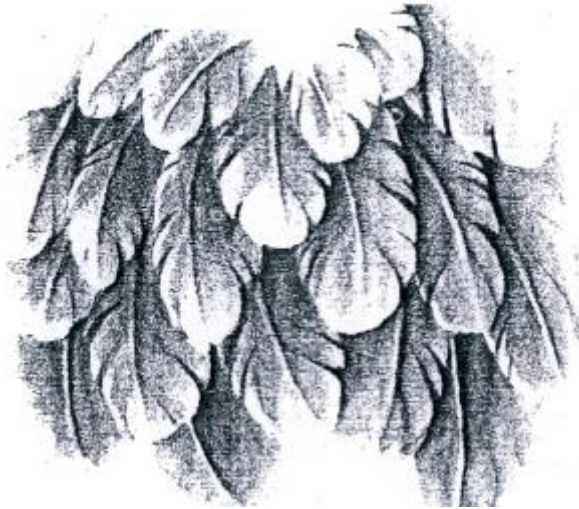


Fig.7-72

Step 1: Embroider the feather root with a flat hair stitch, without any discrepancy with feather bone edge, but should be uneven to the outside (Fig. 7-73).

Step 2: Use a flat mix stitch, and the stitches are uneven, which is convenient for blending light and dark colors (Fig.7-74).

Step 3: Use the flat hair stitch so that the edges of the feathers are neat and jagged inward.

Embroidery outward from the edge of the contour to the tail along with the hair trend and the stitch is transported along the hair trend to form an uneven texture (Fig.7-75).

Step 4: Embroider feather bones with willow stitches. Hair stitch from one end of the line, and drop stitch slightly obliquely. The second stitch

comes out in the middle of the first one, which is also oblique, with the stitch next to each other, and the eye of the stitch is hidden under the first stitch as much as possible without leaving any trace (Fig.7-76).



图 7-73

Fig.7-73



图 7-74

Fig.7-74



图 7-75

Fig.7-75



图 7-76

Fig.7-76

Fig.7-73 Fig.7-75 Fig.7-74 Fig.7-76

④ Embroidery of abdominal feather and leg feather

Embroidery belly feather, leg feather, according to the structure of the feather to strengthen the middle tone, color darker. Feather ends can be embroidered with light-colored threads, and the actual situation is

matched to make the upper and lower parts clear, as shown in Fig. 7-77.



Fig.7-77

Step 1: Embroider feather with flat hair stitch. The feather root and the edge of the feather bone should not have any discrepancy but should be uneven to the outside (Fig.7-78).

Step 2: Use the flat mixed stitch, with uneven stitches to facilitate the blending of light and dark shades (Fig.7-79).



图 7-78

Fig.7-78



图 7-79

Fig.7-79

Step 3: Use the hair stitch embroidery method to follow the hair trend. The stitch can't be disordered. The thread's path can be slightly crossed. The eye of the stitch should be hidden under the threads road ahead. The eye of a stitch does not need to be hidden. To be intricate, organized, uneven in color and fluffy (Fig.7-80).

Step 4: Use willow stitch to embroider feather bones, send stitch from one end of threads strips to embroider threads, and drop stitch slightly obliquely. The second stitch is drawn out in the middle of the first stitch, also obliquely, with the stitch next to each other. And the stitch holes are hidden under the first stitch as far as possible (Fig.7-81).



图 7-80

Fig.7-80



图 7-81

Fig.7-81

(2) Embroidery of the head

When embroidering the eagle's head, pay attention to the light and shade relationship of the whole dark part and local feathers according to the growth structure of the eagle, as shown in Fig.7-82.



Fig. 7-82

Step 1: Embroider with hair stitches, position with dark threads, and outline the head (Fig.7-83).



Fig.7-83

Step 2: Use scattered hair stitch to continue to apply stitch according to the hair path growth, reflecting the general shape of the head (Fig. 7-84).

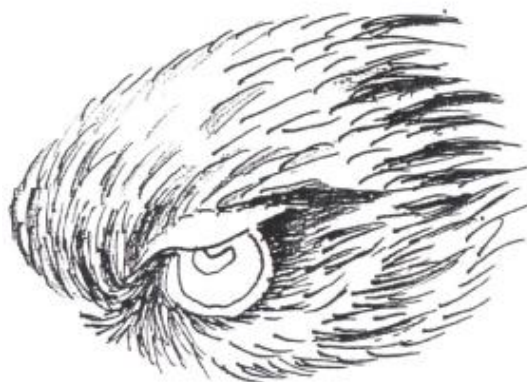


Fig. 7-84

Step 3: Continue to use hair stitch to mix colors until it looks thick and fluffy according to the color requirements of the painting (Fig.7-85).



Fig.7-85

(3) Embroidery of eyes

Eagle's eyes are big and sharp. Before embroidering the eagle's eyes, it must be planned according to the eagle's visual threads angle. Fig. 7-86.

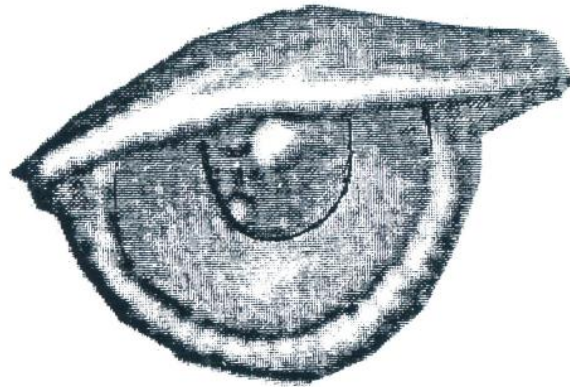


Fig. 7-86 Eagle Eye

Step 1: Embroider the circle first and then the highlight parts with white threads (Fig. 7-87).

Step 2: Embroider layer by layer around the center of the circle with the pupil as the center. Embroider threads must be thin. The stitches must be

short. The stitches must be hidden from each other. The pupil color is darker than the white part of the eye (Fig.7-88).

