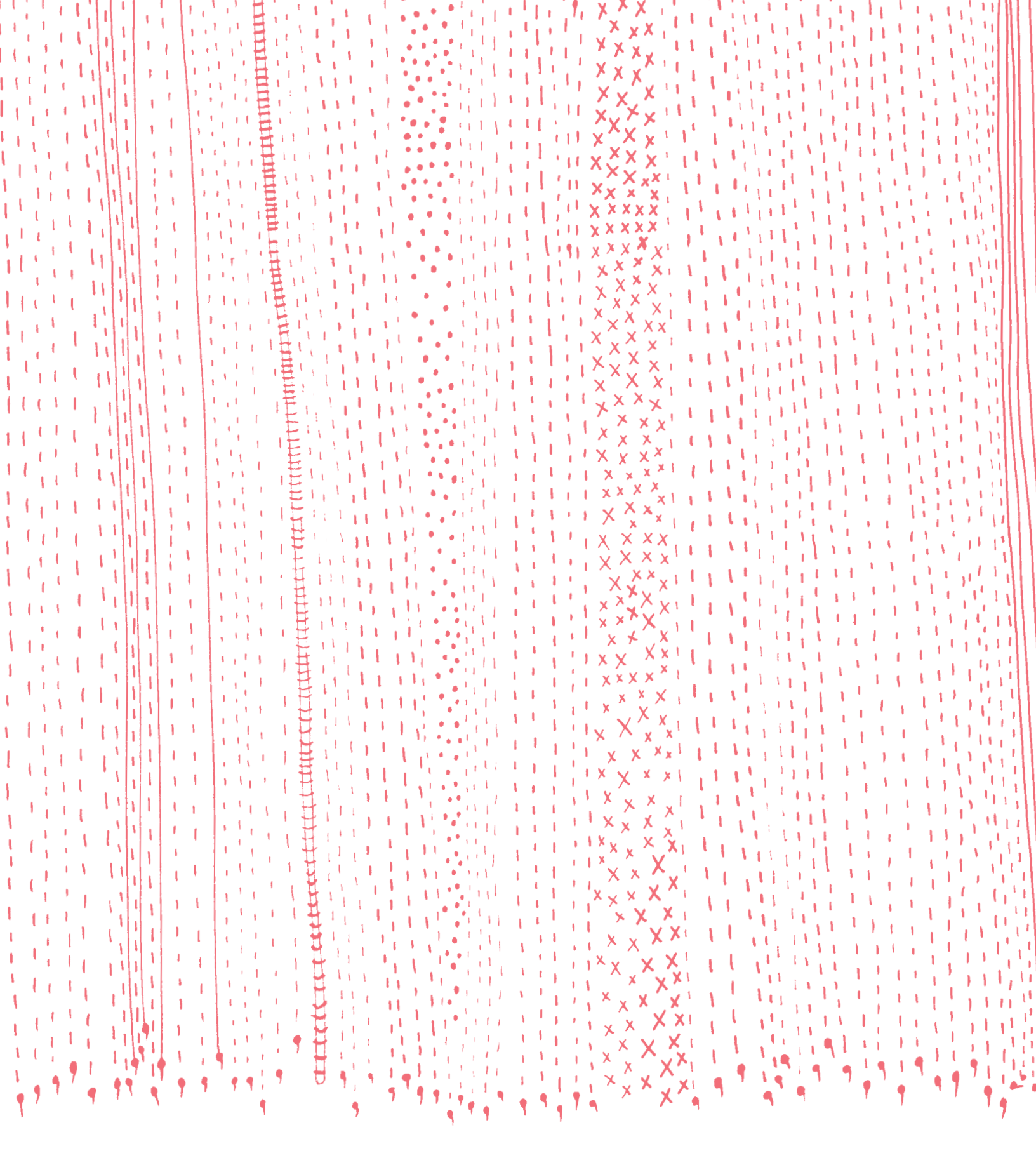
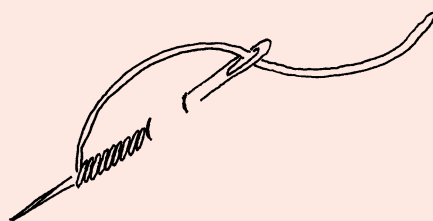


REBECCA RINGQUIST'S EMBROIDERY WORKSHOPS

A BEND-THE-RULES PRIMER WITH A REAL CLOTH SAMPLER TO STITCH

PHOTOGRAPHY BY JOHNNY MILLER







A stack of various fabric pieces, each featuring different embroidery patterns and colors. On top of the stack is a red pincushion with several sewing needles and colorful threads inserted into it. The background is a light, textured surface.

REBECCA RINGQUIST'S EMBROIDERY WORKSHOPS

A
BEND-THE-RULES
PRIMER

PHOTOGRAPHY BY JOHNNY MILLER

PHOTOSTYLING BY SHANA FAUST

STC CRAFT / A MELANIE FALICK BOOK / NEW YORK



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IN MEMORY OF
DOROTHY JANE LANDON,
MY GRANDMA.



I MISS YOU.

Dearest



INTRODUCTION

I'd like to start this book out on the right foot by telling you what I tell students at the start of most of my classes and workshops—it's a suggestion for how to begin. I'd like to ask you to approach this book, and your work in general, with a spirit of experimentation and curiosity. It has been my experience that from this place, great ideas are generated.

Many times when I've been teaching, students have requested that I not look at the wrong side of their work, for fear that I will judge them for having sloppy knots or loose stitches. For many years, to learn how to embroider was to learn something about perfection, patience, and politeness. A look at nineteenth-century Colonial samplers reveals a practice dedicated to teaching not only embroidery but also, and perhaps more importantly at that time, following rules. To say that embroidery was uptight is an understatement.

However, to know me is to know that I am not a perfectionist. I like to make things up as I go along. I approach embroidery as a way of drawing, using stitches to add layer after layer of color and texture, producing dense artworks that hang on the wall as a painting would. If a stitch ends up where it doesn't belong, I add more over the top instead of taking it out.

When students ask me not to look at their embroidery's wrong side, I laugh. Look at mine!

Sometimes the front is almost as crazy! While an embroidery instructor in the 1950s might have insisted that your cloth be knot-free, I encourage you to do what it takes to get going and to think of knots as an opportunity to add texture to even the front side of your fabric.

I learned how to embroider in a feminist art history class, diving deep into the history of sampler makers and falling instantly in love with this history embedded in women's lives. Since then, I've been interested in turning it on its head. While embroidery's history has sometimes been oppressive, it has also yielded a huge stock of beautiful artwork, with many shining examples of women and girls who broke the mold to tell their own stories. I started using embroidery as a way to tell my own non-traditional story in that college course, and along the way, I fell in love with this rich and textured medium.

This book introduces a new way of working with needle and thread, inspired by traditions, but forging ahead into a new artful way of manipulating them, with exercises that invite everyone, regardless of ability or experience, to jump in, stretch, and make things. I hope you'll begin with a few experiments of your own and see where they take you.



GET READY

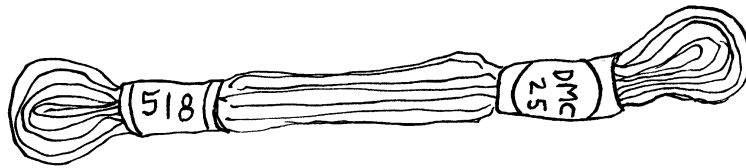
Once you begin to embroider, you may find yourself the lucky recipient of everyone else's inherited sewing notions. Over the years I've inherited beautiful cookie tins full of scissors, antique tomato pincushions, rusted needles, handmade wooden hoops, and thread, so much thread. One of my most treasured notions is a tattered and worn tape measure, carefully hand-appliquéd with the user's name: Rose. Many of these notions, passed down through friends and family, are still in fine shape. In fact, some are in better shape than what I could go out and buy today. All this is to say that if you're looking to get started in embroidery, most of what you'll need might be as close by as your neighbor's bottom drawer or crowded closet.

Here, I've included the supplies that I like to keep on hand. Compared to other art forms and pastimes, embroidery doesn't require much in the way of materials and tools. You'll need fabric, which you likely have lots of (think old clothes), thread, a hoop, a needle or two, and some scissors. All in all, you could assemble a basic kit for under ten dollars.





THREADS



When most people get ready to embroider, they reach for embroidery floss. This consists of 6 fine strands of (usually) cotton thread, loosely twisted together, which can be separated and used singly or combined to make the desired thickness. For a really thick mark you can double it and use 12 strands, or add even more. DMC 6-strand floss is the gold standard in this department. It is a double-mercerized cotton that has been dyed (in more than 400 colors!) in France for over a century. Another good brand is Anchor. Both are lightfast, colorfast, and smooth, and stay relatively tangle-free as you work. The colors are consistent, and they do not run if you need to wet your fabric. Pay the extra few cents to purchase the real thing.

However! Embroidery is like drawing, and just as drawing can be done with all sorts of implements, from a thin pencil to a fat crayon, you can embroider with almost anything that you can stuff into a needle.

FOR THIN LINES

FLOWER THREAD

A single-strand unmercerized cotton with a dull finish.

SEWING THREADS

These are made of several different fibers, including cotton, polyester (and combinations of these two), silk, and rayon, and in a few different weights. They are used for both hand and machine stitching.

PERLE COTTON, SIZE 12 OR 8

This type of thread is a mercerized and tightly twisted single strand with a glossy finish. It comes in several thicknesses; the higher the number, the finer the thread.

METALLIC MACHINE-EMBROIDERY THREADS

These fine threads, which come on spools, can be a bit tricky to work with. Condition them with beeswax or Thread Heaven (see page 17) to avoid knots and frustration.

BUTTON THREAD

Meant for sewing on buttons, this thread is thick and waxed.

BUTTONHOLE TWIST

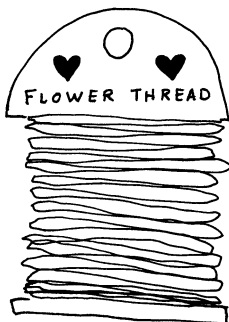
This is a decorative thread made of silk.

FLOCHE

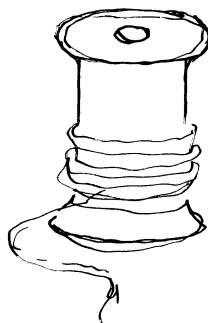
A single-strand mercerized cotton (aka *coton à broder*) roughly equivalent to 3 strands of embroidery floss. This thread has a beautiful sheen, without the twist of perle cotton.

HAIR

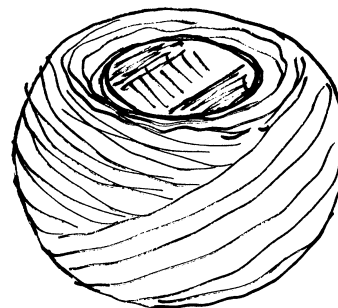
Your own clean hair can be used to make a very thin mark on your fabric.



Flower Thread



Sewing thread



Perle cotton size 12 or 8



Buttonhole Twist

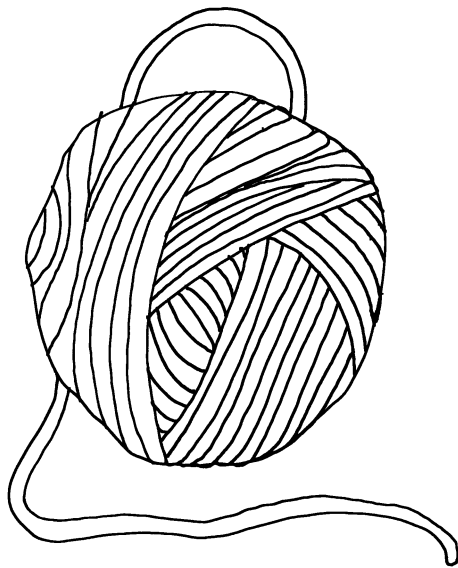
FOR THICK LINES

KNITTING YARN

This comes in a great range of thicknesses, but even a fingering-weight or 4-ply yarn will make a fairly thick line on the fabric. Although yarn is often too thick to stitch with directly, it looks beautiful when couched down with a thinner thread.

PERLE COTTON, SIZE 5 OR 3

The same structure as the finer size 12 or 8 described at left.



Knitting Yarn

EMBROIDERY RIBBON

Ribbons meant for embroidery are made of silk, rayon, or polyester. They can be used (normally in a large-eyed crewel or chenille needle) for various stitches, such as chain or French knots, and can also be threaded into a tapestry needle and couched onto the surface of the fabric to create thick, bold lines.

JUTE

You can get this coarse-textured string from a hardware store.

CREWEL YARN

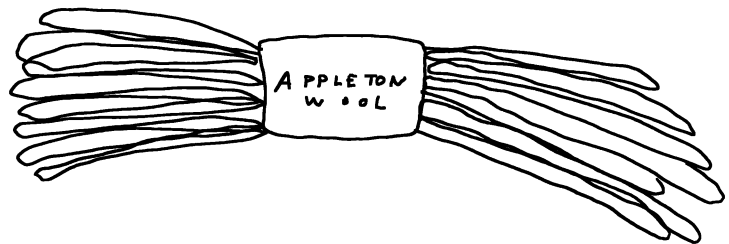
This is twisted from 2 fine plies, or strands, of (usually) wool and can be used either singly or combined for a thicker line.

METALLIC HAND-EMBROIDERY THREAD

These coated polyester threads are challenging to work with, but are great for weaving stitches (like the spiderweb) and for couching. Like machine metallic threads, they benefit from being treated with a thread conditioner.

RAFFIA

This comes in lots of colors and can be useful for special, highly textured effects.



Crewel Yarn

NEEDLES

If you asked me spur of the moment what kind of needle to use for embroidery, I would tell you that any needle that you could get your thread through would work. I'm a no-nonsense kind of embroiderer. However, if you're going to the trouble of shopping for new needles, there are some that will make your life a bit easier.

EMBROIDERY NEEDLES

Also called crewel needles, these have sharp points and relatively large eyes and are used for most general embroidery. As with hand-sewing needles, these are sized in reverse order: the smaller the number, the larger the needle. I find size 5 (medium) most useful—good with floss or perle cotton. Clover Gold Eye is my favorite brand.

CHENILLE NEEDLES

Larger than embroidery (crewel) needles and with extra-large eyes, these are also sharp-pointed and are useful for thick threads, yarns, and ribbons.

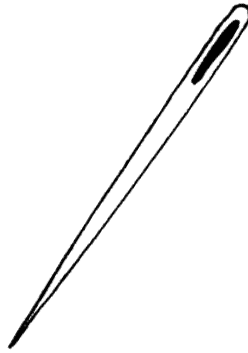
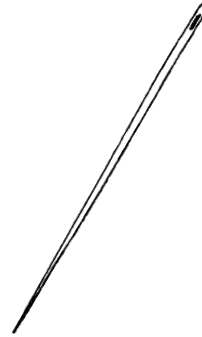
MILLINER'S NEEDLES

For knotted stitches, these make a big difference. Because they are the same width at the eye as along the shaft, they glide through the knot smoothly, thereby preventing a lot of headaches.

