

## Laid Technique

Draw horizontal lines across your pattern as desired. Take a length of Sadi, hold across first line and kink with scissors to mark length required. Cut Sadi to this length. Thread straw needle with Rajmahal Art Silk (1 or 2 strands if using fine Sadi). Bring needle up through reverse side of fabric to the left side of the line across which Sadi will be laid. Pick up Sadi with the point of your needle, then pass needle through the central tube of the Sadi (as one would thread on a bead). Bring needle down at the right hand side of the line, laying the Sadi flat. Take needle and working thread through the reverse of fabric. (Sadi itself is *not* pulled through to wrong side!). Bring needle up at the left side of the next line, slightly below the laid length of Sadi. You may wish to alternate lines of art silk with lines of Sadi. If so, make a long stitch with the art silk, parallel to the length of laid Sadi. Otherwise, thread on next length of Sadi to lie parallel. (See Diagram below).



## Bead Technique

Sadi may be cut into shorter lengths and sewn down like beads, in a variety of ways. You can make Sadi stand away from fabric in loops. Use a longer length of Sadi and a shorter stitch. (See Diagrams below).



Loop Stitch 1

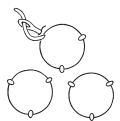


Loop Stitch 2

**Loop Stitch:** Cut small pieces of Sadi just long enough to form a loop. Thread a crewel needle with Handsew thread, bring the needle to the front of the work.

Thread a piece of Sadi and take it to the back, close to where it first emerged. Gently pull the couching thread, until the Sadi curves into a loop. Secure each loop firmly at the back before stitching the next loop.

For variety and effect, a piece of matching or contrasting Sadi can be taken over the Sadi loop (as in loop stitch 2 diagram). Secure working thread at the back.



Sadi spangles

**Sadi Spangles:** Cut tiny pieces of Sadi (broad works best). Place them flat on the fabric, to form rings. Secure with 3 or more couching stitches. Sew closely together or scatter. They look very effective when a colonial knot is sewn in the centre of each Spangle in a bright colour of Rajmahal Art Silk.



Seahorse courtesy of Irene Junkuhn, Betsy Bee.

The Seahorse is one of many Sadi Kits available.



## A Variety of Methods

There are many methods for using Sadi, including traditional couching styles and laid techniques; using shorter lengths for filling stitches; sewing down as a bead (see above 3 diagrams); threading onto a working thread in jewellery; glueing as a component of eggshell artistry and paper decoration ... the styles and methods of application are vast and allow great scope for experimentation. Within the confines of this brochure, an outline only of some basic starting techniques are provided. The applications are numerous.

## Couching

A traditional technique to which Sadi is well-suited. Position and lay Sadi thread on right side of fabric. Thread crewel needle with working thread (e.g. matching or contrasting Rajmahal Handsew Metal thread, or Rajmahal Art Silk). Take small stitches, approximately 6mm apart, at right angles to the direction of Sadi. The wire coil will open just enough for working thread to “disappear” between coils. Alternatively, Sadi may be gently stretched to the desired degree of wave, then couched. Remember, Sadi does not recoil so stretch carefully! Couching stitches should be firm enough to hold Sadi in place, but not so tight as to cause Sadi to kink. If using metal as the working thread, draw through beeswax to prevent friction. Pearl Sadi is best used on articles that will be handled, e.g. clothing, as it has far less “stretch”. When couching, pearl may be bent into sharp angles. Ends should be cut flush and remain on top of work. Sew ends down firmly.



## Materials required for Various Techniques

Wearing latex medical gloves for handling and stitching helps prevent tarnishing. Sadi thread is an ancient and fascinating medium. As with any new thread, please practise by working a sampler prior to commencing a major project. With a little practice, you will be delighted by the simplicity with which you can enhance your work!

**Sadi Thread:** A coiled wire, gold or silver, spiralled into a hollow spring, which is very pliable. Sadi may be smooth, check (faceted) or Pearl (heavier, with less “stretch”).

**Fabric:** Virtually any. Calico is fine for your sampler. A firm fabric is preferable, however lighter fabrics are perfectly fine if you back them, e.g. with medium-weight linen or pre-shrunk calico.

**Storage:** Air-tight, dry and dark. Sadi should be wrapped in acid-free tissue if being stored away for lengthy periods. Do not store or display in direct sunlight.

**Cleaning:** Metal threads should never be immersed in water. Surface dirt can be removed by e.g. sprinkling Magnesium Carbonate (a pharmaceutical product) thinly on fabric surface and removing after a few minutes using a soft brush. Or, with vacuum on a low-setting (covering nozzle with a piece of fine nylon net) work in circular movements over fabric surface.