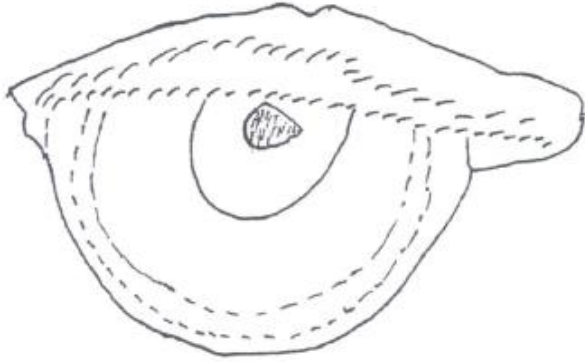


Fig.7-87

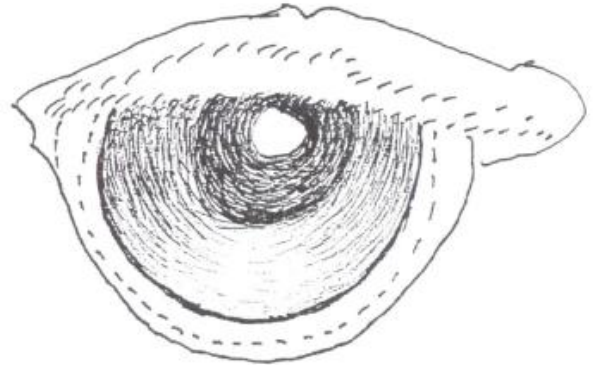


Fig.7-88

(4) Embroidery of olecranon

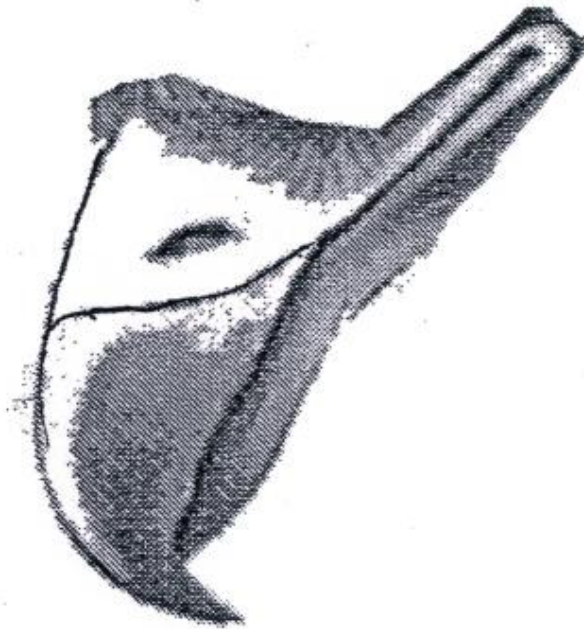


Fig. 7-89 Olecranon

Step 1: Embroider feather with mixed stitch. The feather root and the edge of the feather bone should not have any discrepancy but should be uneven to the outside (Fig.7-90).

Step 2: Use the free stitch to follow the growth of the olecranon to change colors with the mixed stitch and connect them in sequence (Fig.7-91).

Step 3: Use the edge of stitches and edge ink threads to embroider neatly without mistakes. It is required to be moderate in density and smooth (Fig.7-92).



Fig.7-90



Fig.7-91



Fig.7-92

(5) Embroidery of eagle claws

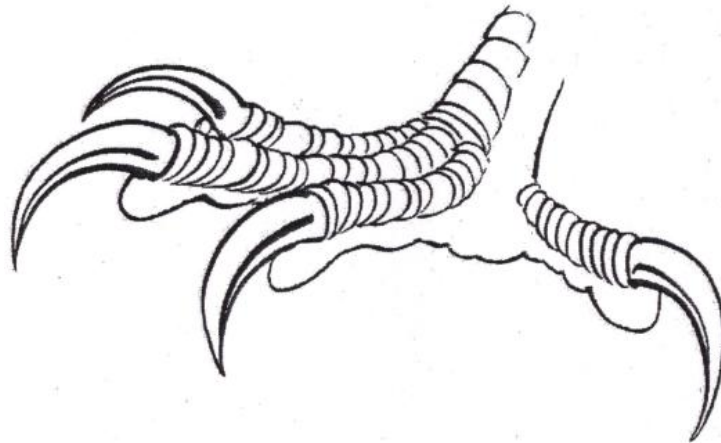


Fig. 7-93 Eagle Claw

Step 1: Embroider the bottom layer with dark threads according to the growth of claws with the free stitch (Fig.7-94).

Step 2: Use threads 7-8 shallower than the first step, and use willow stitch for outline and demarcate scales (Fig.7-95).

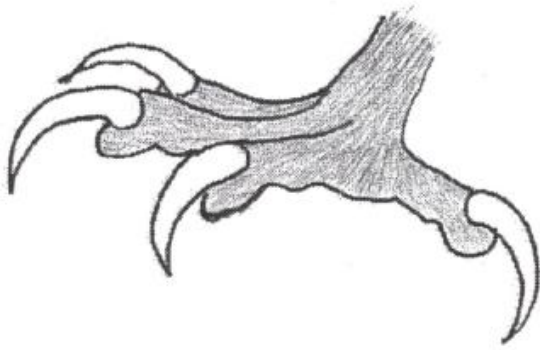


Fig.7-94

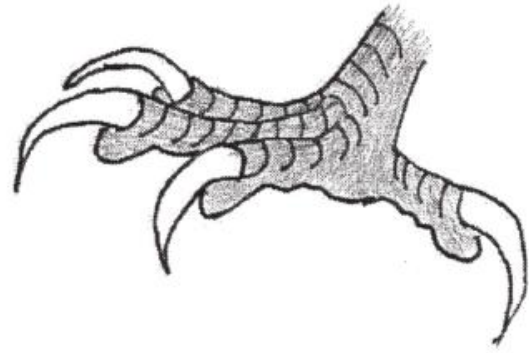


Fig.7-95

Step 3: Embroider a layer of flush stitch along with the willow stitch with lighter threads in white and gray. At the other end, the hair stitch embroiders the long and sharp toes of raptors along with the growth (Fig.7-96).

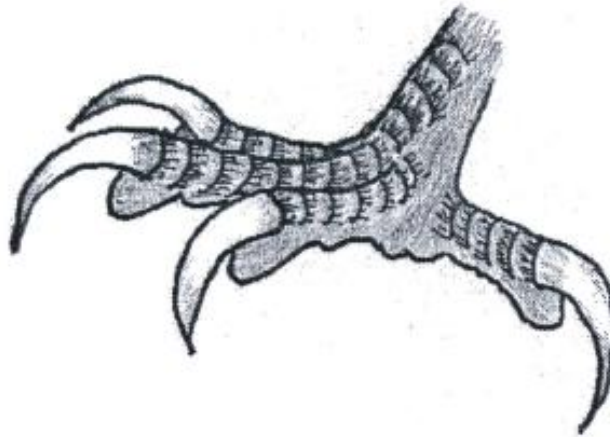


Fig.7-96

7.3. 2 Embroidery of Peacocks

Peacock embroidery is also one of the famous brand products of Xiang embroidery. Peacock is richer in color than any birds.