TAPESTRY NEEDLES

Like chenille needles, these have large eyes, but they have blunt points, and so are especially recommended for counted-thread work, such as cross-stitch, where they will slip between fabric threads without splitting them. I like to use them for laying down thick threads for couching and for weaving stitches (like the spiderweb), where they will slide over the surface of the fabric and under other stitches without snagging.

TIP: If you're having trouble threading your needle, try turning it 180 degrees and threading it from the other side. The eye of a needle is produced by a punching mechanism, and this may leave a microscopic flange on which the thread can catch.

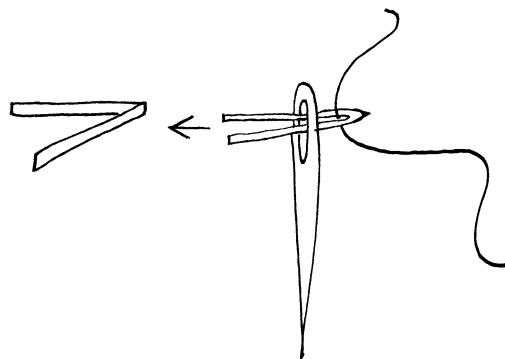

Embroidery

Chenille

Milliner's

Tapestry

NEEDLE THREADERS

These inexpensive tools can help you get the thread through the needle. The best kind (also called a yarn threader) has a flat round or wedge-shaped metal loop that slips through the eye of the needle; you slip the yarn through the loop and pull it back through the needle. The cheaper wire-loop threaders tend to break almost immediately. You can also make your own threader (see Tip at right).

TIP: You can easily make a needle threader from a strip of paper. Cut a thin strip slightly narrower than your needle's eye, make a sharp crease to fold it in half, and push the folded end halfway through the needle. Use a spare pin or needle to open up the fold, insert your thread into the opening, and pull the paper back through your needle, bringing the thread along with it.


Homemade Needle Threader

THREAD CONDITIONERS

If you're having a hard time threading needles, you can also try these fixes.

Beeswax Block

Press the end of your thread into the block and put your thumb on top while you drag it out. This makes the thread stiffer and easier to work with.

Thread Heaven

This silicon-based conditioner, which sits in a neat little box, smooths thread and prevents tangling. I use it with metallic and rayon threads when I am working by hand or by machine. If you're using it for machine sewing, dip your needle down into the box before starting to stitch; this will fill the eye of your needle with conditioner and so lubricate your thread while you stitch.

SCISSORS

The right scissors will make your embroidery a little easier.

EMBROIDERY SCISSORS

For snipping threads. Choose a pair with sharp points. Do not cut anything but thread with these, and they will stay sharp much longer.

PINKING SHEARS

These specialty scissors cut a zigzag line in your fabric. They are used to create a decorative edge or one that resists fraying. Again, use these for fabric only.

FABRIC SHEARS

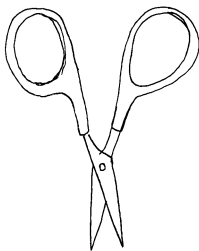
You don't need to spend a lot of money on shears, although good-quality ones will serve you well. More important: Only use them for cutting fabric. Cutting paper, plastic, or wire with these scissors will dull them. Cutting lots of polyester fabric will also cause them to lose their edge. If yours have been around the block too many times and aren't cutting like they used to, check with your local knife sharpener or fabric store to see about getting them sharpened.

ALL-PURPOSE SCISSORS

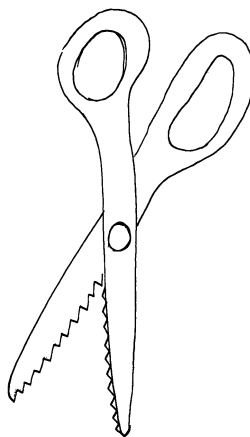
You'll need these for cutting interfacing, paper, etc. A cheap pair is fine.

SEAM RIPPER

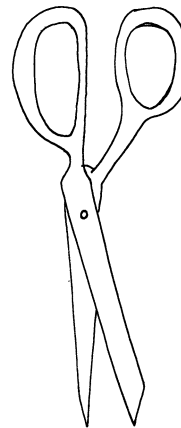
This hook-shaped tool is used for ripping out unwanted stitches.



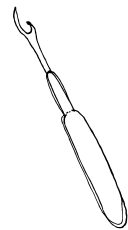
Embroidery scissors



Pinking shears



Fabric scissors



Seam ripper

EMBROIDERY HOOPS/FRAMES

The most popular type of frame for embroidery is the hoop, which is usually round but can also be oval. People seem to either love or hate embroidery hoops but I almost always use one. These tools keep your fabric taut, helping your stitching hand to control your needle and thread. Rectangular frames (sometimes called “square frames”) are also available.

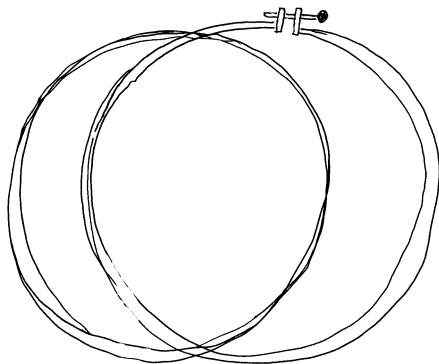
HAND-EMBROIDERY HOOPS

The handheld kind of embroidery hoops range in size from 4 to 12" (10–30cm). (Floor-standing and table-clamp models come in larger sizes.) In general, I recommend a 6" (15cm) hoop for most projects; however, sometimes for bigger projects I use a 15" (38cm) quilting hoop. Hoops are made in a variety of materials, from cheap balsa wood to beautiful hardwood to plastic.

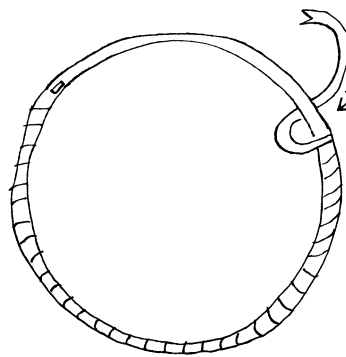
You might even find some vintage metal hoops at antique stores. I like the hard wooden ones best.

While you can use only one hoop at a time, I find that it is helpful to have a variety on hand so you can have more than one project in progress at a time. Also, some projects will require more than one size of hoop.

You may also wish to invest in a hoop that comes with a floor stand or table stand—or buy a stand that will take different hoops. Not having to hold the hoop will leave both hands free for speed stitching!



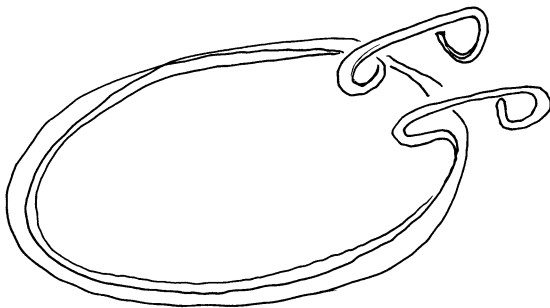
Hand-embroidery hoop



TIP: If you find that your fabric is slipping out of the hoop or loosening over time, try wrapping the inner ring with cotton twill tape. Wrap all the way around on the diagonal and stitch the ends together (or use masking tape) to hold them in place.

MACHINE-EMBROIDERY HOOPS

These hoops are thinner than hand-embroidery hoops, so that they can slide under your machine's presser-foot shank. They provide a taut surface to stitch into, freeing up your hands to guide the fabric under the needle rather than having to control the tension.



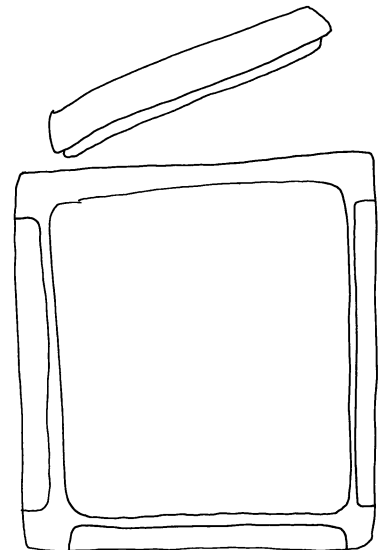
Machine-embroidery hoop

QUILTING HOOPS

For bigger embroideries (more than 10" [25cm] or so in width/height), I like to use a large (20" [50cm]) quilting hoop. A bigger hoop enables you to see more of what you're working on at once. Also, you can prop it between yourself and a table and use both hands for the embroidery—one on top and one underneath. Or you can use a table or floor stand. This can really speed things up!

SQUARE FRAMES

A company called Q-Snap makes an unusual variety of square frames. These consist of individual components, made of sturdy plastic, that snap together and create a rectangular work space. This is a handy shape, since a lot of the time what you're working on is square or rectangular. I like the 3 × 4' (92 × 122cm) floor model best, since it leaves my hands free and allows me to work on something really big without worrying about the fabric's tension.



Square "Q-Snap" frame

THIMBLES

You probably either love or hate thimbles. If you've never used one before, it can feel clumsy and strange to put one on. These little finger covers are meant to protect your skin and speed up the process of stitching, especially if you're using a sliding movement, as you do with a running stitch. Without a thimble, you must pull the needle, rather than pushing it—much harder work. When stitching through two or more layers, you may find a thimble makes the whole process faster and more ergonomic. Experiment to see when and if you need to use a thimble.

METAL THIMBLES

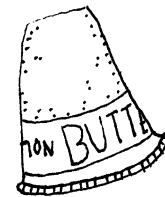
These are the most traditional sort of thimble. While they look pretty, and some are collectible, I find that I don't use them unless I am sewing through a very thick fabric and I want to be sure to protect my finger.

LEATHER THIMBLES

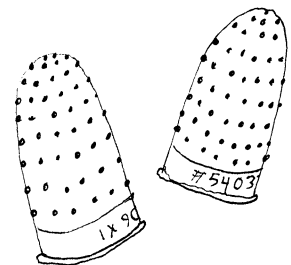
Lots of people like these comfortable alternatives to the metal thimble. The leather conforms to your finger over time, making the thimble fit like a comfortable pair of slippers. Most leather versions have a metal insert that helps you push the needle through the fabric.

RUBBER FINGER TIPS

These are my current favorites. They're actually rubber covers for your fingers that are made for sorting through stacks of paper, which you can get at office-supply stores. I wear them on my second and third fingers, and they really speed things up. I sometimes wear them on both hands if I'm using both hands to stitch. Keep in mind that these will not protect you from the sharp point of a needle. I keep a little basket of these on hand both in my studio and at home so that I never have to embroider without them.



Metal



Rubber

FOR THE SEWING MACHINE

None of the projects in this book require a specialized sewing machine. In fact, in my opinion, the best machines are often the most bare-boned varieties. One of my machines is a forty-five-year-old solid-steel Viking, and it is still humming along just fine. All you need is a machine that does straight stitches (all do) and perhaps a few others, like the zigzag.

SEWING MACHINE NEEDLES

If your machine starts acting weird, it is often because your needle is dull or has developed burrs. Replace it frequently for fewer headaches. Unlike hand-sewing needles, for machine needles the rule is the smaller the number, the finer the needle.

Size 14/90 regular point

This all-purpose needle is good for most projects.

Size 16/100 denim

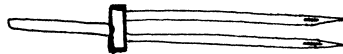
For sewing through lots of layers or heavy fabrics, such as denim or canvas.

Twin needles

These are two needles connected to one shaft, which can be accommodated by most machines. When threaded with two separate threads they will stitch two parallel lines on your fabric.

CONE THREAD STAND/HOLDER

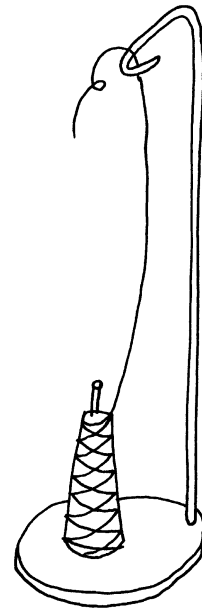
This is a simple mechanism that can be placed next to your machine and will provide the necessary tension for a large cone of thread to be threaded into it. Cone thread is much less expensive than small spools of thread, so this can be a great investment. In addition, with a cone thread stand, you can thread two different threads into one needle. Using one cone of thread placed next to your machine and threaded through the stand's hook and one spool of thread on top of your machine (or two cones on two stands), take both threads at once through your machine's tensioning discs and needle. You'll get a stitched line that is twice as thick.



Twin needles

BOBBINS

A friend of mine once got me a big box of full bobbins at a yard sale. What a gift! Spend 20 minutes or so on a slow day filling all of yours, and you'll thank yourself later when you don't have to stop everything to wind.



Cone thread stand

TRANSFER MATERIALS

There are lots of ways to transfer images to fabric. Here I describe the materials necessary for the techniques presented in this book.

WATER-SOLUBLE STABILIZERS

This handy material is transparent, like tracing paper, but dissolves quickly in water. It comes in several weights. I like the Sulky Solvy brand. The “Super” weight is best for most embroidery projects. This stuff allows you to transfer onto almost any surface; however, you should use it only on fabrics that can be submerged in water to remove it.

WASTE CANVAS

This is a special kind of needle-point canvas printed with a grid in one of several sizes according to the number of squares per 1" (2.5cm); the bigger the number, the finer the grid. It is most often used to work regular cross-stitches on a non-evenweave fabric (basically any tightly/irregularly woven fabric). You baste the canvas to the fabric and embroider the stitches over its threads. When the work is complete, you wet it and gently pull out the canvas threads, leaving the embroidery.

THERMO-REACTIVE PENS

This kind of pen, also called a heat-erasable pen, is commonly found in an office supply store. They come in ballpoint and high-lighter (felt-tip) varieties. When ironed, the color disappears. Be warned that these do not disappear completely from all fabrics; and when exposed to very cold temperatures, they have been known to reappear. On certain fabrics, they leave a bleached effect. Test your fabric before committing to doing a big project with these. The two most common brands of thermo-reactive pens are Frixion, by Pilot, and Fanthom, by Uniball.

