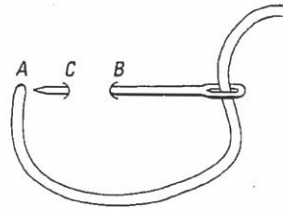
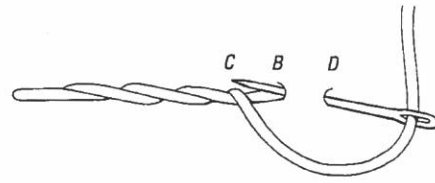


Stem stitch (flat): A slightly raised, linear stitch also known as outline stitch or crewel stitch, whose reverse side is back stitch.

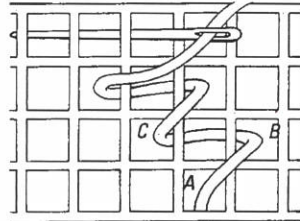


Bring the thread up at A, down at B and up again at C, halfway between A and B.

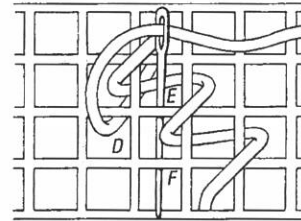


Continue the stitch by going down at D and up again at B. Note that the stitch taken is always half the length of the finished stitch. Be consistent with the working thread, keeping it always below or always above the line of stitches.

Tent stitch (flat): A counted-thread stitch, one of the most basic in needlepoint, which is worked over counted threads of an evenly woven ground fabric. To cover large areas, work the stitch diagonally to avoid distorting the background canvas. This stitch is best worked with a blunt tapestry needle.



1. Starting in the lower right area to be covered, bring the needle up at A, cross over one intersection of threads, insert the needle at B and bring it behind two vertical threads and out at C. Continue to the top of the area. Keep the needle horizontal when working from lower right to upper left.

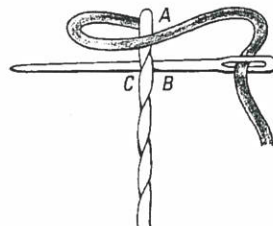


2. To work from the upper left down, turn the needle, not the canvas, bringing it out directly below the base of the last stitch worked (D). Cross over one intersection of threads, insert the needle at E and bring it down behind two horizontal threads and

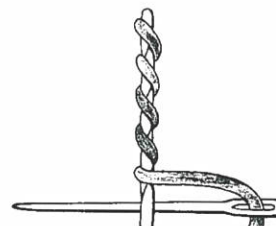
out at F. Keep the needle vertical when working from upper left down to lower right. Continue over one, under two to the bottom of the boundary.

Whip stitch (composite):

Whipping over a baseline stitched in stem stitch, back stitch or chain stitch causes the line to look like a raised cord. Best worked with a blunt tapestry needle, whip stitch allows a second color or texture to be introduced with the whipping thread. In machine embroidery, whip stitch occurs when the tension on the bobbin thread is much looser than that on the top thread, causing the bobbin thread to "whip" around the top thread that appears to be lying on the fabric surface.

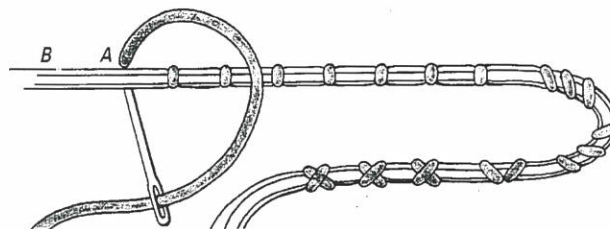


Work a baseline of a flat stitch (stem stitch is shown here). Then begin whip stitching around the baseline, bringing the thread up at A behind the line and stitching from B to C behind the line, without piercing the fabric.



Continuing to whip stitch around the baseline produces a raised, corded effect.

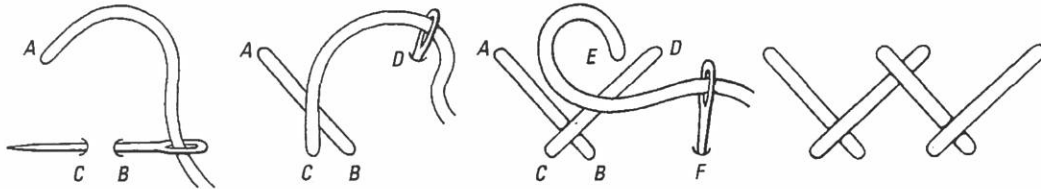
Couching (composite): Stitching one or a group of threads to the surface of a fabric with another, usually finer thread (called the "couching" or "working" thread). The couching stitch can be either almost invisible or worked in highly decorative patterns.