(1) Threads

Often, a fine peacock needs more than 600 kinds of threads embroidered in different colors and different color gradations. For threads, it is necessary to register one color for embroidery and adopt the technique of

juxtaposing two different colors to produce another color. Only in this way can the color be heavy. For example, the overall effect of peacock's tail with badminton ball is from blue-green at the tail root to brilliant green in the tail, and then to dark green at the tail tip. Blue and green are mixed with deep yellow and green, deep purple and deep red sandalwood. Brilliant green adds full color to blue and green or adds yellow, sandalwood red and other colors.

(2) Embroidery stitch

- ① The variant stitch of cross stitch and pine stitch can be used for feather silk embroidery, and free stitch is less used. Its advantages are that it is convenient to add stitches and color, the edges are uneven with the texture of hair strengthening. However, no matter which stitch method is used, it can't take the shape of feather silk.
- ② For feather bone embroidery, light and shade should also be distinguished. The white threads in the middle are thicker, and the edges turn gray and thin. The thin and short fluff is thinly embroidered on the feather bone and plays a transitional role with the feather silk.
- ③ The outer edge of feathers. First, embroider a circle with short stitch threads to enhance the hair feeling of feathers. Because the stitch is as short as a bead, it is reflected by light, which enhances the expressive force of color.
- ④ When embroidering the junction of feather scales and flat plates, a flexible stitch method among free stitch and hair stitch and pine stitch is adopted. For example, at the place where feather scales gradually appear on the skin, this stitch plays a transitional role like scales.
- ⑤ Peacock's leg hair is flat, and it can be embroidered with fluffy stitch,

which is intriguing.

⑥ When embroidering peacock tail, embroider fluff with extremely shallow dark green hemp gray threads on the embroidered base material, to enrich the color and make the tail feather appear thicker, thus changing the original embroidery method of laying all the thin stitch at the bottom before embroidery.

7.4 Embroidery of Animal of Xiang Embroidery

Animals are an important category of Xiang embroidery, with various varieties, especially lions and tigers, which are brand products of Xiang embroidery and rich in content. Mastering it well is a complicated and difficult course.

There are many kinds of animals so the stitches of embroidery are different. Embroidery animals mainly show the shape and quality of animal fur. The hair shape and nature of different animals and their different parts can be distinguished by length, thickness, softness and hardness.

Several main stitches for embroidering animals: fluffy stitches to express thick, hard, medium, and short hairs; Long, delicate hairs expressed with free stitch; Use hair stitch to show short and fine hairs, etc. When several acupuncture methods are blended, their performance functions change with the blending degree. Knowing this truth, embroidering all kinds of animals will be more comfortable.

Embroidery animals must first observe the shape of animals in the painting, the most important thing is color, color gradations, light-shade relationship and environmental color, and then choose threads according to these characteristics, and plan stitches with threads.

7.4. 1 Cat Embroidery



Fig. 7-97(猫的外观图)

(1) Kitten head embroidery

According to the light and shade relationship of the head, color is set to layer by layer from deep to shallow. The color of the head is slightly more beautiful than that of the waist and tail.

Step 1: Position. Embroidery with hair stitch and free stitch starts from the edge hair. Threads should be thin, empty, uneven, soft and not stiff. Determine the wool path according to the color of embroidery (Fig. 7-98).

Step 2: Embroider wool. Use fluffy stitch for positioning, and threads should be slightly thicker to complete the structural position. The color is determined according to the embroidery requirements (Fig.7-99).

Step 3: Pave the foundation and color. According to the light and shade color relationship in step 2, use fluffy stitch to mix and register colors and

fix color threads according to the light and shade relationship (Fig. 7-100).

Step 4: Continue to colors and mix colors. Mix the color parts that are not in place according to the light and shade relationship, and modify the



whole picture to make the coat color natural, vivid and realistic (Fig. 7-101).

Fig.7-98

Fig. 7-99

Fig.7-100

Fig.7-101

Fig.7-98 Fig.7-100 Fig. 7-99 Fig.7-101

(2) Embroidery of middle cat body

Step 1: Position. Embroider from the edge hair with a hair stitch and free stitch. Threads should be thin, empty, and uneven for a soft feeling.



Determine the wool path according to the color of embroidery

(Fig.7-102).

Step 2: Embroider wool. Fluffy stitch for a position. And threads should be slightly thicker. Set the structure position well, and set the color according to the embroidery requirements (Fig.-103).

Step 3: Pave the background and colors. According to the relationship between light and shade, the fluffy stitch is used to colors and mix colors. The threads are fixed according to the relationship between light and shade so that its colors are bright and vivid (Fig.7-104).

Step 4: Continue to colors and mix colors. Mix the color parts that are not in place according to the light and shade relationship, and modify the whole picture to make the coat color natural, the hair feeling vivid and the image realistic (Fig. 7-105).



Fig.7-102



Fig.7-103



Fig.7-104



Fig.7-105

Fig.7-102 Fig.7-104 Fig.7-103 Fig.7-105

(3) Embroidery of kitten tail

Step 1: Embroider tail hair with fluffy stitch and thin threads a little. The color of the tail is a little darker than that of the middle and head. Threads should be thin (Fig.7-106).

Step 2: Use a fluffy stitch in the middle, free stitch in the edge, with threads slightly thinner than the middle and head (Fig. 7-107).

Step 3: According to the animal's coat color, use the method of skipping color levels (at least 2-3 color levels, and some even 4-5 color levels) to determine the light-shade relationship of coat color for outline (Fig.7-108).

Step 4: Carry out colors and color mixing according to the embroidery manuscript. Mix the color parts that are not in place according to the light and shade relationship, especially the tail part where the virtual and real are combined, the coat color should be natural, the peripheral edge hair should be thinner with threads, and the virtual and real changes should be made according to the background color (Fig.7-109).