WATER- AND AIR-ERASABLE PENS

These “magic” pens come in two varieties. One contains ink that disappears with water, the other with ink that fades gradually. A word of caution: Ironing over areas that you’ve marked with this kind of pen will make the mark very difficult to remove, as does leaving

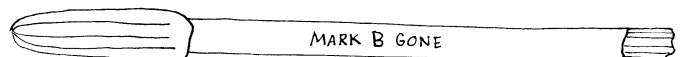
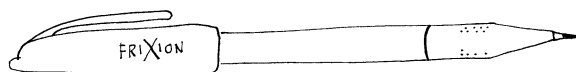
a marked fabric in an extremely hot environment (like a parking lot in the summer sun). In my experience, you must submerge your fabric completely in water to thoroughly remove the ink. Spraying with water will only take the ink to the edge of the wet area.

CHALK PENCILS

The marks from these pencils brush away when you’re finished. Use a special tailor’s pencil or a white artist’s pastel pencil. These are a great choice for dark fabrics. Choose a light color for best results.

IRON-ON TRANSFER PENS

These marking tools are used on tracing paper to create your own iron-on transfers. Keep in mind that the marks they make are permanent. I like the Sulky brand.



TRACING PAPER

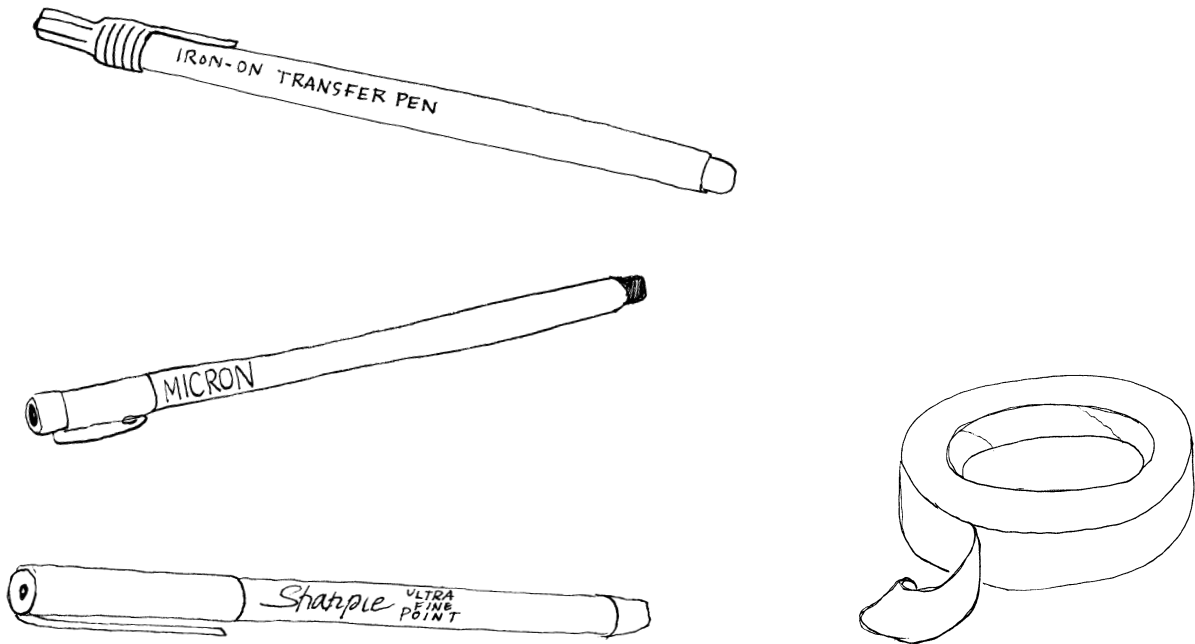
Tracing paper is a helpful way to work out your composition. Generally, a small pad will do, but if you find yourself working on a bigger project, you can get a bigger pad or roll from an art-supply store.

TAPE

Masking tape—particularly blue painter's tape, which has a lower tack than ordinary masking tape and so is more easily removed—is my top choice for holding down tracing paper when I'm working on an embroidery transfer.

PERMANENT MARKERS

You can use these pens to draw directly on the fabric and also to trace an image onto water-soluble stabilizer. My favorites are Micron pens. They are a superior kind of acid-free marker that will not damage your fabric. They come in a wide range of nib sizes and colors. Ultra Fine Point Sharpies also work well but they are not acid-free (so might eventually damage the fabric), and the ink is fugitive, meaning that the color could bleed or change if ironed with steam or washed. For dark fabrics, consider a metallic Sharpie.



Blue painter's tape

FABRICS

You can embroider on almost anything that you can jab a needle through, but some fabrics work better than others. Here are a few of my favorites.

WOVEN FABRICS

This huge category includes most of the kinds of fabrics embroiderers use. In general, woven fabrics work better for embroidery than knits, which change their shape drastically when taken out of an embroidery hoop. I like woven cottons and linens the best, but I never rule out polyester, especially if I can find an amazing vintage print. I love working with vintage fabrics, including old sheets, tablecloths, and feed sacks, because they bring a special history to the project. It's fun to imagine the events that have transpired on those cloths, and how they will intermingle with my own. I'm a big believer in upcycling when it comes to fabric.

SHEER FABRICS

Sheer fabrics are among my favorite kinds of wovens. I love to use them to add layers of color and texture. Silk organza is especially lovely, but there are also beautiful polyester organzas. Check thrift stores for sheer scarves in great colors and prints.

FABRIC STABILIZERS

These are used underneath embroidery fabric to keep it from shifting around, especially when machine-embroidering. Some stabilizers can then be torn away from the stitched area; others are cut away. I generally prefer a medium-weight tear-away stabilizer.

FOUND HAND EMBROIDERIES

In addition to upcycling fabric, I like to use other people's embroideries as a jumping-off point in my work. It's amazing what you can find at thrift stores and yard sales and in attics and linen closets.

MANUFACTURED EMBROIDERED FABRICS

Fabric stores often sell cloth that has been machine-embroidered. This can be a great starting place for developing a richly patterned and textured background. You might also find machine-embroidered fabrics, in the form of clothing, at a thrift store. Skirts and shirts decorated with machine

embroidery can be cut into rather big sections of usable fabric.

INTERFACING

Designed to add permanent structure or stability to your fabric, interfacing comes in a range of weights and in both iron-on and sew-on varieties. In many cases, however, I use a plain woven cotton, such as an old bedsheet, in place of interfacing. This saves money and a trip to the store and can add just as much stability as a lightweight interfacing. For projects that require more stability, a medium- to heavyweight interfacing is helpful.

FREEZER PAPER

This inexpensive, reusable, and handy paper, sold in grocery stores next to the aluminum foil and also in quilting-supply stores, acts as a stabilizer for your fabric. It makes it possible to draw directly on your cloth without it shifting.

FINISHING MATERIALS

STRETCHER BARS

Also called artist's stretchers, these can be used to stretch an embroidery into a rectangular shape that you can hang on the wall. They are made of unfinished softwood (also aluminum) and are available from art-supply stores in a huge range of sizes. You need four of them—all the same size for a square or two different sizes for a rectangle. You just slot them together at the corners and attach your embroidery to the resulting frame (see pages 148–49).

STAPLE GUN

A useful tool for fastening fabric over stretcher bars.

GROMMET SETTING KIT

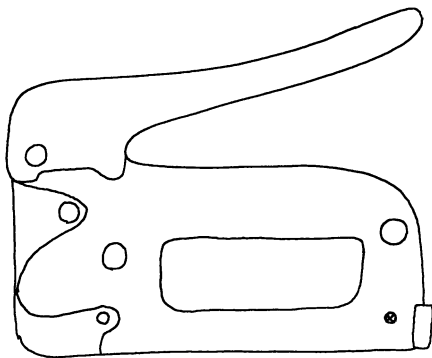
This little kit consists of an anvil and an oversized awl. Used together with a hammer, it sets big grommets into your fabric to allow you to hang your work from hooks, nails, or even flagpoles.

GROMMET PLIERS

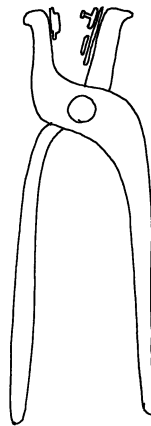
This specialty tool is used to set tiny little grommets. It often comes with a starter pack of the grommets you'll need.

HAMMER

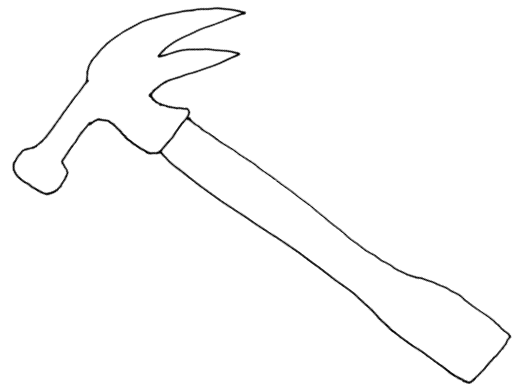
An everyday hammer comes in handy for grommet setting.



Staple gun



Grommet pliers



Hammer

TRIMS

The trim section of your fabric store is a great place to go to look for color, pattern, and texture inspiration. I particularly love woven ribbons with vintage-inspired imagery. There are many amazing trim shops in New York City, where I live, and I love browsing there for the perfect polka dot or floral to add color to whatever I'm working on. If you don't live in a big city, chances are you're in a place with a few good thrift stores. Check yard sales and the like for vintage ribbons, rickrack, and other trims.



AND ALSO...

SKETCHBOOK

The most important item in any artist's toolbox is a sketchbook. Here you can write down every idea you've ever had, make as many drawings as you need to, and generally have a safe space to make mistakes in. I try to keep one with me most of the time, and I find that the piles of books that I've kept over the years are my most valuable resource. The sketchbook that is right for you is the one that you feel most compelled to draw in. It could be anything from a cheap composition notebook to a hard-bound Moleskine journal.

DRAWING PENCILS

I like to have a range of pencils from hard to soft, but a plain old 2B Ticonderoga (the kind kids use in school) usually does the trick.

PINS

I like to use extra-long quilter's pins with big yellow heads. Safety pins are also useful for holding up the sides of your embroidery and fastening them to the sides of your hoop, keeping them out of the way.

PINCUSHIONS

These are ideal for keeping pins—and needles—organized. If I'm working on a big project, I spend some time at the beginning of my day threading needles. I might have one cushion for reds, another for oranges, etc. Late at night while watching movies on TV is also a great time for needle threading, as long as I have good light. And a pin-cushion full of threaded needles? Well, that would make a pretty amazing birthday present for anyone who likes to sew or embroider.

IRON AND IRONING SURFACE

You'll need an iron, of course. For a surface you can either use an ironing board or, as I do, cover a wooden board with a towel and wrap it in canvas or another sturdy, closely woven cotton. If you like, you can fasten the edges of this fabric with a staple gun, though I find that it stays in place well enough if I just tuck the edges under the board. My makeshift board takes up less space than a conventional ironing board and isn't as wobbly.

WASHABLE GLUE STICKS

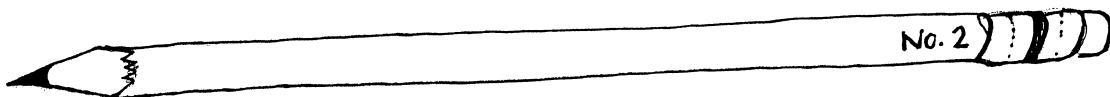
I like to use glue sticks to piece together fabrics and adhere them to a background fabric. They are safer to use than pins, and the ones made for kids are washable. Be sure to pick a glue stick that is marked acid-free (most are), so that it will not damage the fabric.

MEASURING TOOLS

I use a metal ruler for drawing straight lines and a tape measure for measuring out fabric dimensions. A compass is useful for drawing circles.

WORK SURFACE

For many of the projects in this book, you'll need a solid work surface. While a tabletop is ideal (protect it, if necessary, with newsprint or some other covering), you could also use a large book or the floor to work on.





STITCH!

If there's one lesson I'd like you to take away from this book, it's that your stitches don't need to be perfect. Although in the past embroidery was generally expected to be neat and tidy, I prefer to think of it in broader terms. Each person who picks up a needle brings his or her own sensibility to the task. You may be a person whose stitches are perfectly spaced and perfectly straight, or you may be a person who prefers to make great big loose stitches. Neither style of working is right or wrong; they are simply different. However, I do encourage you to step outside your comfort zone from time to time and try different ways of stitching as a way of discovering new effects. Just for a little while, try making your stitches a little looser, or a little neater. How does it feel? How does it look?

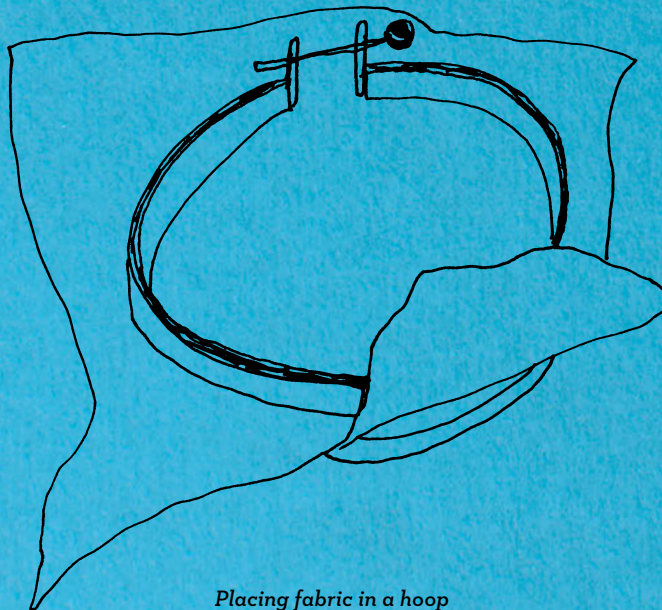


HAND EMBROIDERY

USING A HOOP

I strongly recommend that you place your fabric in a hoop or other kind of embroidery frame (see page 19) before you begin to embroider. A hoop holds your fabric taut, leaving your hands free to manipulate your needle and thread, and keeps your fabric from shifting while you stitch. To use a hoop, simply place the inner ring (the one without any hardware) flat on a table. Drape your fabric over it, and then place the other part (the part *with* the hardware) on top. You'll need to spend a minute or two adjusting the screw to make sure that the fabric is held tightly. If it is not, pull gently, but firmly, on the fabric edges until it is. The fabric should be tight as a drum.

Note that once your fabric is taut, you will form most stitches with a vertical “stabbing” movement, taking the needle up and down through the fabric, instead of horizontally, as when sewing (and as most stitches are necessarily shown on the page). This is actually quite liberating, because you can stitch in any direction, regardless of whether you are right-handed or left-handed.