A single, thick thread or a bundle of threads can be couched, spacing stitches close or far apart or working them in decorative patterns. To couch, lay the thread(s) on the fabric or bring them up one at a time from the

back of the fabric. Then, with a separate couching thread, come up at A over the thread(s) being couched, down into the same hole at A and out at B to begin the next stitch.

HERRINGBONE STITCH



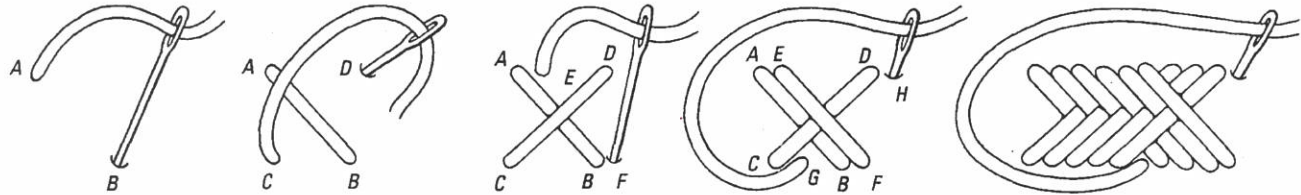
1. Bring the needle and thread out at A, insert the needle diagonally at B and, just to the left of B, draw out at C.

2. Next, insert the needle diagonally down at D.

3. Emerging at E, stitch diagonally down to F.

4. Continue working across in this manner.

CLOSE HERRINGBONE



1. Bring the needle and thread up at A and insert needle diagonally down at B.

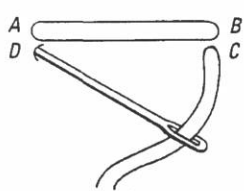
2. Draw the needle under the fabric, coming out at C (under and in line with A), then stitch diagonally up to the right at D (above and in line with B).

3. Come up at E, next to A, then stitch diagonally down to F, just to the right of B.

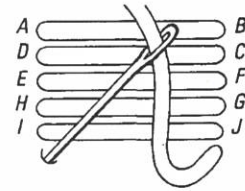
4. Come up at G, to the right of C, and stitch diagonally up to H, just to the right of D.

5. Continuing along, the line forms a solidly worked band of close herringbone.

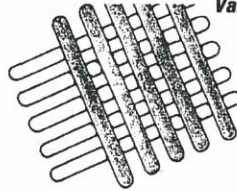
SURFACE SATIN STITCH



1. Working with the fabric stretched in a frame or hoop, bring the needle and thread up at A and down at B, drawing a short stitch under the fabric and out at C. Then insert the needle at D.

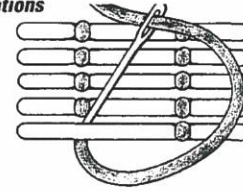


2. Bring the needle up at E and continue working back and forth to cover the area with surface satin stitch.



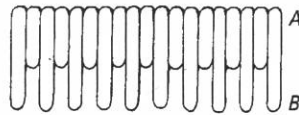
Surface satin stitch, overlaid with a second layer of surface satin stitch at 90° to it, creates a crosshatched effect.

Variations

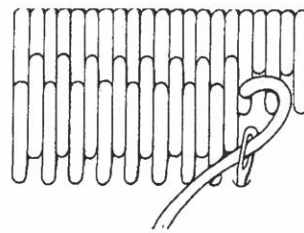


In couched surface satin stitch (see 'Sconset on the facing page), couched stitches tie down the long floats of thread.

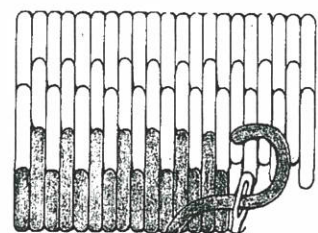
Long and short stitch (flat): A method used to produce a smooth-textured surface; it is frequently used for shading. As its name suggests, the first and last rows within an area are stitched with alternating long and short straight stitches. All the rows in between are of equal-length stitches, adjusted where necessary, to fill a given shape. It is important to work this stitch with the fabric stretched taut in a hoop.



With the fabric stretched in a hoop, work the first row, alternating long and short stitches, coming up at A and down at B.