Fig.7-106

Fig. 7-107

Fig.7-108

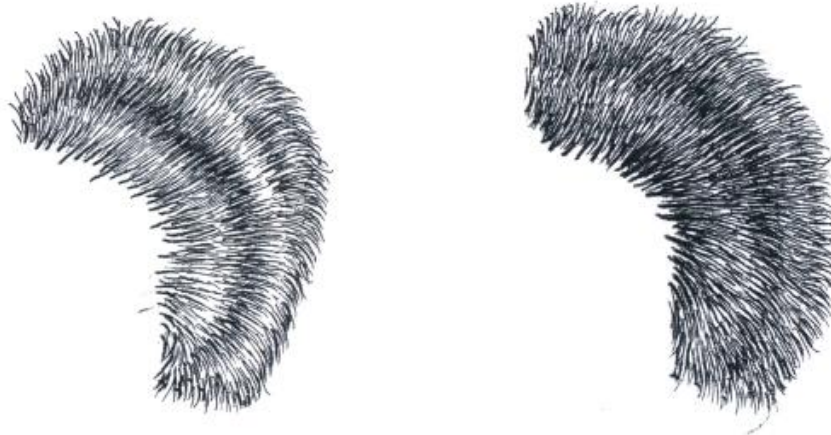
Fig.7-109

(4) Embroidery of kitten legs and toes

① Embroidery of legs

Fig. 7-107 Fig.7-109

The embroidery method is the same as that of the front part, but the color should be changed, that is, the color of the legs should not be too bright, and the intensity should be embroidered.



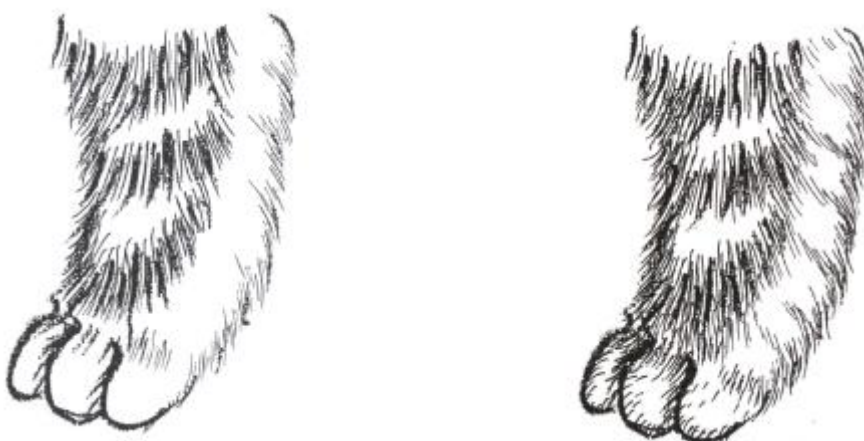
② Embroidery of toes

Step 1: First, use dark threads to position the edges, use hair stitch and free stitch for outline by combining virtual and real (Fig.7-110).

Step 2: Use a flat free stitch on the toes. Because this part is slightly less hairy, the stitches should be short (Fig.7-111).

Step 3: Embroider the relationship between light and shade according to the animal's coat color, color registration and color mixing (Fig.7-112).

Step 4: Carry out colors and color mixing according to the embroidery



manuscript. The color parts that are not in place are decorated according to the light and shade relationship, with threads slightly thicker in the middle and capillary threads at the edge to embroider the fluffy feeling of hair (Fig.7-113).

Fig.7-110



Fig. 7-112

Fig.7-111



Fig.7-113

Fig.7-110 Fig. 7-112 Fig.7-111 Fig.7-113

(5) Embroidery of kitten eyes

The most important thing to embroider animals is to embroider eyes. If the eyes have no charm, the whole picture is of little value. So, for embroidering eyes, the color is very important. The stitches used to embroider eyes are free stitch, and mixed stitch. Generally, embroider eyes and highlights first, and set the position, from deep to shallow. The color is determined according to the picture.

Step 1: Complete outline and position. Embroider pupils with the cross stitch (random stitch) and white threads, and then embroider eyeballs with the free stitch (Fig.7-114).

Step 2: Embroider eyeballs with free stitch and oblique free stitch, determine the highlight parts with the thinnest white threads, and then

turn to the dark color. Turn to the required color according to the embroidered manuscript color (Fig. 7-115).

Step 3: Coloring. Use free stitch and mixed stitches to embroider the color according to the outline and color needs. The stitches are determined by eye size and length by radian (Fig.7-116).

Step 4: Colour mixture. Use mixed stitch to highlight eyes for the charm (Fig.7-117).