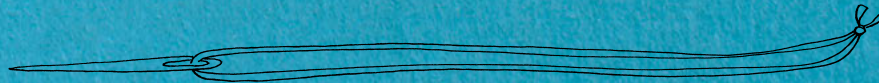
Placing fabric in a hoop

BEGINNING AND ENDING A THREAD

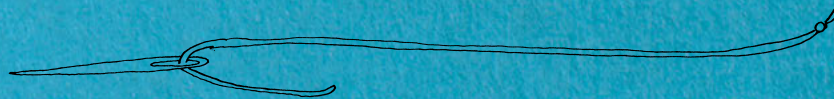
There are a few ways to begin and end your stitches. Tradition has dictated that embroidery should not contain knots (apart from knotted stitches); however, I prefer to disregard this rule. I always begin and end each line of stitching with a knot. And I sometimes purposely place them on the front of my work.

I often use a double thread for stitching, so in this case, I simply tie both ends of my thread together. If I'm using a single thread, I knot the end this way: I loop the thread around my index finger; I then place my thumb over the place where the thread overlaps itself (while holding the main part of the thread taut with my other hand) and push my index finger forward against my thumb, twisting the loop; finally, I place my middle finger in front of the twisted loop, while at the same time pulling the thread to close the knot. This may sound complicated, and it will seem awkward at first, but with a little practice you'll get the hang of it.

To end a stitch, I make sure to leave at least 3" (8cm) or so of thread, and then take this to the wrong side. Then I pass my needle through the underside of the nearest stitch once, then again, to create a little loop; I pass my needle through this loop to make a knot. I generally do this process twice to make two knots, for a secure finish. Alternatively, you can pass your needle through the wrong side of your stitching for 3–4" (8–10cm), weaving back and forth to bury your thread in it.



Double-threaded needle



Single-threaded needle



Ending a stitch with a knot

LINE STITCHES

In keeping with the relationship to drawing, the three stitches I use most—running stitch, backstitch, and couching—are all line stitches. There are traditional ways to stitch all of these, but just as you can use a thin mechanical pencil or a thick wax crayon for drawing, each of these stitches can be worked with many different threads to achieve varying effects. As a way of illustrating the potential of each of these three stitches, I created the following samples with lots of different threads and stitch lengths. I strongly recommend that you do the same. Since these three stitches are relatively simple, they all work really well with a huge range of threads.

RUNNING STITCH

The running stitch is the simplest stitch of all. If you did any sewing when you were a child, this is probably the first (and maybe the only) stitch you learned. It produces a dashed line on the fabric and has many uses. For example, large running stitches are used for basting; fine, evenly spaced ones are used for quilting. You simply take your thread in and out of the fabric, leaving gaps in between the stitches.

Experiment with different ways of working this stitch to achieve different effects. You can choose to make small stitches, leaving big gaps, or equally sized gaps and stitches, or great big stitches and tiny little gaps. If you like, you can begin and end the line of stitching with a knot on the surface. Running stitch also looks great stitched over and over as a background-filling pattern.

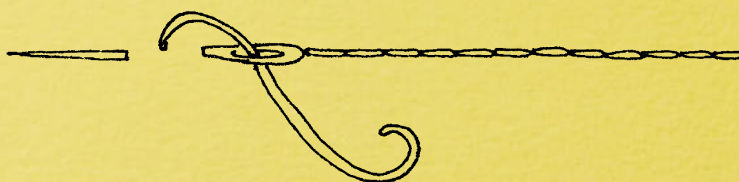


I used a variety of threads from thin sewing thread to floche to thick knitting yarn to get this range. I left knots on top of the fabric for added texture.

BACKSTITCH

This stitch is hands-down my favorite. With no gaps between the stitches, it produces a straight, uninterrupted line. I use this stitch more than any other for text and line drawings.

Bring the needle up slightly ahead of the starting point—the length you want your stitches to be. Take it back down into the fabric at the starting point. Bring it up again one stitch length ahead of the first stitch, and take it back down, meeting the first stitch. Continue in this way, working forward and backward, always bringing the needle up ahead of the previous stitch and taking it back down to meet that stitch. (On the wrong side the stitches are twice as long as on the right side.)



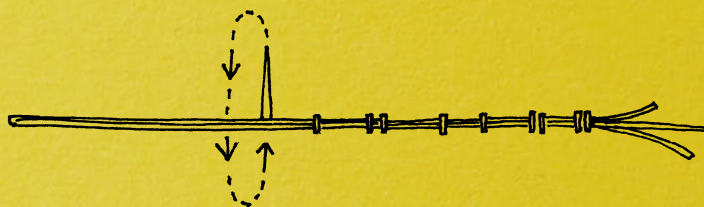
I achieved a variety of effects with different thicknesses of thread. In the center section, I separated strands of embroidery floss to show how the lines get thicker the more strands you use.



COUCHING

This stitch can be used to create big, thick lines. The thick or textured thread is laid on the surface of the fabric and held in place with stitches worked with a finer or more manageable thread. Generally, you'll use a chenille or tapestry needle for the thick thread and a finer embroidery (crewel) needle for the finer thread. It's especially helpful to draw a line to follow on the fabric.

To begin, fasten the thick thread on the wrong side of the fabric, bring it up at the starting point, and lay it across the surface. Next, fasten the finer thread and bring it up through the fabric on the same line where you plan to make the first stitch. Holding the thick thread on your line, work small stitches over it at short intervals (typically about $\frac{1}{4}$ – $\frac{1}{2}$ " [5mm–1.2cm], but you can vary this). At the end of the line, take both threads to the wrong side and fasten.



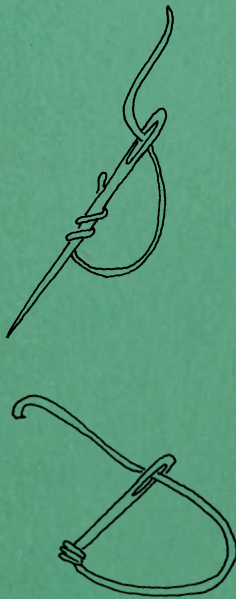
I used all sorts of threads here, including embroidery floss, perle cotton, angora yarn, and metallic threads.

DECORATIVE STITCHES

These stitches go beyond basic lines to create fancy shapes and textures on your fabric.



FRENCH KNOT



This beautiful little knot can be used for all sorts of things, from simply dotting an “i” to creating fields of texture. I find that this stitch is easiest if I’m working at a table with the hoop propped against the edge or if it’s placed on a stand, so that both hands are free for stitching. I suggest using cotton or wool thread when you’re first learning, but with practice you’ll be able to create this stitch with metallics, rayons, or silk threads as well. A milliner’s needle, with its perfectly straight shaft, works best.

To begin, bring the needle up from underneath your fabric at the position for the knot. With your non-stitching hand, hold the thread

at about a 45-degree angle up and to the left (or to the right, if you’re left-handed) of this position. Keeping the thread fairly taut, bring the point of the needle under the thread and wrap the thread around the needle two or three times. Still holding the thread with your free hand, insert the point of the needle as near as possible to the point where the thread emerged. Pull on the thread while you insert the needle into the fabric, so that the loops meet the fabric. This will give you a little preview of what your stitch will look like. Finally, push and then pull your needle smoothly through the knot to the wrong side, letting go of the thread at the very last moment.

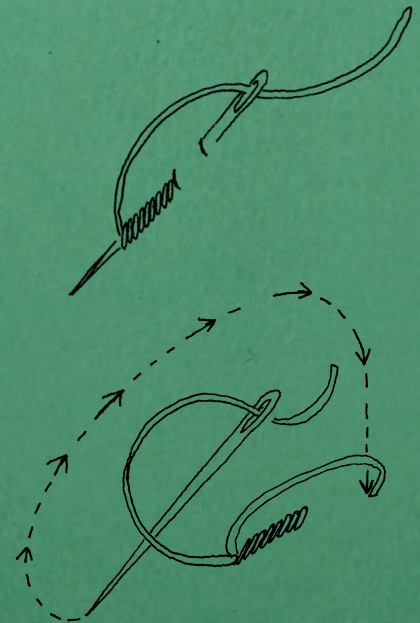
BULLION KNOT

This close cousin to the French knot looks like a soft inchworm. It takes some practice, but using a milliner’s needle and a bit of patience will make a big difference. I find that this stitch works best with size 8 perle cotton or three strands of floss, but as you become more comfortable with it you’ll be able to use other threads as well.

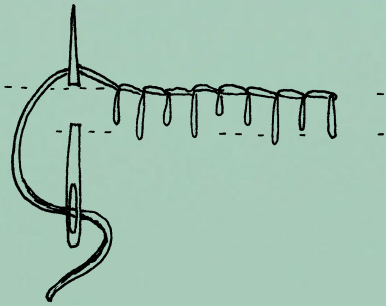
To begin, bring your needle up from underneath your fabric, and insert it about ¼" (5mm) away. Take it down through the fabric but do not take the thread all the way through; leave a small loop—about 3–4" (8–10cm)—on the surface. Now bring the needle up again at the starting point, but only partway through the fabric. With your free hand, wind the loop of thread

around the needle’s point to create smaller loops that are close together without overlapping each other. The smaller loops should span the distance between the emerging needle and the place where you took it down. Gently, but firmly, hold the point of the needle and the loops with the thumb and index finger of your free hand. At the same time, push the needle up through the loops, bringing the thread with it all the way; the coil of loops should lie smoothly on the fabric. To complete the knot, reinsert the needle at the point where you previously took it down.

If you prefer, you can make additional coils around the needle so that the knot bulges up from your cloth like an inchworm.



BLANKET/BUTTONHOLE STITCH



This decorative saw-toothed stitch is typically used as edging, but it can also be used to couch a larger fiber onto fabric or as a filling stitch, if rows and rows of it are stitched above each other in parallel lines. Experiment with making long and short stitches, or try working this stitch around in circles

instead of in straight lines. There are lots of possible variations. When the stitches are worked close together, this stitch is called buttonhole stitch.

To work blanket stitch, first draw two parallel horizontal lines about $\frac{1}{4}$ " (5mm) apart on your fabric with an air- or water-erasable pen. I prefer to work this stitch from right to left, as follows: Bring the needle up at the end of the top line all the way to the right. Hold a 1" (2.5 cm) portion of the thread to the left along the top line. While holding this thread in place, take the needle down on the lower line a short distance to the left, and bring it up again on the top line, inside the loop formed by the thread. As you pull the

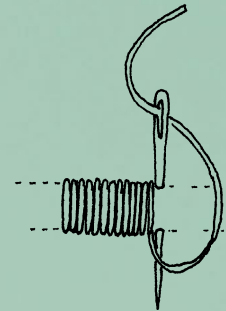
needle through, you will see that your stitch has formed an upside-down "L." Continue in this way until you reach the end or until you run out of thread. Finish the last stitch by making a tiny stitch over the corner of the "L." Start a new thread, if needed, by bringing the needle up just inside this corner.

If you prefer, you can work blanket stitch from left to right; or you can invert it so that the horizontal part of each stitch lies on the lower stitching line and the vertical part points upward. Experiment with making these stitches close together and far apart, making long and short legs, and using thick and thin threads.

SATIN STITCH

Satin stitches are simply straight stitches worked side by side to cover a chosen area. To begin, mark a couple of short parallel horizontal lines on your fabric with an air- or water-erasable pen. Bring the needle up on one line,

then take it down on the other one. Now bring it up again next to the starting point and work a second stitch alongside the first. Repeat to fill the area, producing a glossy effect resembling satin.



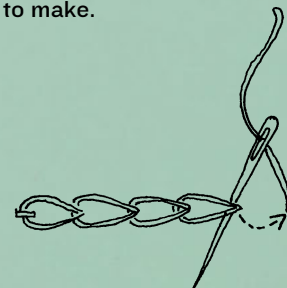
CHAIN STITCH

This stitch has many variations. For the basic form, bring the needle up at the starting point, then take it down where it emerged, leaving a small loop. Bring the needle up again about $\frac{1}{4}$ " (5mm) away from the starting point, inside the loop. Reinsert the needle in the same spot, pulling thread gently, if necessary, to close loop a little while

making another loop of the same size at the same time. Bring the needle up inside it as before. Continue this way until the chain is as long as you like.

You can also use this technique to make little individual chain links. Worked around in a circle, they are called lazy daisy stitch. Work the stitches close together or far apart,

depending on the kind of flower you'd like to make.



SPIDERWEB

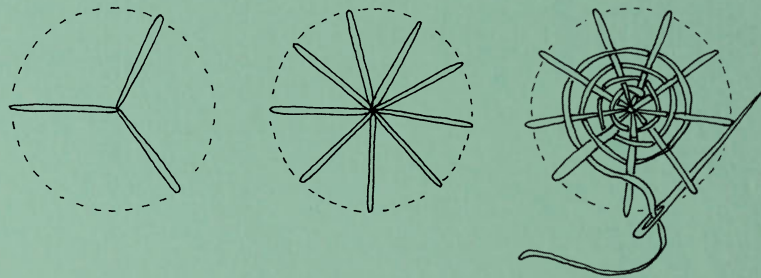
When I teach workshops, this is the stitch that students most often ask me to demonstrate. It pops off the fabric, adding a third dimension and making a big round “button” of color and texture. Since the spiderweb is a weaving stitch, it is a great opportunity to use thick threads that would tangle if you tried to take them up and down through your fabric. Metallics and wool threads are great here.

Begin by tracing a circle onto fabric with an air- or water-erasable pen. Use a small coin or a button as a template. Next, divide the circle into equal thirds (like the Mercedes logo), then divide each third into thirds, cre-

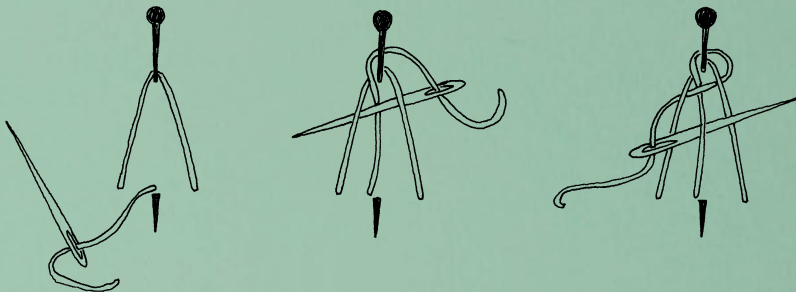
ating nine equal segments, suggesting a wheel. Using a sharp needle and a medium-weight thread, such as size 8 perle cotton, make a long stitch over each spoke, coming up at the edge and going down into the very center of the circle each time.

Switch to a tapestry needle and a thick thread, and come up in the center. Begin weaving, going

under the first thread, over the second, under the third, and so on. To make your spider web three-dimensional, pull your threads tightly once the stitched area covers $\frac{1}{2}$ " (1.2cm) or so. They will stack up on each other. To switch colors, go straight down into your fabric and fasten off your thread, then come up in the same spot with a new color.