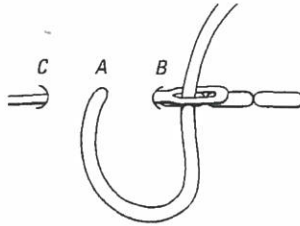
For the second row, and for all rows except the last, work stitches of the same length, positioning them as shown. Note that each stitch pierces the stitch just above it, splitting it from below and creating a smooth surface.



For the final row, work the stitches like the initial row, but reverse the long and short lengths. Adjust the stitches for irregular shapes and keep them the same length as the other long and short stitches as much as possible.

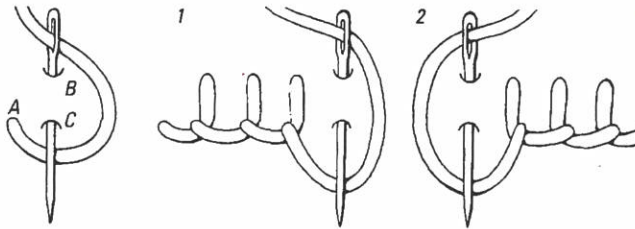
A few embroidery stitches

Back stitch (flat): A linear stitch, often varied by whipping over it with a second thread.



Come up at A, go in at B, out at C. Repeat, going back in at the end of the previous stitch (A).

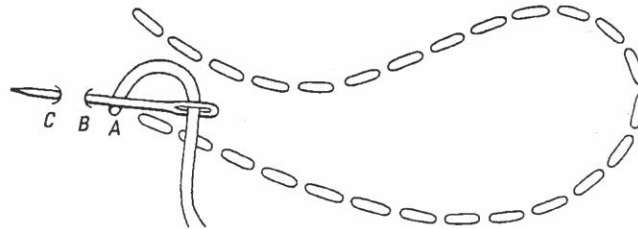
Buttonhole (looped): A versatile stitch used to create a line or edging, which can be worked in a curve or circle or in rows to fill spaces. It can be spaced or worked solidly and can be worked in rows either left to right or right to left. When working the buttonhole stitch, be sure to throw the thread ahead of the needle as you work.



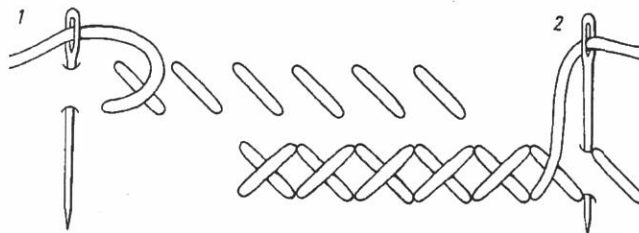
The thread must be held under the needle as the needle is drawn through the fabric from B to C.

This stitch can be worked left to right (1) or right to left (2).

Running stitch (flat): The most basic of stitches, a simple in-and-out line. This stitch can be worked in patterns, running evenly or unevenly for a rhythmic line. It is also used as the standard quilting stitch. In machine embroidery, a single line worked with no stitch-width change is referred to as "free running stitch."

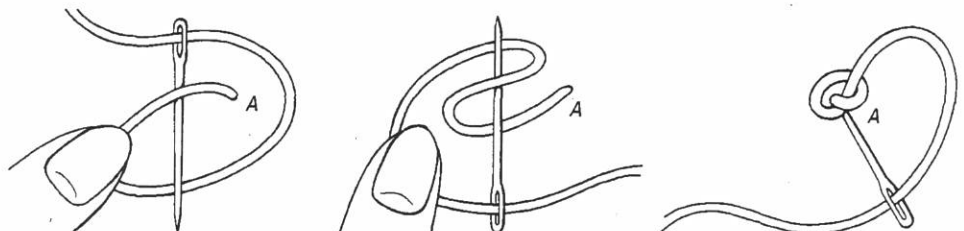


Cross stitch (flat): A counted-thread stitch. Half-crosses are worked in one direction and then completed by a second half-cross worked at an angle in the opposite direction.



For a smooth appearance it is important to work all stitches in each step at the same angle.

French knot (knotted): A stitch used either singly to produce a small dot or massed in multiples to create texture or pointillistic shading.



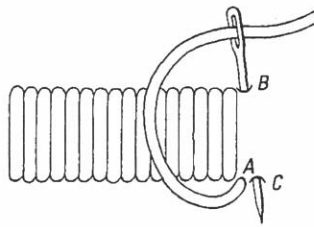
1. Bring the thread out at A and hold gently with your thumb. Slide the needle under the thread without piercing the fabric.