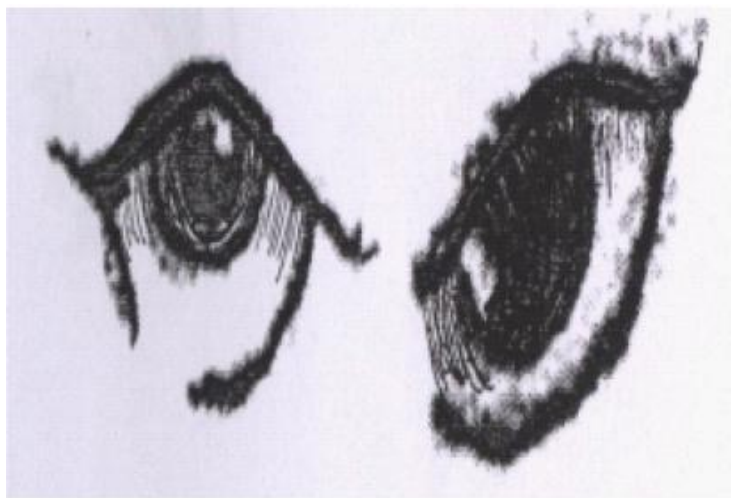


Fig.7-114

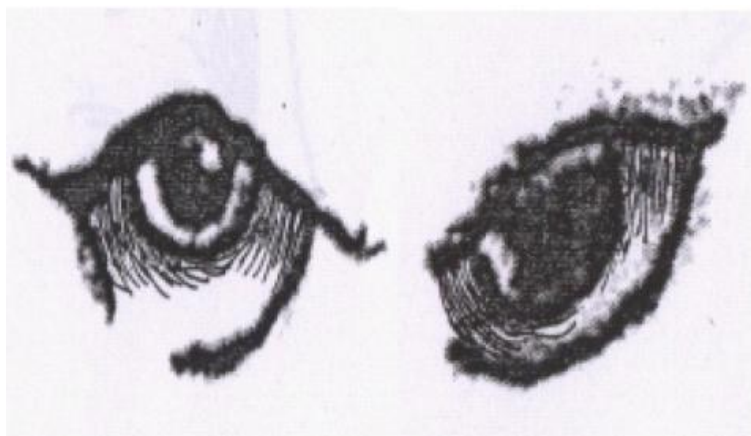


Fig. 7-115

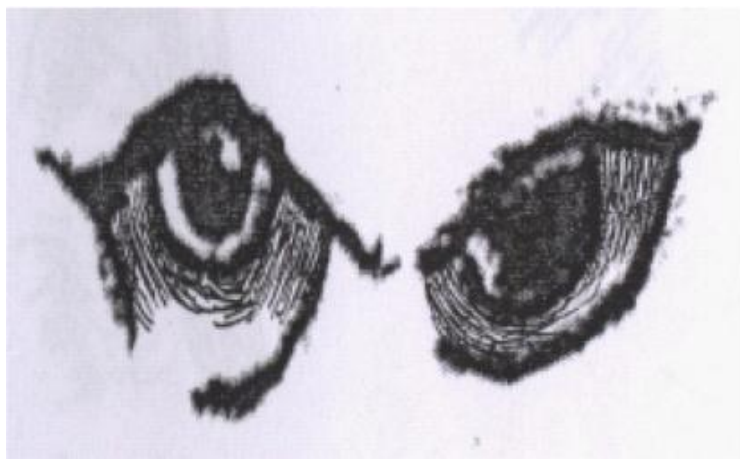


Fig.7-116

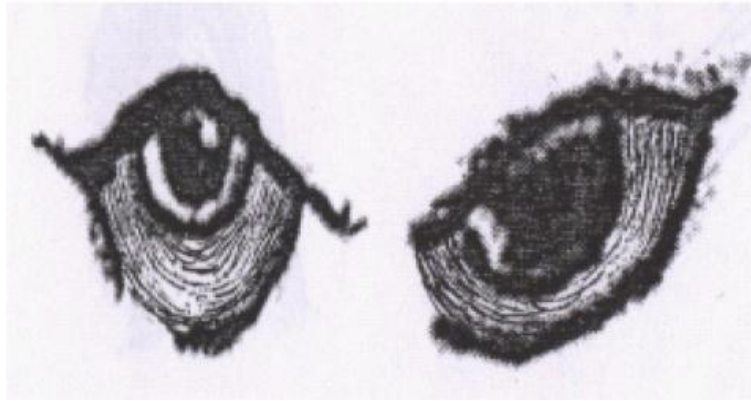


Fig.7-117

Fig.7-114 Fig.7-116 Fig. 7-115 Fig.7-117

(6) Embroidery of kitten ears

Step 1: Outline and position. Use hair stitch for an outline with dark threads (Fig. 7-118).

Step 2: Embroider the outline and ear shape with trocar (Fig.-119).

Step 3: Position the ear fluff. Spread the hair with a hair stitch and trocar, and then the general shape of the ear (Fig.7-120).

Step 4: Colour mixture. Use a flat free stitch with slightly shorter stitches for slightly flat ear edges (Fig.7-121).