WOVEN PICOT



This little tongue-shaped stitch is another weaving stitch that can be used to create three-dimensional effects. Unlike the spiderweb, it works best, I find, with smooth threads, such as size 8 perle cotton. Be sure to start with at least 18" (45cm) of thread so you can start and finish your stitch without stopping to rethread. You'll need a tapestry needle and an extra-long pin.

Insert your pin into your fabric pointing toward you, through about $\frac{3}{4}$ " (2cm) of fabric. Next, draw an isosceles triangle (with two longer, equal sides) around the pin. Bring the needle up at the lower left-hand corner and take the thread up and around the head of the pin, then insert the needle at the lower right-hand corner. Bring it up again along the base of the triangle, just to the left of the pin, and take the

thread around the head of the pin from left to right. You now have three vertical threads reaching from the base of the triangle to the pin. To start weaving, slip the needle from right to left, under the right-hand thread, over the middle one, and under the left-hand one. Next, take the needle over the left-hand thread, under the middle one and over the right-hand one. Continue in this way, alternating the over-and-under sequence on each row. Use the eye end of your needle to push the threads up toward the tip of the triangle as you go to fill the shape. When you reach the base, take the needle down at one corner, and fasten off. Release the pin, and watch as your woven picot pops up!

SEWING-MACHINE STITCHES

In addition to the many ways that you can use needle and thread to create marks on fabric by hand, you can also use the sewing machine for this purpose. After seeing my studio, which contains two solid-steel sewing machines, many people are surprised to learn that I am not a seamstress. For me, one of the initial attractions of embroidery was that, unlike dressmaking, it did not require me to follow a precise pattern of any kind!

I approach the sewing machine as I approach hand embroidery: as another method of drawing with thread. The sewing machine allows me to create a very different kind of mark (or marks) on my fabric. Even if your machine is capable of creating complex stitch patterns, I think you should begin by experimenting with the lines you can make with the basic straight stitch and the zigzag. Through experience, you'll probably devise your own favorite methods for working with sewing stitches, but here are some of my favorite techniques.



TIPS BEFORE YOU START

In my experience, using the sewing machine for embroidery works better if the fabric is made a bit thicker by adding an extra layer. Most often I just use an additional piece of fabric, but interfacing works too.

The process of machine stitching will eventually start to pucker and twist the fabric if it is not in a hoop. I tend to like this sculptural effect, but if you would prefer that your fabric stay as flat as possible, I recommend using a machine-embroidery hoop (see page 20).

Oftentimes, when my sewing machine jams, the culprit is simply the needle. Like most things, sewing machine needles don't last forever. They dull and develop burrs. Most professionals recommend changing your needle after every project, or after every eight hours of sewing. This seems like a lot, doesn't it? It's worth it. Nine times out of ten, when my machine is acting weird, I change my needle and peace is restored. (But please remember to wrap your discarded needle in masking tape before throwing it out, so you don't cut yourself or the garbage collector.)

There are several ways to prevent machine stitches from unraveling. Some machines are equipped with a locking device, which will fasten the thread for you on command. Otherwise, you'll need to reverse a few stitches at the beginning and end. If you're working on a sheer fabric where this extra stitching might be conspicuous, simply leave thread ends at least 6" (15cm) long, use a pin to pull the top thread through to the wrong side, and tie both threads together by hand.

1 TWIN NEEDLE

Most machines can be fitted with this nifty device, which combines two needles in one. Using two colors of thread on top of your machine, if the machine has this feature, or using a cone thread stand placed off to the side for the extra thread, take both threads together through all the tensioning devices, then separate them into their respective needles. You'll get two parallel lines of stitching. This can be used for straight or zigzag stitch. Consult your machine manual for instructions on using a double needle.

2 STRAIGHT STITCH

This is the most common stitch, and is available on every machine; it makes a beautiful line perfect for creating stripes, plaids, outlines, and more.

3 SATIN STITCH

By setting your machine to its widest setting and its shortest setting, you'll get a stitch that closely resembles satin stitch. If it's not thick enough the first time around, go back in the other direction to cover your first stitches.

4 COUCHING WITH YARN/RIBBON

You can use your machine to couch in a few different ways. Using fine thread and a zigzag stitch, work over the top of a narrow piece of ribbon or yarn, or use a straight stitch to go right down the middle of a wider piece of ribbon or thicker yarn. Alternatively, stitch a zigzag on its own, and then use a tapestry needle to thread a ribbon or yarn under the stitches.

5 PERLE COTTON IN BOBBIN

Since most of the sewing machine's tensioning devices are geared to the top thread, I have found that I am able to thread the bobbin with a much thicker thread than would work on the top. Try this technique: Hand-wind size 12 or 8 perle cotton onto your bobbin, making sure to pack it neatly and relatively tightly. You may wish to first sew some guidelines on the right side of your fabric (either by hand or by machine) so that you have an idea of where your stitches should go when you're working on the wrong side. Place the fabric upside down in the machine, so that the right

side of your fabric will face the needle plate, slide the work under the needle, and lower the presser foot to create a design stitched into your perle cotton.

6 TWO COLORS COMBINED IN ONE NEEDLE

Using two colors of thread in a single needle is a great, quick way to build up a thick and mottled line. Again, you can use two spools on top of the machine or add a cone thread stand for the extra thread. In the example at left, I stitched back and forth over the same area to build up a thick line. Using two colors simultaneously accomplishes this quickly.

SAMPLER OF HAND STITCHES

For hundreds of years, people made samplers to learn and record their stitches. And that wasn't all: Girls learning how to embroider were simultaneously learning their alphabets and math skills, and their samplers reflected those activities, highlighting letters and equations. Making a sampler is a great idea when you're learning how to embroider because it keeps all those stitches in one place, serving as an excellent reference for future projects—better than a book because it includes your own versions of the stitches.

Remember that your stitches do not need to be perfect—or to look like mine. As with handwriting, you'll develop your own personal style.

For this sampler, I drew each of the stitches that are used in the book, collecting them in one place for you to practice.

MATERIALS

Printed sampler (in envelope at back of this book)
 Piece of firmly woven cotton at least 9" (22.5cm) square
 Embroidery hoop (6" [15.5cm] hoop will contain the whole design)

Embroidery threads in your choice of colors, such as floss, perle cotton, or floche (*coton à broder*)
 Embroidery (crewel) needle
 Tapestry needle

- 1 Iron both the printed sampler and the 9" (22.5cm) square of fabric flat, and stack them together with the sampler on top, right side up.
- 2 Mount your fabric in the embroidery hoop (see page 32). Using your choice of threads, embroider the various stitches. You can start the work anywhere you like and work the stitches in any order.
- 3 When you have finished stitching, remove the fabric from the frame and steam-press it on the wrong side over a folded terrycloth towel. This will help to preserve the three-dimensional quality of the stitching. You can then frame your sampler (see page 150). Alternatively, you can simply leave it in the hoop and hang it up in your sewing area to keep it handy for reference.





SINGLE-STITCH PATCHES

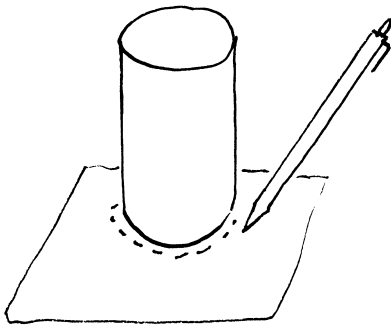
While it is true that embroidery stitches look great in combination, they can also look pretty impressive individually. If you're new to embroidery, practicing each stitch on its own for a while is a great way to master it. You might find that certain stitches strike your fancy and that you'd like to feature them in some individual little projects. Some other stitches may take you a while to figure out; in this case, you could reward yourself for mastering the stitch by using it, too, for a patch—a sort of merit badge for yourself. The patches can be applied to anything you like, such as a bag, jacket, or sash. I like using these to embellish my boring luggage—it makes it easy to tell which bags are mine at the airport.

The instructions that follow are for the French knot, running stitch, and blanket stitch badges shown in the photo at left, but you can easily adapt them to make your own design using other stitches. You can transfer the design to your fabric using one of the methods shown on pages 55–61, or draw it freehand (see pages 82–88). For line stitches, for example, you might simply draw a series of stripes across the fabric.

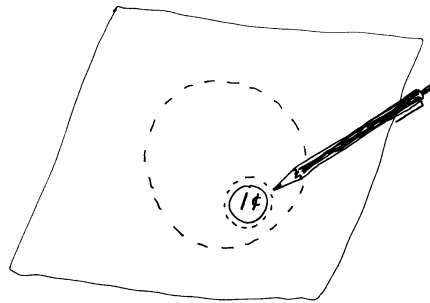
MATERIALS

One or more circular templates 1–2"
(2.5–5cm) in diameter, such as coins or
buttons (for the blanket stitch badge only)
Piece of cotton or linen fabric at least 8"
(20cm) square
Pencil
Air- or water-erasable pen
Embroidery hoop, 4–5" (10–13cm)
in diameter

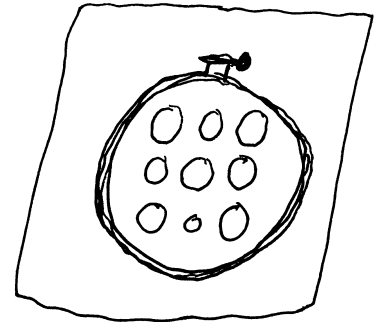
Embroidery thread in one or more colors
Embroidery (crewel) needles
Piece of fusible web with paper backing,
slightly larger than patch
Sewing machine
Sewing thread
Scissors



1: Trace embroidery area on fabric.



1: If desired, add lines to follow when embroidering.



2: Mount fabric in hoop and embroider as desired.

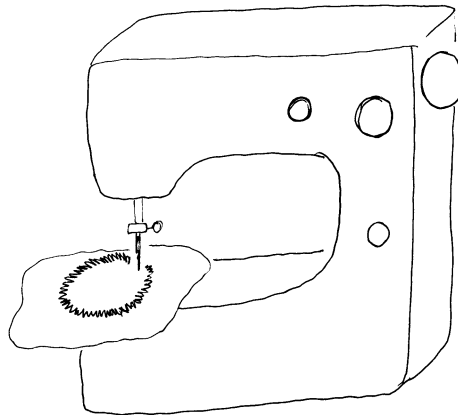
1 Using a pen and a template, trace the area to be embroidered on your fabric. If desired, use household items as templates, such as a soup can, sardine can, or crayon box. The patches shown are 4" (10cm) square, 3" (7.5cm) round, and 3" (7.5 cm) oval. If desired, draw a design to follow on the fabric.

2 Mount your fabric in the hoop. Embroider the area using one or more stitches of your choice. Here's how I embroidered the patches shown on page 46:

- **BLANKET STITCH PATCH** *For this patch I worked concentric circles of blanket stitch (see page 40) around my fabric's printed circles. Alternatively, you can use coins and buttons to trace circles onto the fabric with a pen first as shown in the illustration above.*
- **GREEN FRENCH KNOT PATCH** *I accented this polka-dotted fabric with evenly spaced French knots (see page 39). Use a pen first to lay out where your stitches will go if you like.*
- **PEACH RUNNING STITCH PATCH** *Using the easiest stitch around, I covered this patch in dense parallel rows of running stitches (see page 35), varying the colors and threads for visual interest.*

3 When you're finished stitching, erase any visible marks with water or leave them to fade, depending on the type of pen used. Iron your fabric gently on the wrong side. If you've used highly textured stitches, first place your fabric face down on a terrycloth towel to avoid crushing your stitches.

- 4** Place the piece of fusible web on the wrong side of your fabric, covering your entire patch, with the paper side facing up. Following the manufacturer's instructions regarding iron temperature, iron it in place for 10–20 seconds, keeping the iron moving smoothly across the fabric. Leave the peel-away paper intact for the time being.
- 5** To create the satin stitch border, set the zigzag stitch on your machine to its widest and shortest setting. Begin stitching right on top of your pen line. Depending on your sewing machine, you may need to go around a few times to get the border dense enough. I like for the edge to be completely covered in stitches, so that the fabric doesn't show through. Once you've gone around a few times, use your scissors to cut away the excess fabric from the outer edge. Cut right next to the satin stitches, but try your best not to cut *through* them. After you have cut the patch free, sew one more row of satin stitch around the patch; this will enclose any stitches you have accidentally cut.



5: Machine-stitch a satin stitch border, going around several times to achieve desired denseness.

- 6** Your patch is complete! Leave the paper backing on it until you're ready to stitch it down. Follow the fusible web manufacturer's recommendations for ironing your patch onto your garment or bag. I recommend using button thread or, for a more decorative effect, embroidery floss to secure the patch after you iron it in place. Buttonhole stitch works well for this.

TIP: *This project can easily be made into coasters by substituting heavy fabric interfacing or heavy canvas for the fusible web in step 4.*

EMBROIDERED NOTE CARDS

These pretty and unique note cards are made with a combination of hand-embroidery and machine-sewing techniques.

Paper is a great material on which to practice stitching with your sewing machine. Unlike fabric, it doesn't shift while you're sewing it; instead, it stays flat and stiff, which makes it especially easy to work on. For these cards, I used an extra-heavy-duty (size 16/100) machine needle to create holes big enough for my hand stitching. You may find that the needle is dull after you've used it on paper, so be sure to test it on a piece of scrap fabric before moving on to a delicate project.

Once you've gotten the hang of making these cards as instructed, try incorporating your own ideas. For example, you might want to try adding extra layers by collaging paper onto your cardstock with a fast-drying glue stick and then stitching through the extra layer(s). I used this technique to add the photo of an office building to one of my note cards at right.

MATERIALS

Note cards and coordinating envelopes in the color(s) and size(s) of your choice
Cardstock or index cards in the color(s) of your choice; I used 8 × 5" (20 × 13cm) index cards to make foldover cards
Sewing machine

Sewing thread
Sewing-machine needle, size 16/100
Embroidery (crewel and/or chenille) needles
Embroidery floss in one or more colors
Sewing-machine twin needle (optional)
Cone thread stand (optional)

- 1 Before starting this project, spend some time practicing using the machine to make perforated lines on extra cardstock or index cards. With no thread in either the needle or the bobbin, "stitch" a set of straight lines. Try this a few times until you can confidently make straight parallel lines.
- 2 Now try the same thing on your good cardstock or blank cards. I suggest spacing your lines ¼" (5mm) apart to begin with. Then, using a needle and thread, hand sew running stitches into each of those lines. Alternate the colors or make them all the same color. Experiment! You can also add cross-stitches (see pages 114–117) here if your perforations are lined up properly.