2. Loosen your grip on the thread slightly to allow the needle to rotate 180°, and pull the thread through. Sew into the center of the

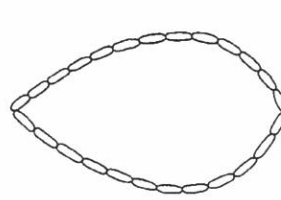
knot and pull the thread through to the back of the fabric to complete the French knot.

Satin stitch (flat): A smooth band of parallel stitches worked evenly side by side, with the thread covering both the back and the front of the fabric. You can slightly pad the edge of a shape by first working a row of stem stitch, back stitch or chain stitch around the shape, then satin stitching over this edging stitch.

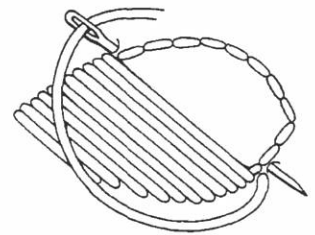
Machine-embroidered satin stitch is formed when any width of zigzag stitch is worked close together (set the stitch length between 0 and 1/2).



Working with the fabric stretched in a frame, draw the needle up at A, straight down at B, then straight up again at C, next to A. (For clarity, the diagram shows the needle stitching B-C as one step rather than two, as it is actually stitched.)



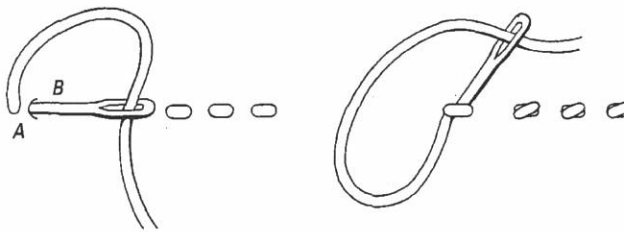
To use satin stitch to fill in a shape, outline the shape with back stitch, chain stitch or stem stitch.



Cover the edging stitch completely with satin stitch, working the stitches at any angle you like. When working a large area, begin the satin stitching in the middle and work to one end. Then return to the middle and work to the other end. This keeps the stitches angled consistently.

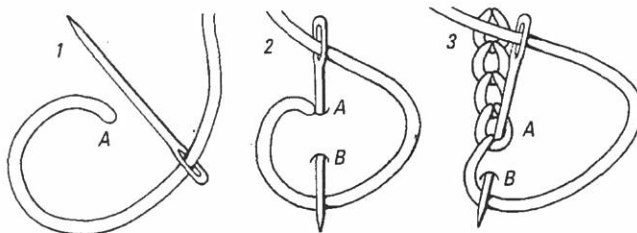
Seed stitch (flat): Single, tiny stitches scattered erratically or in patterns to add dots of texture or color to the fabric surface. This can be worked as a single stitch or made thicker by adding a second stitch on top of the first, either in the same holes or at a slight angle to them.

Seeding (flat): Scattering tiny seed stitches across an area to add texture. (See also Seed stitch.)



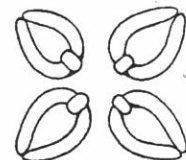
Basic seed stitch is worked by bringing the thread up at A and down at B (1). This stitch can be made thicker by repeating the stitch in the same hole or by overlapping the first stitch at a slight angle, from C to D (2).

Chain stitch (looped): A linear stitch that can be worked as a single stitch (known as detached chain or lazy daisy) for patterns like seeding, in a single row for outlining or in multiple rows for a solid filling.



Bring the needle out at A. Form a loop with the thread and hold it in place; put the needle back in at A and draw through at B, keeping the loop under the needle to form the first chain. Subsequent

stitches begin within the previous loop. Worked singly and tied with a small stitch, it becomes detached chain stitch or lazy daisy.

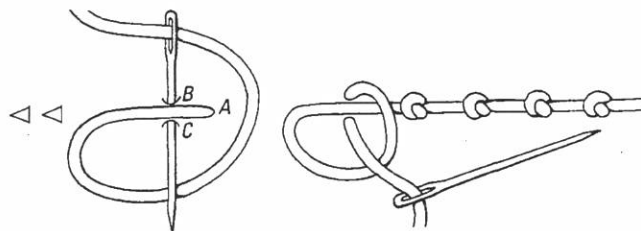


Detached chain used in a pattern.



Detached chain used as seeding.

Coral knot stitch (knotted): A stitch used for straight or curved lines and for filling. Worked either left to right or right to left, the knots are made at a right angle to the stitched line. They can be spaced closely or far apart, worked singly or in patterns.