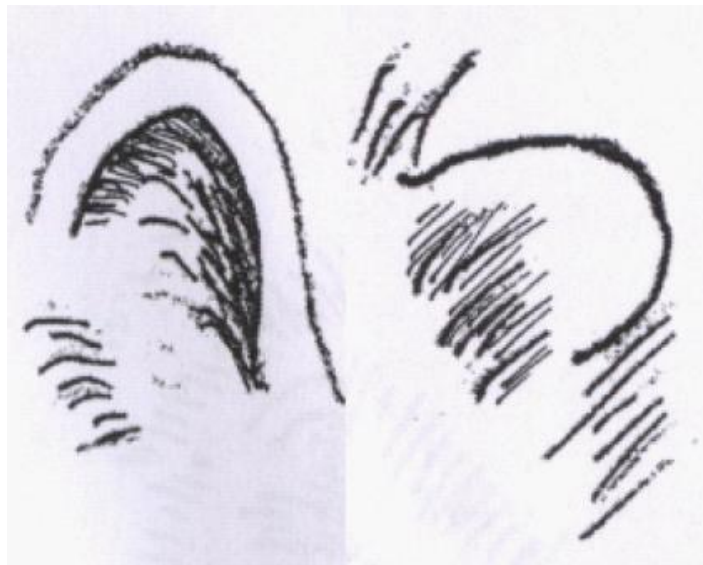


Fig.7-118

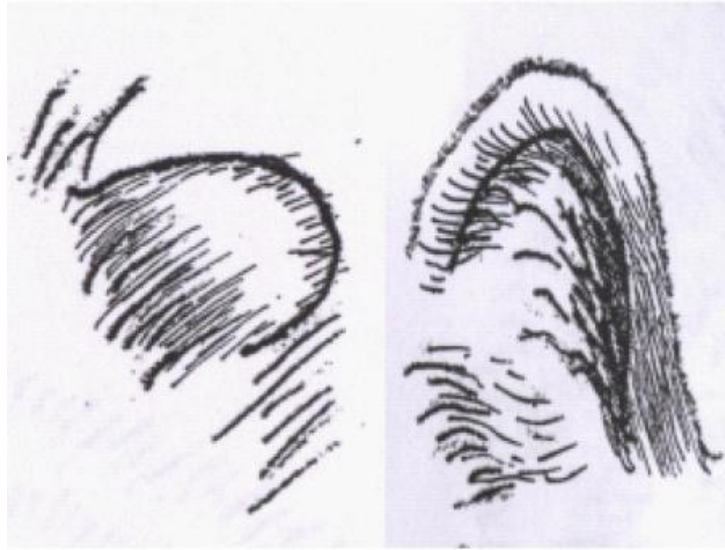


Fig.7-119

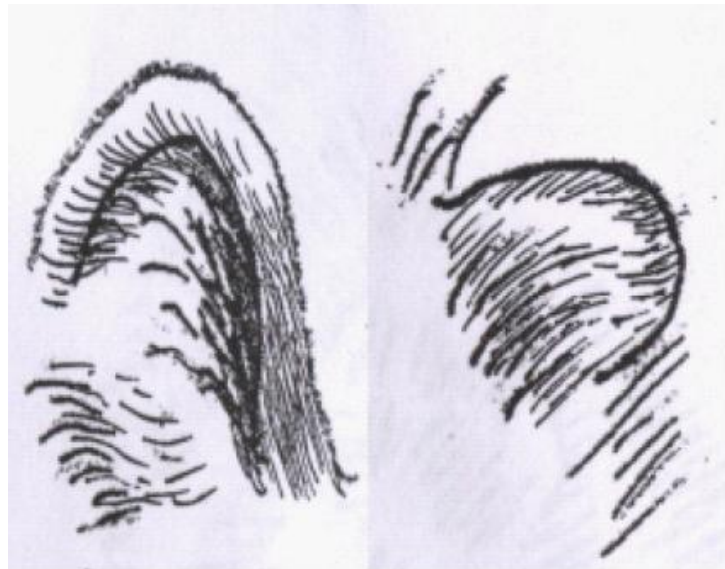


Fig.7-120

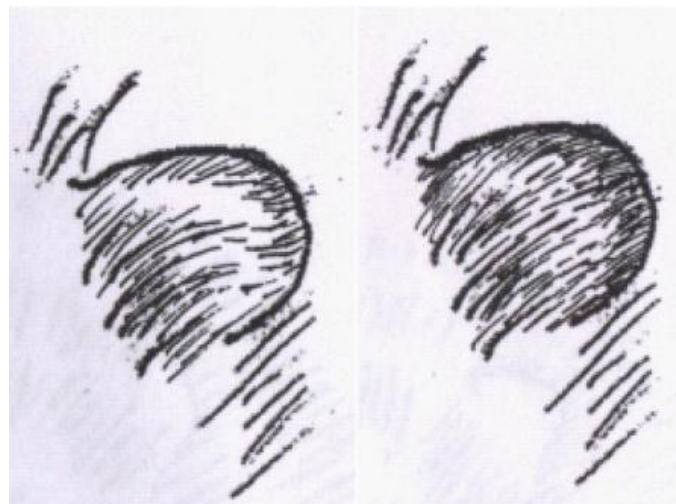


Fig.7-121

(7) Embroidery of kitten nose

Step 1: Use flat stitch and short hair stitch for outline and position (Fig. 7-122).

Step 2: Color mixing. Use a short hair stitch to fix the color according to the requirements of the embroidered manuscript for a smooth feeling (Fig.7-123).

Step 3: Coloring. Apply flat stitch, mixed stitch blending according to the light and shade relationship in step 2 (Fig.7-124).

Step 4: Continue to color and mix colors. Color mixing and colors shall be carried out according to the light and shade relationship for the color parts that are not in place. According to the relationship between light and shade, threads decorate the whole picture to make it vivid (Fig.7-125).



Fig.7-122



Fig. 7-123



Fig.7-124

Fig. 7-125

7.4. 2 Embroidery of Tiger

(1) Embroidery of Tiger Hair

Fig. 7-123 Fig.7-125

① For the fluffy hair tiger

In the application of the stitch method, use fluffy stitch (refer to the previous method of "Embroidery Techniques of Xiang Embroidery") to spread the stitch radially. For the opened end, threads should be thick and loose, and the other end should be dense. Hide threads. It makes people feel that this kind of thread is like real hair, with one end growing in meat and the other fluffy. The hair embroidered in this way is textured, and markings can be seen vaguely. At the same time, according to the tiger shape, more than ten stitches, such as rotating stitch, cyclotron stitch, running free stitch, free stitch, hair stitch, admixture stitch, concrete stitch, pulling stitch, and willow stitch, are combined to show the texture of tiger's eyes, beard and spotted hair and the dynamics of claws and teeth. In terms of threads, the coarse threads used before are gradually subdivided until each thread is about 200 open. Crudeness and delicacy have their places.

② For glossy tiger hair and fresh eyes

Tiger's hair is very rich in color. When embroidering, the application of dense, light, thick, fine silk threads, bold foundation. In this way, it may not seem unified at first, but it is done after embroidery. At the time of reunification, we should deliberately leave some original foundations behind. In the thickness and density layout of hair, there are layers, aggregation and dispersion. Seek unity in color change, so the embroidered tiger hair is soft in luster and colorful. Tiger's eyes are varied.

Blue mixed with green and yellow mixed with red. Color should be used boldly when embroidering.

For eyes, generally speaking, eight or nine colors such as black and white, dark green, brown, blue, yellow and gray should be used. There are nearly 25 color levels for each color. In this way, by using the luster reflection of silk threads, the tiger's eyes are transparent and bright, which brings a real feeling of "the tiger is staring at you" looking from any angle.

③ Law of embroidered tigers

Xiang embroidery has a long and profound cultural characteristic. And embroidery workers of all ages dare to innovate for perfectly expressing objects (paintings). With mixed stitch and the original fluffy stitch embroidery method, the research and development of Xiang embroidery tiger and lion works have become a unique image symbol feature among the four famous embroideries in China. To better inherit and carry forward these precious heritages, Xiang embroidery artists compiled embroidery front spotted hair, tail hair, head, eyes, mouth and so on into pithy songs. For example, the formula of front spotted hair is: first and the second layer are for hair, but the third and fourth are not, and the stripes are staggered along with the hair; And to embroider tigers, it is concluded that "uniform, smooth and clear", but should not be "flat, scattered and uniform".

7.5 Embroidery of Character of Xiang Embroidery

7.5.1 Steps of Xiang embroidery for characters

① Know about embroidered manuscripts: First of all, we must understand the subject matter of embroidered manuscripts, and their themes and

artistic conception; Secondly, observe the image characteristics and expressions of the characters to form a distinct impression in our minds; Thirdly, analyzes the embroidery stitch of embroidery manuscript concretely, including light and shade level of color tone, composition structure, primary and secondary arrangement, virtual and real changes, scene atmosphere, threads rhythm and so on.

② Stitches: Based on a deep understanding of embroidery manuscripts, plan process schemes, and determine the stitch application, stitch path, threads thickness and embroidery procedures.

③ Check whether the matching color is appropriate and whether the characters' manuscripts are accurate against the manuscripts.

④ The base material is stretched. On the embroidered base material, the warp and weft should be upright, the frame should be flat, and the character image should be side-shaped.

⑤ Embroidery production. After all the process preparation work is completed, embroidery can be started according to the predetermined process scheme. With the development of embroidery, it is necessary to erect sheds frequently, check whether the overall relationship and local treatment of embroidery are appropriate and whether the color tone and light and shade changes are appropriate. Correct mistakes at any time. Summarize experience to ensure quality.

7.5. 2 General Embroidery of Xiang Embroidery for Characters

Threads color for the head: Embroider local shadows according to sketch color first. And threads color can be slightly darker than embroidered manuscript by one color scale, the thickness of which can be determined according to the size of the head. Although the local Yin & Yang are in

the head portrait is very small, it is very important, which is the key to represent the structure of the head portrait. The shadow position and depth change of each part should be embroidered accurately to show the volume and structure.

Embroidered facial tone: The basic tone of the face should be slightly deeper than the hairline and sideburns. Then embroidered hair can produce a natural feeling that grows out of the skin. The change of the basic tone of the face, that is, the forehead, nose and chin are shallow, and the cheeks are slightly deeper.

Mixed facial color change: The so-called mixing refers to the change of color and tone mixed with different fine threads. And the subtle changes of various parts are mixed on the basic tone of the face, and the mixed colors of various parts should be connected naturally.