- 3 If desired, add some machine-stitching. Try alternating colors, or adding a new color of thread with each new line. To make perfectly parallel lines, use a twin needle and two threads. If your machine does not accommodate two spools, you'll need to use a cone thread stand for one of your threads; or use two cone stands if you're using cone thread for both colors. (See the illustration on page 22 for help with loading the stand.) Make an accompanying envelope by sewing the same stripes on the flap. Since rethreading your machine with a new color each time is time-consuming, you may want to work on more than one card at once. Combine hand-stitching and machine-stitching for a varied design.
- 4 To add a stem-and-leaf motif, first use the sewing machine to stitch a thick stem from top to bottom by stitching forward and backward. Next, slowly begin to build up the leaf shapes on a diagonal.



D

Helen

marilyn

MACHINE-STITCHED WRAPPING PAPER

Machine-stitching is a fun way to transform vintage wrapping paper, or even just plain old brown kraft paper, into something beautiful and unique. Machine-couching will give it even more dimension—I like to use the zigzag stitch to couch threads onto my paper, creating thick plaids and stripes that literally pop off the surface. The possibilities are limitless!

MATERIALS

Sewing machine

Sewing thread

Yarn in various colors

Wrapping paper or brown kraft paper

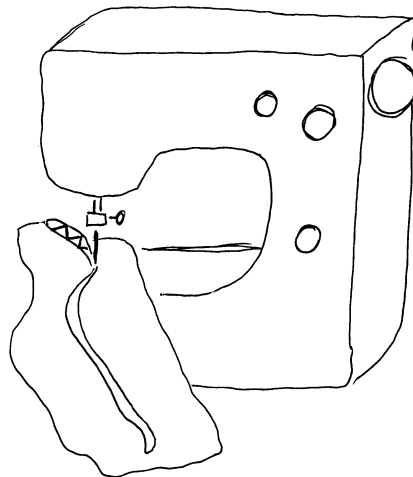
Pencil

Ruler

Right-angled triangle or card with square corners (optional)

Woven ribbon, wide enough for yarn to be couched on top (optional)

- 1 Before you begin stitching on wrapping paper, test your stitches on a scrap paper of similar weight to be sure that your machine's tension is set correctly and that the stitch length and width are suitable. You'll want a zigzag that is both wide and long, so as to crisscross evenly over your yarn. Place the yarn under the foot of your machine at the beginning of the row, and manually lower the needle into the paper, to one side of the yarn. Then lower the presser foot and begin stitching. Work slowly at first, and keep practicing until you feel comfortable stitching on your good paper.



1: Machine-couch yarn onto paper with zigzag stitch.

2 Look at your good paper and decide how you'd like to embellish it. If you're using a paper that has a repeating design, it's a great idea to use that pattern as a guide. For example, with the heart paper shown on page 52, I added vertical and horizontal rows of one color of yarn between the hearts, then diagonal lines of a second color of yarn on top. If you're using plain paper, you can draw a grid on it with a pencil (using a ruler or a T-square to ensure straight lines and 90-degree angles) and use this as a stitching guide. Here are some other ideas:

- *Use one color yarn in one direction and another in the opposite direction to create a plaid effect.*
- *Add lines of straight stitching to the lines of couched yarn to create another layer of pattern.*
- *Couch down two colors of yarn at once to get a multicolored stripe. Pinch them together as you sew to be sure the zigzag covers both.*
- *Create a piece of paper that uses up all the odds and ends that you find at the bottom of your thread basket.*

3 Once you've finished your paper and wrapped your package, create a coordinating ribbon for the finishing touch. Using the same yarn as for the wrapping paper and zigzag stitch, machine-couch the yarn onto the ribbon (as shown at right). If you've got a wide ribbon, you might be able to fit more than one row of couched yarn onto it. Experiment and try to get as much texture as possible!



TRACE

When I first learned to embroider, I immediately started stitching my name onto everything I owned. Nothing escaped my needle: my blankets, my jeans, even my bathrobe! Back then, the only way I knew to add a design to fabric was to draw it on directly with a washable marker or pencil. My life, and my artwork, were forever changed when I discovered my favorite embroidery tool—water-soluble stabilizer! This dissolvable tracing paper allows you to trace virtually anything and transfer that image through the process of embroidery onto any fabric (as long as the material can get wet).

Knowing this, you might start to look at the world a little differently. Used-book sales suddenly become primo searching grounds for images to embroider which often bring up the question of copyright. Copyright laws can be complicated, but luckily, as long as what you are making is for personal use, you don't have to worry. If your source was produced after 1923 and you plan to use it for commercial purposes, you should consult the Copyright Advisory Network's website (<http://librarycopyright.net>) for helpful tips.



DIRECT TRACING

If you have an image that you'd like to transfer to a light-colored fabric, it is often easiest to just tape it to a sunny window and trace it. (If you have access to a lightbox, this is even better.)

MATERIALS

Pencil
Tracing paper
Medium or heavy black marker (optional)
Masking tape

Lightweight, light-colored fabric to be embroidered
Scissors
Thermo-reactive pen OR Micron pen
(see step 3)

- 1 Trace your image onto tracing paper using a pencil, then make sure the image itself is as clear as possible; darken the lines if necessary with a black marker. Tape the image to your window or lightbox using masking tape.
- 2 Tape the fabric to the glass, over the top of the tracing, using masking tape.
- 3 Trace your design using the thermo-reactive pen. Or, if you intend to cover the lines completely with stitching, you can use a Micron pen.



HEAT-TRANSFER PENS

Heat-transfer pens make a permanent duplicate of whatever you trace with them. Although they transfer a thick line, they can be useful for getting an image onto your fabric quickly and easily.

MATERIALS

Tracing paper

Pencil or permanent marker

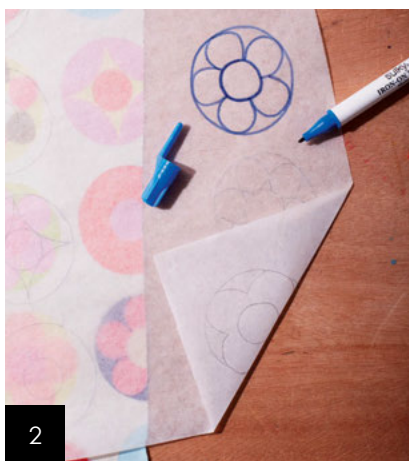
Heat-transfer pen

Fabric to be embroidered

Iron

Masking tape or small weights (optional)

- 1 Trace your image onto a piece of tracing paper using a pencil or a permanent marker.
- 2 Flip the paper over and retrace your drawn lines on the wrong side using the heat transfer pencil or pen.
- 3 Prepare your fabric by ironing it flat; your image will transfer faster and more easily if the fabric has been warmed by ironing. Now place the fabric on a flat, firm, heat-resistant surface and hold it in place with tape or weights. Position your transfer paper design face up on your fabric (so that the transfer pen lines are underneath), and either tape it or hold it in place with your fingers (being careful to keep them away from the hot iron!). Iron slowly and carefully, peeking under the corners while holding the iron in place, until the image has completely transferred. Be careful not to move your paper while ironing so that your design doesn't smudge.



WATER-SOLUBLE STABILIZER

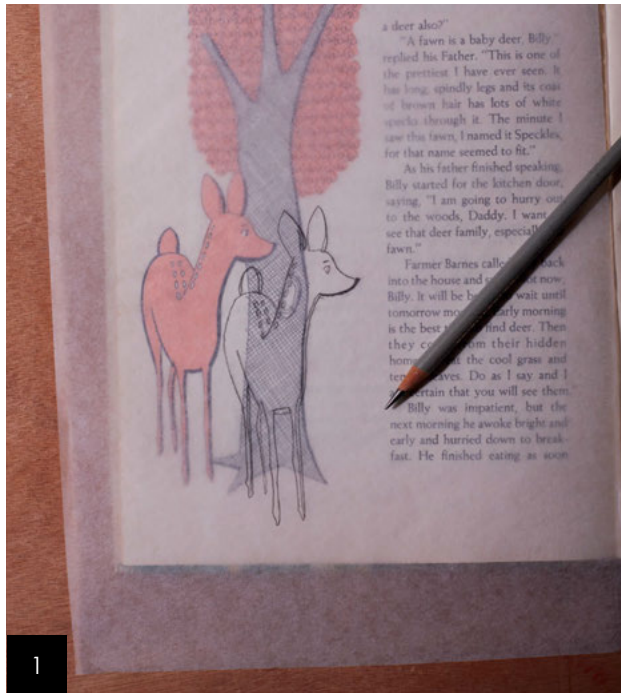
Water-soluble stabilizer allows you to transfer an image to any fabric that can get wet. It's a great technique to use when you want to layer your embroidery over a pattern (or more embroidery).

MATERIALS

Tracing paper
Pencil or pen
Permanent marker, such as a Micron pen or fine-point Sharpie (not a water-erasable pen)
Scissors
Water-soluble stabilizer, such as Sulky Solvy

Masking tape
Embroidery hoop
Fabric to be embroidered
Hand-sewing needle or sewing machine
Embroidery floss

- 1 Trace your desired image onto the tracing paper with a pencil or pen. Paper is less expensive than stabilizer, and it gives you a chance to experiment and get your design just right before transferring it to your stabilizer. Be sure to leave a few inches (centimeters) of paper outside the edges of your design so that you can tape the paper to your work table.
- 2 Cut a piece of stabilizer slightly smaller than the area of fabric to be embroidered but larger than your embroidery hoop. Tape your traced image to your work table, then tape the stabilizer directly over the top. Trace the lines using the permanent marker. (For ease of stitching I recommend using a marker with a color that contrasts with the thread you plan to use; if you're using different-colored threads, choose a neutral marker that contrasts with the fabric.)
- 3 Remove the stabilizer tracing from the paper image, position it on the fabric, and baste or tape it to the fabric around the edges. Place the work in your hoop (see page 32). Stitch through all the lines by hand or machine.
- 4 When you've finished stitching, remove tape or basting threads and cut away excess stabilizer from around stitching. Submerge fabric in water for an hour or two to remove the stabilizer. Make sure to use lots of water and rinse thoroughly; if you simply run the fabric under water, the stabilizer will seem to have disappeared, but will absorb into the fabric, stiffening it. After soaking, roll up the fabric in a terrycloth towel and gently wring out the water. Dry flat. If your fabric feels stiff when dry, soak it again in fresh water to remove the remaining starch.





VINTAGE RIBBON COASTERS

One of the advantages of living in New York City is my proximity to the Garment District, where there are entire stores devoted to things that would be relegated to a small drawer elsewhere. (There are at least three stores devoted to Spandex alone!) My favorite shops are the ones that specialize in trims—I cannot walk past M&J Trimming on Sixth Avenue without stopping. From floor to ceiling, this place has rows and rows of ribbons, including a large collection of vintage wovens, which are my favorites. As you might imagine, over the years I’ve amassed a sizable collection of my own. One day, as I sat sketching their designs, the idea to blow up the patterns to create a repeat-pattern embroidery project was born. Here I’ve used this method to create a coaster set, but this idea could easily be used to create a larger piece, such as a wall hanging.

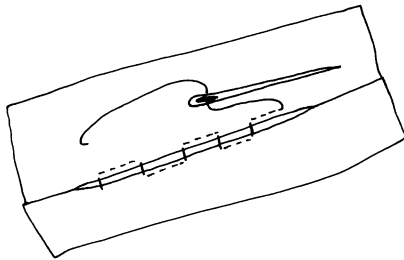
The coasters shown at left are decorated both with actual ribbons and with strips of fabric embroidered with enlarged versions of the ribbon designs.

MATERIALS (FOR EACH COASTER)

Patterned ribbons (with woven or printed designs)
Photocopier with enlarging capability
Piece of coordinating background fabric, 9" (23cm) square (I used another print, but a solid in a harmonizing color would also work well)
Air- or water-erasable or thermo-reactive marker
Ruler
Piece of scrap fabric 9" (23cm) square, to use as a stabilizer, such as a medium-weight cotton

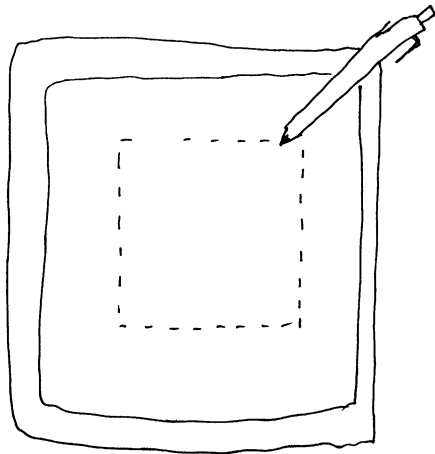
Sewing machine
Sewing thread
Tracing paper
Micron pen or fine-point Sharpie
Water-soluble stabilizer (I used Super weight Sulky Solvy)
6" (15cm) embroidery hoop
Embroidery threads (I used size 8 perle cotton and embroidery floss)
Needle for embroidery (crewel or chenille)
Piece of backing fabric, 5" (13cm) square

- 1 Lay the ribbons flat on the photocopier and enlarge them, in black and white, to your desired size. I enlarged mine 325%, but you can experiment with the percentages until you have a size that you like.
- 2 Baste the scrap fabric to the wrong side of the main fabric. Using the erasable marker and a ruler, mark a 4" (10cm) square on the main fabric. This will be the finished size of the coaster.
- 3 Stitch your chosen ribbon along one side of the marked square, either by machine or with running stitch (with the fabric in the hoop, if you like).
- 4 Trace the photocopied image onto tracing paper, and then transfer it to the water-soluble stabilizer, using the technique described on page 60. Baste the stabilizer over the two layers of fabric, overlapping the ribbon.
- 5 Mount these combined layers in your hoop and work the embroidery in your chosen threads and stitches. For the snowflake pattern, I used several shades of red, varying them to get a mottled, vintage effect. For the flower bouquet design, I tried to duplicate the colors of the original ribbon. The snowflake design is embroidered in backstitch (see page 36) with blocks of satin stitch (see page 40). The bouquet design uses backstitch only.
- 6 When you've finished the embroidery, remove it from the hoop and rinse out the stabilizer (see page 60). Then cut out the embroidered square, plus 1/2" (1.5cm) seam allowance on all sides. Pin this to the 5"- (13cm-) square piece of backing fabric, placing right sides together. Machine-stitch around all four sides, leaving a 3" (8cm) opening for turning. Cut diagonally across the corners to reduce bulk, then turn the coaster right side out. Slipstitch the opening edges together. Press the coaster on the wrong side over a folded terrycloth towel.

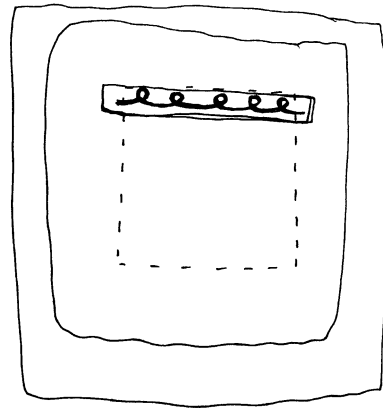


6: Slipstitch the opening edges together.

