

# ***Brazilian Dimensional Embroidery International Guild Inc.***

P.O. Box 2173  
Beaverton, OR 97075-2173

**Founder:** Virginia Chapman

**Presidents:**

1991-1993 Virginia Chapman  
1993-1994 Florence Worcester  
1994-1995 Jinx Kirkpatrick-Shearer  
1995-1997 Joyce Schulhauser  
1997-1999 Phyllis Friesen  
1999-2001 Charlotte Walker  
2001-2003 Tracie Male  
2003-2005 Loretta Holzberger  
2005-2007 Mary-E. Crichton  
2007-2009 Penny Oliver  
2009-2011 Ruby Scruggs  
2011- Rosalie Wakefield



## **Judging Criteria**

Thank you for your interest in the Judging Criteria for Brazilian Embroidery. This criterion has been prepared by the Standards Committee of the Brazilian Dimensional Embroidery International Guild Inc. and is suggested for your use as a guide in judging entries at State and County fairs and other competitions.

Embroidery is a work of art and, as with any art, transforms its medium into a priceless heirloom, whether it's a pillow, garment, framed picture or accessory. Renewed interest in the needle arts has motivated students, teachers and designers of Brazilian Embroidery to create innovative stitch techniques. These new techniques provide the opportunity to add dimension to the work.

Brazilian Embroidery was developed in the early 1960s by Mrs. Elisa Hirsch Maia, who embroidered household linen and clothing for her family. Dissatisfied with available floss and colors, she developed a method of dyeing the native cellulose and produced floss in many colors. She began teaching her stitches and selling her floss, and her business grew steadily with floss sold around the world under the name VariCor. Her efforts helped popularize the ancient bullion stitch. Samples of this stitch have been dug up in biblical Ur of Chaldea in the Middle East. Although the rayon floss of Brazil is no longer available, high-quality rayon floss is manufactured today in the United States.

The origin of the rayon floss gives it the name "Brazilian." Dimensional stitches make it unique. The dimensional stitches with their variations, plus the background greenery and field flowers make it Brazilian Dimensional Embroidery.

To date the Oregon State Fair lists 16 BE Non-Professional and Professional categories in their Fair Premium Books. Those classes and/or lots are shared here; you may wish to reprint this article and provide it to your own County and State Fair officials.

*The Standards Committee, BDEIG*

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## **BRAZILIAN EMBROIDERY: Class 211 (Oregon State Fair)**

Suggested Fair Categories - Revised, 1999  
Prepared by BDEIG Standards Committee

### **NON PROFESSIONAL**

#### Novice (less than two years)

1. Picture/Wall Hanging
2. Pillow
3. Any other

#### Amateur

4. Clothing
5. Picture/Wall hanging
6. Pillow
7. Any other

#### Master (has mastered the skills, but not yet professional)

8. Clothing
9. Picture Wall Hanging
10. Pillow
11. Any other

### **PROFESSIONAL**

12. Accessories
13. Clothing
14. Picture/Wall Hanging
15. Pillow
16. Any Other

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## **JUDGING RECOMMENDATIONS BRAZILIAN EMBROIDERY**

**Definition:** Brazilian Embroidery is hand stitchery done predominately with dimensional stitches using the Z-twisted rayon; with use of the original Fine Growth/Field Flowers encouraged.

Since Brazilian Embroidery uses techniques different from other types of needlework, judges should have a working knowledge of Brazilian Embroidery.

- |  |      |
|--|------|
| A. Impact  | 0-5  |
| Can be personal opinion of judge.<br>All other judging should be objective.                      |      |
| B. Embroidery Workmanship  | 0-40 |
| 1. No frayed ends on fabric surface, unless a part of the stitch;<br>i.e., turkey work           |      |
| 2. Knots and tails may not shadow through to surface.  |      |
| 3. Traveling threads allowed if not over 1/2". Hidden, if possible.                              |      |
| 4. Tacking stitches invisible on bullions  |      |
| 5. Back of stitchery is not judged in Brazilian Embroidery                                       |      |
| 6. Special consideration should be given to the following:                                       |      |
| a) The number and variety of stitches used.  |      |
| b) Complexity of the stitch.   |      |
| c) Quality of stitchwork.  |      |
| 7. Suitability; Stitchwork must be appropriate to the piece.                                     |      |
| C. Cleanliness   | 0-10 |
| 1. No dirt!!   |      |
| 2. No pattern marking lines show   |      |
| 3. No hoop marks   |      |
| 4. Minimal wear is acceptable.   |      |
| D. Finishing   | 0-10 |
| Because Brazilian Embroidery is a needle art form, initialing or signing and dating are allowed. |      |
| 1. Framing   |      |

- a) If back of work is not covered, visible finishing on back should be tidy
  - b) No puckers on front
  - c) Fabric grain lines perpendicular and square with frame
  - d) Framed piece may be backed with batting or stretched tightly on board
  - e) May be under glass
  - f) Mat and Frame colors should harmonize with piece.
2. Pillows
- a) Gathered ruffles appropriately sized to pillow
  - b) Corners smooth and not cupped
  - c) Pillow back closing should be neatly finished
3. Wearing Apparel & Accessories  
Refer to "Embroidery Workmanship" above.

#### E. Design

0-20

- 1. Pleasing to the eye
- 2. Balanced
  - a) Good flow and lines
- 3. Central Focus
- 4. Color. Colors should not influence judging. Many stitchers prefer the more subtle shades.
  - a) Color should harmonize with
    - 1), the design
    - 2) fabric if applicable (i.e. ruffle color etc)
  - b) Appropriate use of accent colors.

#### **General Recommendations**

Please judge the workmanship first and the finishing second  
 The reverse side of Brazilian Embroidery should not be judged.  
 Primary judging should focus on the stitchwork  
 Following point system may be applied to judging:

0-05		Impact
0-40	-	Workmanship
0-10	-	Cleanliness
0-10	-	Finishing
0-20	-	Design