7.5. 3 Application of Xiang Embroidery Stitch for Characters

In the process of embroidering characters, Xiang embroidery artists use various stitch changes of Xiang embroidery to express characters with thousands of manners and achieve artistic effects of both form and spirit.

① Embroider the heads of characters by using straight cross stitch and mixed stitches repeatedly at multiple levels, changing the shadow tone of the face and engraving it to the fullest extent, thus showing the expressions and expressions of joy, anger, the sorrow of the characters.

The huge embroidered screen of Chairman Mao and Fifty-six Nationalities (Fig.7-126) displayed in Hunan Hall of Great Hall of the People in Beijing in 2005 is 7 meters wide and 3 meters high, which reflects the warm scene of great Chairman Mao Zedong and representatives of fifty-six nationalities. There are 57 characters in the

picture with different skin colors and expressions. And their headdresses and costumes have their characteristics. In facial treatment, straight stitch and cross-stitch (random stitch) are used as the main stitch adjustment, and the rough part of the skin is treated with random cross stitch. There are wrinkles on the forehead of the elderly, which is treated with cross and oblique cross mixed stitch, while the smooth skin of the young girls are treated in detail. The morphological expression is more vivid.

② Xiang embroidery mixed stitch, free



videry methods of of ancient ladies,



which is not only suitable for the technological re-creation of figure embroidery manuscripts in Chinese painting images but also an important technological factor that constitutes the artistic style of Xiang embroidery figure embroidery (Fig.7-127).

Fig. 7-127

7.5. 4 Skills and methods of figure embroidery

Xiang embroidery figures can also be embroidered with pictures or portraits of real people as blue original portraits or portraits: in terms of material conception, it focuses on the theme tendency of health, joy, beauty and nobility; In the image portrayal, focus on the characterization of both form and spirit and realistic meaning; In terms of performance skills, it deliberately pursues varied character modeling, combining rigidity with softness, such as Diana Embroidery (Fig. 7-128).



Figure 7-128 Diana Embroidery 86 cm × 58 cm

Manuscript by Xu Jianpu Embroidery by Wang Yuhui, Li Binghui

This is a recreated figure embroidery based on a photo. Diana, Princess of England in embroidery, has a beautiful face, noble temperament, pure and deep sapphire eyes. The embroidery method of flat stitch and mixed stitch is mainly used, and the skin color, hair accessories, clothes and accessories of the characters are soft and vivid, and the texture is more realistic via embroidery methods. Coupled with the refractive effect of silk embroidered threads, the characters are more delicate and beautiful.

① Embroidery stitches for Princess Diana's hair

Free stitch, virtual & solid hair stitch, mixed stitch, fluffy stitch, pull free stitch. Threads colors are mainly black, gray, crevette, brown-red and brown-yellow. When embroidering, they are treated with skipping colors. Threads colors should not be too close, changing in groups according to the growth law of hair. The hair with outer contour should be thin, light and virtual.

Step 1. Position the hair in dark color and outline it (Fig.7-129).

Step 2. Lay the background in light color, without much density (Fig.7-130).

Step 3. Mixed stitch for transition color and to be dense layer by layer (Fig.7-131).

Step 4. Mixed stitch with different changes and fluffy stereoscopic impression (Fig.7-132).



Fig.7-129



Fig.7-130



Fig.7-131

Fig.7-132

Fig.7-129 Fig.7-131 Fig.7-130 Fig.7-132

② Embroidery stitch of Princess Diana's eyes

For eyes, free stitch, mixed stitch, flat stitch and neat stitch are used. The quality of a portrait mainly depends on the dynamics of the eyes, which are composed of upper/lower eyelids, pupils and whites of the eyes. Pay attention to the size ratio of the eyes to the whole eye and the coordinated movement relationship between the two eyes. Generally, the upper eyelid is slightly deep and the lower eyelid is slightly shallow. The pupil is a transparent glass ball, so it is mixed colors. The stitches should be short and the threads thin, to embroider the three-dimensional impression and crystal clear image of eyes.

Step 1. Short mixed stitch embroidered eyeball highlights, dark spots and location (Fig.7-133).

Step 2. Embroider white with rotating stitch. The stitches should be short and not much dense (Fig.7-134).

Step 3. Mixed stitch and colors for transition. Threads should be dense (Fig. 7-135).

Step 4. Embroider eyelashes with fluff stitch (Fig.7-136).

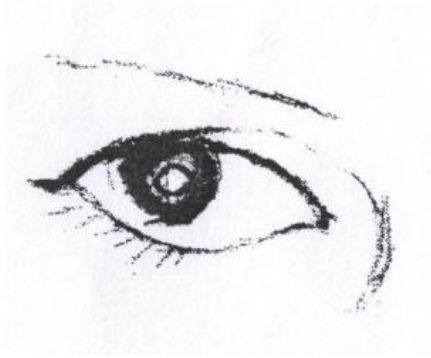


Fig.7-133



Fig.7-134



Fig.7-135



Fig.7-136

Fig.7-133 Fig.7-135 Fig.7-134 Fig.7-136

③ Embroidery stitch of Princess Diana's lips

For the lips, the combination of straight mixed stitch, short mixed stitch and mixed stitch phase is adopted. Embroider lips with proper depth of red according to the embroidery manuscript, with dark red for upper lip, light vermilion for the lower lip and deep corners of the mouth. According to the gender and age of the characters, the colors also change.

Step 1. A mixed stitch is adopted for contour positioning, with a shorter stitch (Fig. 7-137).

Step 2. Lay the background color with a longer mixed stitch (Fig.7-138).

Step 3. Use intermediate colors for transition and color connection (Fig. 7-139).

Step 4. Mixed stitch for color change (Fig.7-140).

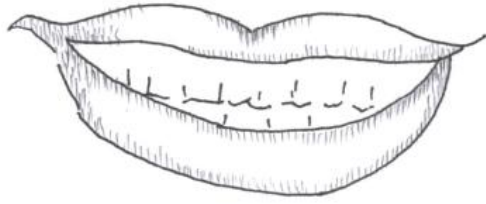


Fig.7-137

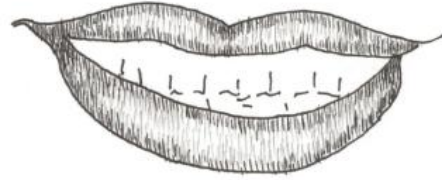


Fig.7-138

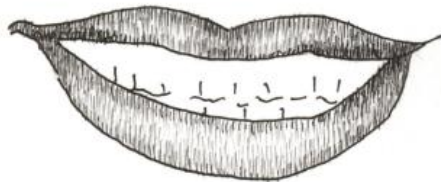


Fig.7-139

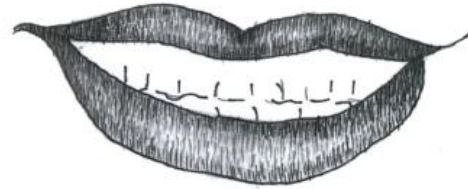


Fig.7-140

④ Embroidery stitch of Princess Diana's nose

Fig.7-138 Fig.7-140

The nose adopts straight mixed stitch, small cross-stitch, short neat stitch and short mixed stitch. The nose is divided into a bridge of the nose, nostrils and tip of the nose, which are all places with and many changes within small areas. When moving stitches, we must use shorter stitches to embroider their three-dimensional sense and natural curved image. A little highlight at the tip of the nose is the brightest part of the face.