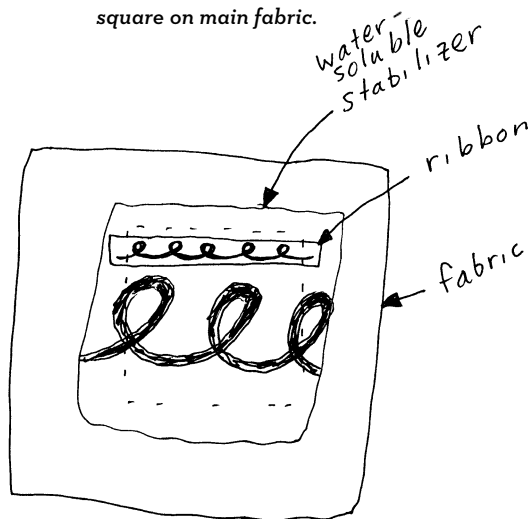
Slipstitch is often used to join two folded edges, as when closing the opening edges through which an item has been turned right side out. It can also be used to attach a folded edge to another piece of fabric. Use a sharp-pointed needle and sewing thread to match your fabric. Knot your thread or fasten it with a few tiny stitches under one folded edge. Bring your needle up through that fold, then take the thread directly across that edge and insert the needle in the other fold, making a short stitch (about 1/8" [3mm]) through that fabric and bringing the needle back up into the first edge. To fasten off, make a few stitches in the same place under one folded edge. The stitching should be nearly invisible.



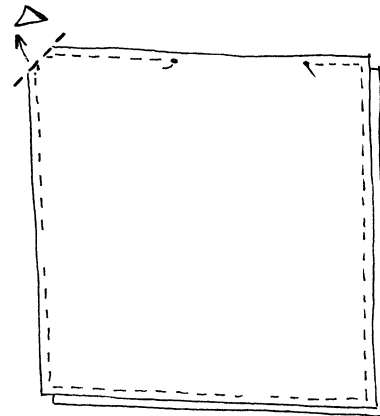
2: Baste scrap fabric to wrong side of main fabric, then mark a 4" (10cm) square on main fabric.



3: Stitch ribbon to marked square on main fabric.



4: Baste stabilizer over both fabrics and the ribbon.



6: Stitch together top and bottom layers, leaving open for turning; clip corners.

STORYBOOK T-SHIRT

My studio bookshelves are filled with an ever-growing collection of vintage children's books whose images often become inspiration for my own artworks. For this project, I traced an image from an old children's book that I knew would be fun to embroider. I used this little deer to customize a simple children's T-shirt. Use your personal book collection as a jumping-off point to embellish a garment of your own.

MATERIALS

Children's book with line drawings (see copy-right note on page 56)
Photocopier with enlarging capability (optional)
Tracing paper
Permanent marker (Micron or Sharpie)
T-shirt
Blue painter's tape or ordinary masking tape

Water-soluble stabilizer (I used Super weight Sulky Solvy)
Medium-weight tear-away embroidery stabilizer
Embroidery hoop (I used a 6" [15cm] hoop)
Embroidery threads (I used size 8 perle cotton)
Embroidery (crewel) needle

- 1 Select an image from your book and trace it onto tracing paper using a permanent marker. I traced the image directly from my book, but you may need to enlarge (or reduce) yours first. Even the tiniest image can most likely be enlarged to an appropriate size for embroidery.
- 2 Hold the traced image up to your shirt to determine whether or not you like the size. Experiment with different placements. Once you've adjusted and positioned the image to your liking, tape the tracing paper down to a table and tape a piece of water-soluble stabilizer over the top. Trace the image onto the stabilizer using the permanent marker.
- 3 Tape the water-soluble stabilizer on your T-shirt, being sure not to stretch your fabric. Place a piece of tear-away embroidery stabilizer at least 2" (5cm) bigger than your design in all directions underneath the T-shirt, directly under the tracing. Place these three layers over the inner ring of your embroidery hoop and fasten the outer ring in place. Gently tug in all directions to make sure that all layers are lying flat.



- 4 Embroider the design through the lines on your water-soluble stabilizer, using stitches of your choice. For the design shown I used backstitch (see page 36).
- 5 Remove the finished work from the hoop, and gently tear away the embroidery stabilizer. Soak the T-shirt in cool water for an hour or two to remove the water-soluble stabilizer (see page 60). Twist the shirt in a terrycloth towel to remove most of the water, then lay flat to dry. Press the shirt on the wrong side, if necessary, over a folded terrycloth towel.

WILDFLOWER HANKIE

I inherited a mountain of hankies from both of my grandmothers—and have amassed quite a collection of my own as well. For this hankie, I chose to embroider one of my Grandma Landon's favorite flowers, the spring trillium. Customize your own hankie or other fabric with a meaningful pattern to create a keepsake for a wedding, graduation, or birth.

MATERIALS

Image for embroidery (see note on copyright, page 56)
Tracing paper
Permanent marker
Photocopier with enlarging capability
Masking tape
Sunny window or lightbox
Handkerchief, made of lawn, fine linen, or another sheer fabric

Fine-point Micron pen (or water-erasable or thermo-reactive pen; see step 2)
Embroidery hoop (I used a 6" [15cm] hoop)
Thread for embroidery (I used sewing thread for a fine line)
Embroidery (crewel) needle

- 1 If the image you have selected is small, consider enlarging it to your desired size on a photocopier. Trace the image onto tracing paper using a permanent marker.
- 2 Tape the tracing to a sunny window or a lightbox. Securely tape your hankie in place over the tracing. Trace the lines onto the hankie using the Micron pen. If you are worried about making a mistake, instead use a water-erasable or thermo-reactive pen for this step. Remove the hankie and paper from the window or lightbox. Mount the fabric in the hoop.
- 3 Work the embroidery in your chosen thread and stitches. Since my hankie's material was so delicate, I chose to embroider it with doubled sewing thread to create a fine line. If you want to add an image to the corner of your fabric, you may find that the fabric will not fit into your hoop. In this case, you can baste two strips of scrap fabric to the adjacent edges of the corner. When you are finished with your embroidery, simply remove the strips and steam-press to remove any marks left by the basting. If the hankie will be used, make sure your knots are very secure and weave the ends back into your stitches on the reverse side as you go (see page 33). When you've finished the embroidery, press the hankie flat and iron into a neat square.



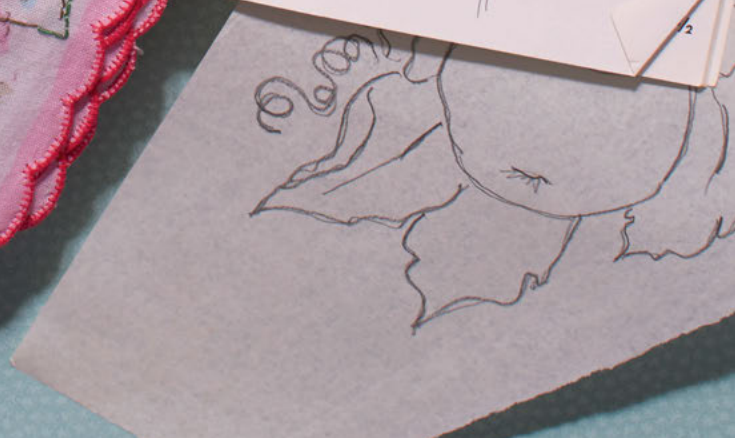
SINGLE, LARGE 3- AND 6-PART FLOWERS

★ **ATAMASCO-LILY**
DAFFODIL FAMILY
Note the large, waxy, erect, lily-like flower; white or pinkish.
Leaves linear, channeled. 6-15 in. Wet woods, clearings. Se.
U.S. north to Virginia.
Zephyranthes atamasco
(Amaryllidaceae)
APRIL-JUNE

★ **WHITE TROUT-LILY**
LILY FAMILY
Similar to the familiar yellow Trout-lily (p. 102), but white; may
be tinged with yellow in center and with violet on back of
petals. Leaves 2, basal, paired; seldom mottled. 6-9 in. Woods,
moist ground. Minnesota, s. Ontario south to Missouri, Ken-
tucky, mainly west of mts.
Erythronium albidum
(Liliaceae)
APRIL-JUNE

★ **FLOWERED or WHITE TRILLIUM**
Liliaceae
Leaves and 3 showy petals mark the trilliums. This
and most variable species; white flowers (2-4 in.)
large. 12-18 in. Rich woods. Minnesota, Wis-
consin, s. Ontario, w. New England south.
Trillium grandiflorum
(Liliaceae)
APRIL-JUNE

Trillium nivale
(Liliaceae)



PATTERN-ON-PATTERN POTHOLDER

In my artwork, at least, I am a believer in “more is more,” which is why I am attracted to patterns, and lots of them. Combining two or three together can sometimes be challenging, but embroidery is one of my favorite ways to do it. For this project, spend some time choosing two fabrics with large motifs that work well together. I picked a pink one and a green one since complementary colors tend to look great when combined. I turned this exercise into a potholder, but this fabric would also work well sewn onto a throw pillow, or simply mounted in a frame.

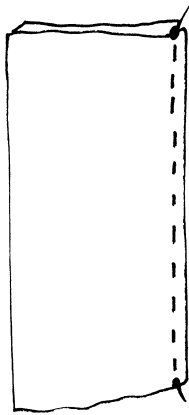
MATERIALS

Two 13 × 7" (33 × 18cm) pieces of two coordinating printed fabrics with fairly large, bold designs
 Tracing paper
 Pencil or permanent marker
 Heat-transfer pen in a color that will show up on both fabrics (or two different colors)
 10" (25cm) embroidery hoop
 Compass (optional)
 12" (30cm) square of medium-weight sew-in interfacing
 Thick couching threads or cotton yarns (I used knitting yarns) in colors to match

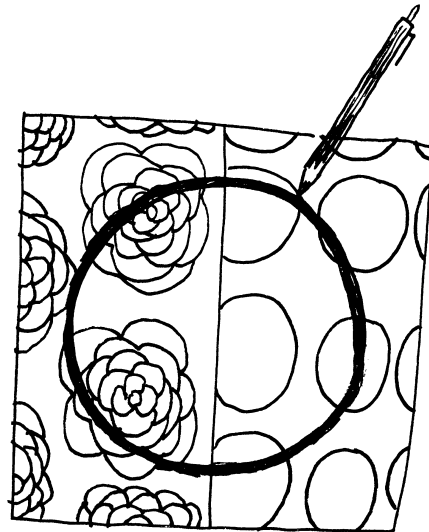
Tapestry needle
 Thinner threads to couch with (I used size 8 perle cotton)
 Embroidery needle (crewel or chenille)
 Iron
 Scissors
 8" (20cm) square piece of backing fabric
 Two 8" (20cm) square pieces of padding (quilt batting or an old wool blanket)
 Safety pins
 ¾ yard (70cm) of 2" (5cm) bias tape (either store-bought or handmade; I used printed fabric for this)
 Straight pins



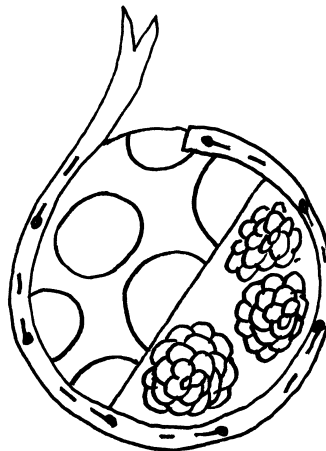
- 1 Select an interesting area of each print (about 9 × 5" [23 × 13cm]) and trace it onto tracing paper using a pencil or permanent marker.
- 2 Turn the tracing paper over and use the heat transfer pen to trace the images onto the reverse side (see page 59).
- 3 Transfer the image from each print onto the opposite fabric, using the heat transfer technique (see page 59).
- 4 Stitch the two fabrics together with right sides facing to make a square measuring about 12" (30cm). Press the seam open. Using an embroidery hoop or a compass and the pen, trace an 8" (20cm) circle in the center of the fabric. Place the interfacing under your fabric, and place both of them in your embroidery hoop. Using a couching stitch (see page 37) and colors repeating those of the original prints, cover the traced lines with embroidery.
- 5 Remove the embroidery from the hoop and press it on the wrong side over a terrycloth towel. Cut the backing fabric, the two pieces of padding, and the embroidery into 8" (20cm) circles. Stack these four layers together with the right sides of embroidery and backing outside, and hold them together using safety pins.
- 6 Bind the edges of the circle with the bias tape: Placing wrong sides together and matching the raw edges, pin the tape to the edge of the embroidered circle with straight pins. Sew it in place, taking a scant 1/4" (5mm) seam allowance. Trim the short end of the tape so that it slightly overlaps the tape at the starting point. Press under 1/4" (5mm) on the remaining raw edge. Turn the binding to the reverse side of the embroidered piece and sew it in place (first basting it, if you like), using slipstitch (see page 64). Finally, add a loop of the same bias tape to create a hanger if you like.



4: Stitch the two rectangular potholder fabrics together with right sides facing to create a square.



4: After pressing the seam open, trace an 8" (20cm) circle on the front of stitched-together fabric.



5-6: Stack the embroidery, two layers of padding, and the backing fabric, then pin bias tape around the edge and sew.

PORTRAIT NAPKINS

When I was a kid I had a set of Holly Hobby paper dolls. I liked looking at the book they came in, but the prospect of cutting them all out and then having to go back and cut out their clothes felt overwhelming, so they remained in their book. One day I inherited my mom's box of paper dolls. She did not share my distaste for cutting, and her box of paper dolls—an assortment of different types—arrived to me ready for playtime. I loved sorting through them and looking at their 1950s hairdos and clothing. One day I hope to frame a few, but in the meantime, I've enlarged and traced four of their faces to create these portrait napkins.

MATERIALS

Set of cloth napkins (I used a set of vintage cross-stitched napkins)
 Set of faces, one for each napkin (see Note)
 Photocopier with enlarging capability (optional)
 Tracing paper
 Permanent marker (Micron or Sharpie)
 Water-soluble stabilizer (I used Super weight Sulky Solvy)
 Embroidery hoop

Embroidery threads (I used size 8 perle cotton and embroidery floss)
 Embroidery needle (I used size 5 crewel)

NOTE: *To find faces for your napkins, look at paper dolls, photographs, coloring books, newspaper photos, or drawings. (See note on copyright, page 56.) Remember that you can always use a photocopier to alter their size.*

- 1 Enlarge your faces, if necessary, and trace them onto the tracing paper. Using the water-soluble stabilizer method (see page 60), transfer the images to the napkins.
- 2 Place the napkin in your embroidery hoop and embroider each napkin as desired; I used backstitch for mine. To ensure that these napkins will hold up over many meals, tie your knots and fasten off the threads carefully. Normally it doesn't matter if you carry a thread from one area of stitching to another on the wrong side (being taut in the hoop, the fabric will not buckle), but where the wrong side will be seen, as here, you should fasten each thread before moving on to a neighboring area of stitching. When you've finished the embroidery, press the napkin flat, and iron into a neat rectangle.