**Needles:** Depending on the technique being used:

**Crewell 8-10** couching; **Straw 7-9** for “beading”;

**Chenille 18** for “plunging” ends. To actually thread Sadi, a smooth, egg-eyed needle is used. **Stiletto or Mellore**

pierces fabric prior to plunging. **Scissors:** Small with long, straight very sharp points. **Cutting Board:** Preferably with a felt or velvet covered area, to prevent Sadi “jumping” when cut. To cut, rest length of Sadi against board and make a neat cut at right angles to the board. Sadi can easily be picked up using the point of a needle. **Tweezers or Mellore:** Assist position thread, minimizing handling.

**Padding Materials:** Cotton string, felt, card, soft leathers etc. **Frame:** Essential for all metal thread work. Both hands are needed to work these threads. Also, metal thread cannot be damped, therefore stretching for framing is not recommended. Have fabric taut, but not drum-tight, as this may cause puckering. **Muslin:** May be tacked over worked areas to protect embroidery from catching and dust, also hand-contact (thus retaining brightness). Useful for bigger projects with large areas of work.

## Sadi Bullion Roses

A wonderful new dimension can be added to bullions by incorporating Sadi thread. Sizes and method may be altered as desired. The following is meant to provide instructions in the basic technique.

**Materials:** 1 skein Rajmahal Art Silk, 1 tube Sadi thread of choice, straw needle, fabric, hoop, scissors, measure, cutting board.

**Method:** With 2 strands of Art Silk, work three, 6-wrap bullion stitches to form the centre of the rose.

(See Diagram A). Bring thread through at the lower left of the bullions. (See Diagram B). Thread a 5mm length of Sadi onto the straw needle as one would a bead, then take the needle through the fabric at point 2, then out at point 3, drawing the art silks through the fabric firmly and smoothly. Position two further 5mm lengths of Sadi, one at a time, to complete the inner circle (See Diagram C). Bring the needle out 2mm from the end of the last piece of Sadi on the under side, so that the Sadi end can tuck under. Work four further lengths of 5mm Sadi closely around the inner circle using the same method. (See Diagram D).



Diagram A



Diagram B



Diagram C



Diagram D

Tidying the ends of Sadi may be achieved by taking several couching stitches over the end coils of the Sadi. Alternatively, ends may be Plunged. To plunge the ends, pierce a hole with a stiletto. Place the end of the Sadi through a loop of another thinner thread worked from the reverse of the fabric.

Pull the loop sharply back through the fabric, taking the ends of the Sadi with it.

(See Diagram right).  
Stitch to wrong side.



## The Luxury of Sadi Thread

Embroidery with metal and Sadi threads is rightfully considered one of the most fascinating, beautiful and versatile forms of needlecraft. This brochure is meant as an introductory guide to some of the techniques involved in using these threads.

If you are interested in further researching the wonderful art of metal and Sadi embroidery, we suggest that you do further research in libraries, under such headings as: batuz, bullion embroidery, bokhara couching, burden stitch, cords and braids, couching, embossing, Italian shading, laidwork, lurex, padding, purls, canetilles, tambours, or nue, opus anglicanum, quillwork, goldwork, metal thread embroidery, ecclesiastical embroidery, creative embroidery ...

The popular craft magazines publish projects from time to time which incorporate metal and Sadi threads. Please feel free to contact Rajmahal for information about projects. Books, kits and patterns for Sadi embroidery are available from Rajmahal. "Sadi Thread and Shisha Glass Embroidery" by Betty Luke is a useful publication.

Rajmahal Agents and teachers run classes in special techniques from time to time in conjunction with our retailers. For information on becoming a designer or teacher with Rajmahal, please contact us.

If you would like details of classes, your nearest stockist or further information on Rajmahal products and their applications, please send a SSAE to us at the address below or contact us through our website.

Now available! A new range of Sadi threads called the Maypole Collection. Consisting of colours, twists and twirls these Sadi threads will further inspire you and enhance the creativity of your needlework. More information available from Rajmahal.

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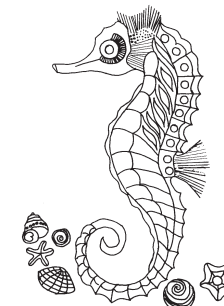
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# The Luxury of Sadi Thread



## An Introduction to Using Sadi Thread - Smooth, Check & Pearl

Add excitement, interest and extra beauty to your  
needlework through applying these simple techniques.



~ Rajmahal Art Silks, Sadi, Shisha Glass, Metals,

Lurex, Kits and Tambour Hooks ~ Fine Needlecraft Products ~