Step 1. Embroider nose outline with the short flat stitch (Fig.7-141).

Step 2. Use trocar for nose background color (Fig.7-142).

Use mixed stitch for transition colors (Fig. 7-143). Use mixed stitch for stereoscopic impression (Fig. 7-144).

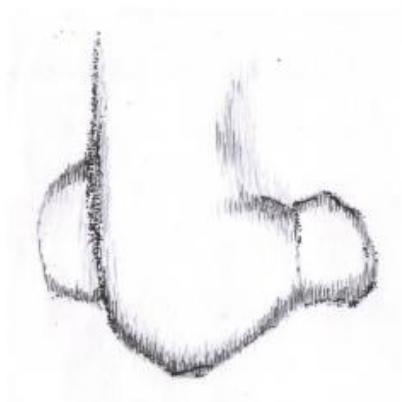


Fig.7-141

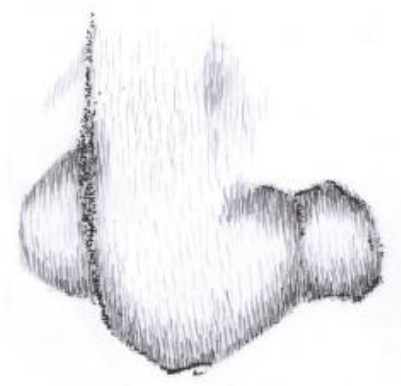


Fig.7-142

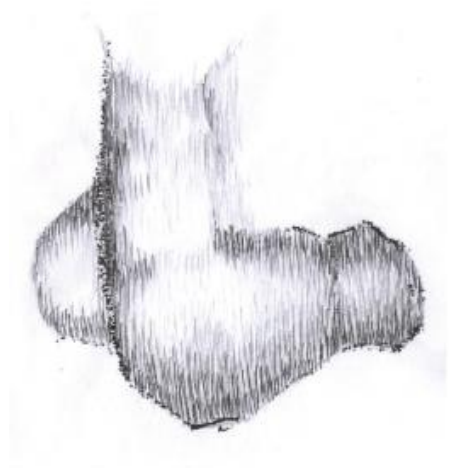


Fig.7-1413

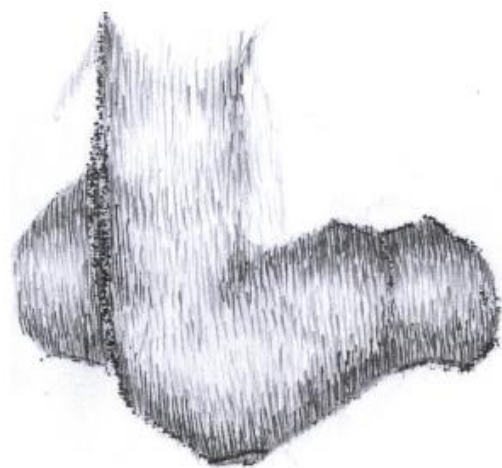


Fig.7-144

Postscript

From May 2006, Hunan Arts and Crafts Vocational College has set up the major of Xiang embroidery design and craft. For many years, under the correct leadership of higher authorities and the college, Xiang embroidery design and craft engineering has formed a "professional + + studio project" personnel training mode, and in 2009 it was reviewed for boutique in Hunan province, and established the cooperation mechanism of "orders" training talents with leading enterprises of Hunan embroidery industry, which has cultivated a batch of highly skilled professionals who can adapt the requirements of production, construction, service and management of the first line, with comprehensive development in moral, intellectual, physical, art and so on, with the necessary theoretical basic knowledge and specialized knowledge of corresponding post of Hunan embroidery industry. These talents have a strong ability of Xiang embroidery design and making. They can engage in Hunan embroidery design, embroidery production, Xiang embroidery production technology management, Xiang embroidery brand planning, Xiang embroidery marketing and other work. In 2012, the major was selected as the "National Demonstration Major of Ethnic Culture Inheritance and Innovation". In 2013, it was appraised as "Demonstration Characteristic Major of Hunan Province". Strengthening the construction of Xiang embroidery specialty is related to the development of Hunan embroidery industry. Hunan Province Department of Education, Hunan Province town collective industrial association, Hunan embroidery leading enterprises have attached great importance to the development of Hunan

embroidery profession and gave strong support. We are deeply grateful!

As an intangible cultural heritage, Hunan embroidery bears the traditional literati spirit and exquisite handicraft skills of the Chinese nation. It is not only the witness of historical development, but also a precious and non-renewable cultural resource. It is our obligatory responsibility to timely excavate, sort out, protect and inherit the cultural heritage of Hunan embroidery. In order to better effectively protect the cultural heritage of Hunan embroidery, the college has hired Chinese arts and crafts master, senior arts and crafts artist Liu Aiyun and provincial embroidery master, senior arts and crafts artist Li Hongyu, Cai Jingxi, Zhao Beiying, Peng Huixia, Zhou Huichun as Hunan embroidery professional teachers. At the same time, we also have invited Mr. Tian Shunxin, an evaluation expert of intangible cultural heritage in Hunan Province, as a guest professor of our major, to come to our school to give lectures on the inheritance and protection of Hunan embroidery and embroidery stitch regularly. We have collected and sorted out the skills and experience of Hunan embroidery accumulated by masters and experts over the past decades, and compiled it into "Hunan Embroidery Techniques". We are deeply grateful for the support and guidance of the masters and experts.

As the masters undertake many affairs of teaching, research and development and other professional construction, the references are relatively limited, and the time for writing is also limited, it is inevitable that there are some deficiencies in the book. We hope leaders and experts to give advice. We will continue our efforts to fill in the gaps and make them perfect.

Editors

Yiyang

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