Bring the needle up at A, lay the thread in the direction of the line to be covered and hold it with your nonstitching thumb. Make a small stitch from just above the line (B) to just below the line (C) and loop

the thread under the point of the needle. Draw the thread through the fabric, gently encouraging it to form a knot. The space between B and C determines the size of the knot.

Needleweaving

Needleweaving reproduces on fabric the over-under tabby, or plain weave, created on a loom. This tabby weave is made up of a warp, or lengthwise foundation threads, and a weft, or crosswise filling threads that lace alternately over and under the strands of the warp.

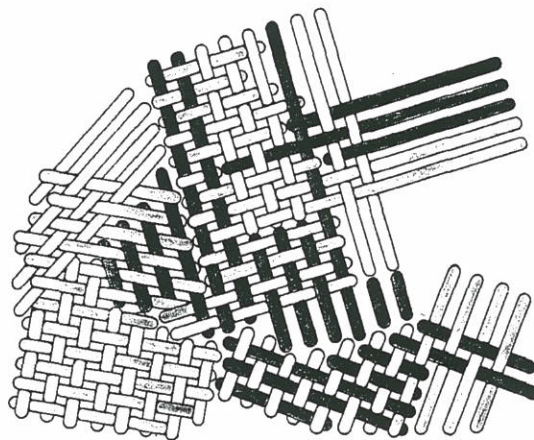
In needleweaving, long, straight stitches worked close together on a fabric ground form the warp, as shown in the drawing below. Making these long stitches with most of the thread exposed on the surface of the fabric is known in embroidery as “laying threads.” These warp threads can be of even or uneven lengths, depending upon the area or shape to be covered and the effects sought in the embroidery. Next, weft threads, woven over and under the laid warp threads, create a plain weavelike texture. A blunt tapestry needle works best for the weaving process because it

won't spear a thread during the weaving, although it's also possible to turn a sharp needle around and weave with the needle's eye leading the way.

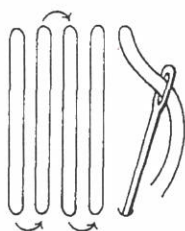
Unlike working on a loom where there is no fabric ground, needleweaving on fabric can be easily worked in irregular shapes. The weft, or weaving, thread can be brought up from the back of the fabric at any spot before beginning the weaving process. This means that long sections of weft thread that extend beyond the weaving could, in turn, themselves become a new warp. Shifting the orientation of the threads is sometimes referred to as discontinuous weft. In discontinuous weaving, the threads do not need to meet at right angles as they usually do in a loom-woven structure, and the resulting shapes can be irregular or eccentric. Adams discusses weaving:

“I think my favorite structure in the whole world is a woven structure. I see warp and weft as absolutely equal, a balanced tabby. Sometimes I'm putting in weft threads, but they might extend beyond the current warp, and then the wefts become warps

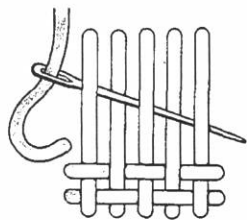
for putting new threads in. I do like the idea that structurally, when it's finished, there is no real warp or weft, there is no clear up or down orientation. The threads shift function. I love that about it. I wove on the loom before I ever did embroidery, and my favorite thing was tapestry weaving, which is discontinuous weft. And you can just carry that to the utter extreme absurdity with embroidery because you can have discontinuous warps and wefts. It takes a long time to needleweave, but I don't mind doing it. One of the things I love about needleweaving as a structure is that it is so simple. It's like crosshatching in drawing.”



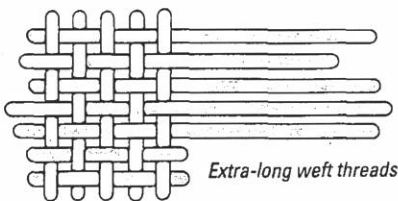
NEEDLEWEAVING



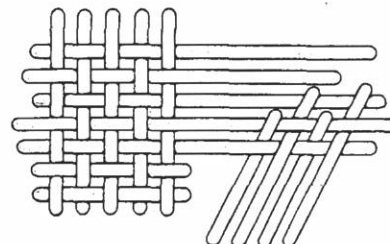
1. Laying threads with long, straight stitches are worked close together on the fabric ground to form the warp for needleweaving.



2. Filling, or weft, threads are woven over and under the warp to form an even tabby weave.



3. Weft threads can be brought up from the back of the fabric ground at any spot, making it possible to lay long threads that can be used as a new warp for more weaving.



4. Once this new warp is woven, a new weft can again be extra long and serve as yet another new warp, with the cumulative results an irregularly woven shape like that shown at top.