COLONIAL
NICKEL PLATED
FIFTEEN
EMBROIDERY
OR CREWE
ENGLISH NEEDLES
MADE IN
ENGLAND
S & S LTD.
100 BANK
DITCH

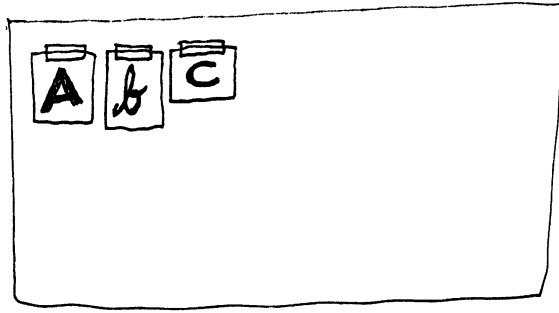
ALPHABET NEEDLE CASE

One of embroidery's great virtues is that it is portable. When you want to take a project on the road, it's a good idea to have a little case in which you can keep your needles organized. But you can also use it at home, as an alternative to keeping needles in a pincushion, placing it within easy reach—perhaps on a nearby tabletop—when you're stitching. For the case shown here, I traced and then embroidered fonts from a variety of sources onto my fabric.

MATERIALS

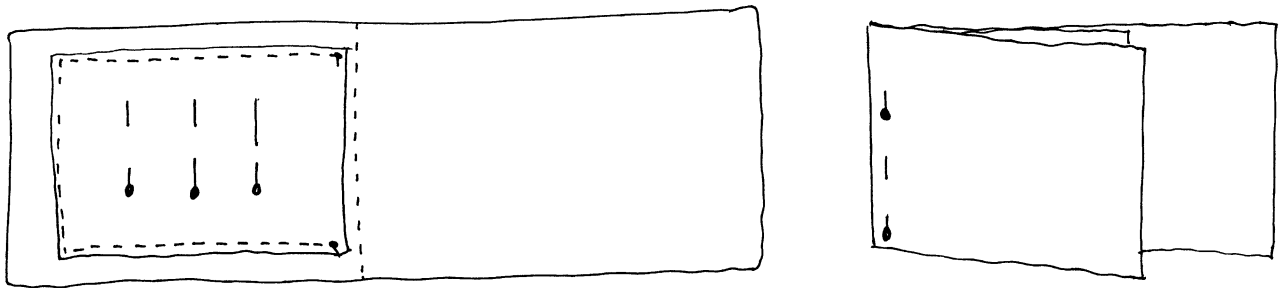
Sources of fonts (such as books and magazines)
 Tracing paper
 Permanent marker (Sharpie or Micron pen)
 Pencil
 Sheet of plain paper at least 15 × 5" (38 × 13cm)
 Scissors
 Transparent tape
 Masking tape
 Water-soluble stabilizer (I used Super weight Sulky Solvy), slightly smaller than the fabric to be embroidered
 Piece of printed fabric about 20 × 10" (50 × 25cm) for the embroidered cover of the book (quilting-weight cotton is a good choice)
 Embroidery hoop (I used a 6" [15cm] hoop)
 Thread for embroidery (I used embroidery floss and size 8 perle cotton)

Hand-stitching needles appropriate for your thread choice(s)
 Iron
 14 × 5" (36 × 13cm) piece of decorator-weight fabric for the lining (to prevent your needles from poking through)
 Sewing machine
 Sewing thread to match and/or contrast with fabrics
 5 × 3¾" (13 × 9.5cm) piece of wool or wool-blend felt for the needle page (wool keeps needles from rusting)
 Straight pins
 Button for the closure (I used one 5/8" [1.5cm] button; two smaller buttons side by side will also work)
 Air- or water-erasable pen
 Button thread (optional)
 X-acto knife or embroidery scissors



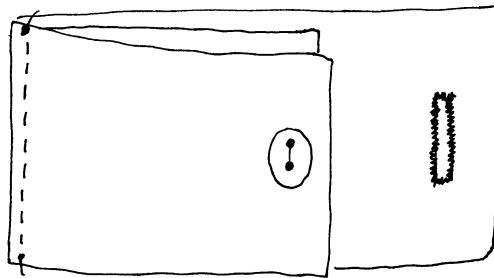
2: Cut out letters, arrange on rectangle, and tape in place.

- 1 Look through your books and magazines to find fonts you like or use fonts available on your computer. Magazine covers often have great fonts, as do the advertisements inside. Using different styles and sources for both upper and lower case, if you like, trace your letters onto the tracing paper with a permanent marker. I wanted the embroidery to be really dense and varied, so I chose lots of different letters and styles. But you could fill the space with just one or two repeated letters—it's your choice.
- 2 Draw a rectangle measuring 14 × 5" (36 × 13cm) on the large piece of paper. Cut out your letters, arrange them within this space, and tape them in place with the transparent tape. Tape your design to your work table with the masking tape, and tape the piece of water-soluble stabilizer over the top. Trace your design onto the stabilizer using the permanent marker.
- 3 Tape or baste your stabilizer to the center of the fabric to be embroidered. Place the two layers in your embroidery hoop (see page 32). Embroider the letters in your chosen threads and stitches. I used threads in varying shades of brown and stitched the letters using backstitch (see page 36) and couching (see page 37). When you're finished, double-check to be sure that you've stitched every single letter. Remove the tape, if used, or basting stitches and soak the fabric as described for the water-soluble stabilizer tracing method (see page 60). Allow the work to dry flat, then press out any wrinkles on the wrong side over a folded terrycloth towel.
- 4 Trim the embroidered fabric to measure 14 × 5" (36 × 13cm). Pin it to the lining fabric with right sides together, and with a sewing machine, stitch around the edges with a 1/4" (5mm) seam allowance, leaving a 3" (8cm) gap for turning. Trim the corners diagonally, turn the piece right side out, and press it over a folded terrycloth towel, under a press cloth. Topstitch around all four sides close to the edge, catching in the opening edges.
- 5 To decorate the felt page, add a line of stitching close to the edges, using either machine straight stitch (as I have) or running stitch (see page 35) and a contrasting thread.



6: Insert felt into fold and pin in place.

- 6 Place the cover on a flat surface with the lining side up. Fold one end over the other by 5¼" (13.5cm). Press the fold in place. Unfold, then insert the piece of felt into the fold and anchor it to the needle case with pins. Close at the fold. Machine-stitch along the fold, about ¼–⅜" (5mm–1cm) in, securing the felt page between the top and bottom covers of the book.



7: After machine-stitching along fold, add button and buttonhole.

- 7 You now have 3" (9cm) of the cover left to form the closing flap. Place the button on the embroidered side of the closing flap. Using the erasable pen, make two marks on opposite sides of the button. Remove the button and connect the two dots to make a line to trace for your buttonhole. Use backstitch to sew an outline around that line by hand with button thread or fine perle cotton. When the outline is complete, cut the buttonhole open with sharp embroidery scissors or an X-acto knife, being sure to cut through all layers. Using the same thread as before, work buttonhole stitch (see page 40) to cover the raw edges and create a smooth opening. Finally, position the button on the other flap, under the buttonhole, and sew it in place using the same thread.



COPYCAT DISH TOWELS

When I lived in the Midwest, it seemed there were always a few great towels each time I went to the thrift store. These day calendar towels, in particular, seem to be in no short supply at tag sales and flea markets (and on eBay). These bits of history are full of great imagery. For this project, I transferred the image of a woodcutter from one vintage towel to another to make a coordinated pair.

MATERIALS

One printed dish towel and
one plain dish towel
Iron
Masking tape
Tracing paper
Pencil
Water-soluble stabilizer
(I used Super weight Sulky Solvy)

Permanent marker (Sharpie or Micron pen)
Embroidery hoop (I used a 6" [15cm] hoop)
Thread (I used embroidery floss and size 8
perle cotton)
Needles for embroidery (I used a size 5
embroidery [crewel] needle)

- 1 Select one or more motifs from your dish towel to repeat. Iron your towel flat, and tape it to a sturdy work surface with masking tape. Tape a piece of tracing paper over the top of the motif you'd like to use and trace it, using a pencil. Remove the tracing.
- 2 Remove the towel from the table. Tape the tracing to the work surface and tape the water-soluble stabilizer on top of it. Using the permanent marker, trace your lines onto the stabilizer. Remove the stabilizer tracing and make any desired adjustments to the design. Be sure you've traced all the lines.
- 3 Select where you'd like to place your embroidered image. Tape or baste the stabilizer to the fabric, as described for the water-soluble stabilizer technique (see page 60) and mount the two layers in the hoop.
- 4 Embroider your design using your own choice of stitches. I used backstitch (see page 36) for all of my lines. When you're finished, do one final check to be sure you've stitched through everything before soaking your fabric (see page 60). Soak the towel for at least an hour, dry it flat, and press it with a steam iron.

DRAW

Sometimes people ask me what I do for a living, and when I tell them that I am an artist, they ask what kind of art I make. In the past I got a lot of strange looks when I responded simply, “Embroidery.” Now, though, I’ve devised a more thorough reply: I tell them I use embroidery as a way of drawing on fabric, using hand-stitching and machine-stitching as drawing tools and as ways of adding layers of color and texture to my fabric.

Embroidery, like drawing, is a way of making a mark. Just as you use a pencil, you can use a needle and thread to make almost any kind of image appear on your fabric.

In this chapter, I introduce some of my favorite ways of making marks on fabric. Even if you don’t think of yourself as an artist, I hope these simple exercises will help you gain confidence so you can dive in and start creating original designs.



DOODLING INTO POLKA DOTS

Oftentimes, the hardest part about drawing is beginning. A blank piece of paper or fabric can feel intimidating. A lot of people get stuck in a place of hesitation, worrying that their first mark will mess everything up. There are lots of ways to fight this fear, but one way to surpass it is to avoid it altogether by starting with a fabric that is already printed with a design.

MATERIALS

Polka-dot fabric

Micron pen

Color photocopier (or scanner and color printer)

Freezer paper

Iron

- 1 Make some color photocopies of your fabric and doodle on them in lots of different ways to figure out what you like. Even the simple act of connecting polka dots can add a huge amount of visual interest to an already lively print.

Here are some ideas to get you started:

- *Circle the dots.*
- *Connect the dots.*
- *Turn each dot into the center of an asterisk.*
- *Connect the dots using elongated seed shapes.*

- 2 Iron your fabric flat from the wrong side, and cut a piece of freezer paper out to cover it. Iron the freezer paper to the wrong side of your fabric and let it cool. This will stiffen the fabric temporarily while you draw on it.

- 3 Now draw your design directly onto your fabric with the Micron pen.

- 4 When you're finished drawing, remove the fabric from the freezer paper by peeling the two apart, and embroider over the markings using the stitches of your choice.



LINE DRAWING WITH A RULER

Some people think that using rulers and stencils when drawing is cheating. I beg to differ. These tools make it easy to draw straight lines and are excellent for creating plaids and other patterns. For this technique, I recommend using Micron pens. These fine-point permanent pens make a smooth mark that does not bleed and will not fade over time. The thin marks of the pen are a breeze to cover with hand- or machine-embroidery stitches. However, they are permanent. Use a disappearing ink pen if you prefer.

MATERIALS

Patterned fabric

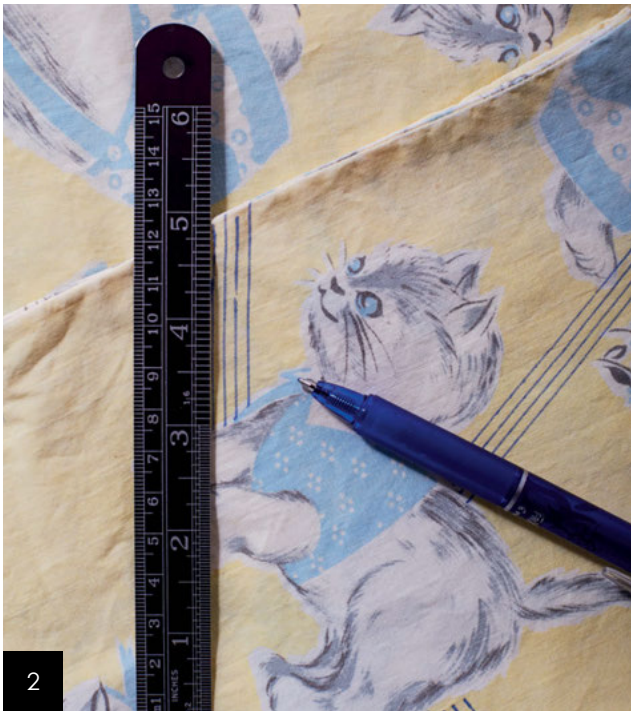
Micron or thermo-reactive pen

Color photocopier (or scanner and color printer)

Freezer paper

Iron

- 1 Make some color photocopies of your fabric and use your ruler to doodle on them to figure out what you like. Try spacing your lines out at varying intervals or crisscrossing them to make your own plaids.
- 2 Prepare the fabric for drawing by ironing it flat and then ironing a piece of freezer paper onto the wrong side. This will keep your fabric from bunching up and wrinkling while you work.
- 3 Start simply. Using the pen, draw parallel lines. You can use the ruler to make sure the lines are straight and are all the same distance apart, or you can dispense with the ruler and go for a freer, more organic arrangement. If your fabric has a repeating motif, as in the cocker spaniel print shown opposite, use your ruler to make lines to connect them, filling in the empty spaces of the pattern with your own lines.



- 4 Once you've got a bunch of lines going in one direction, try adding more in the opposite direction to develop your own plaid.
- 5 Draw in the shapes of stitches. In addition to drawing straight lines, try adding some simple shapes like polka dots and petals, which can stand in for an area that you could cover in French knots or lazy daisy stitches. To get an idea of what shapes might work, look at the stitch diagrams in Chapter 2, or check out the myriad stitch diagrams available in vintage embroidery books at the library.
- 6 When you've finished drawing, remove the fabric from the freezer paper by peeling the two apart, and begin stitching over the markings using the stitches of your choice.

CONTOUR LINE DRAWING

Contour line drawing is meant to train your hand to connect with your eye automatically and spontaneously, without you consciously thinking about the process of drawing. Your eye traces the contour of an object and your hand simultaneously records that shape. Usually, this exercise is timed. Experiment to discover the length of time that suits you best, then push yourself to go a little faster and also a little slower. This is a great exercise for people who tend to be precise but want to loosen up a bit. Remember, everyone's contour line drawings look wild and sloppy. That's the point!

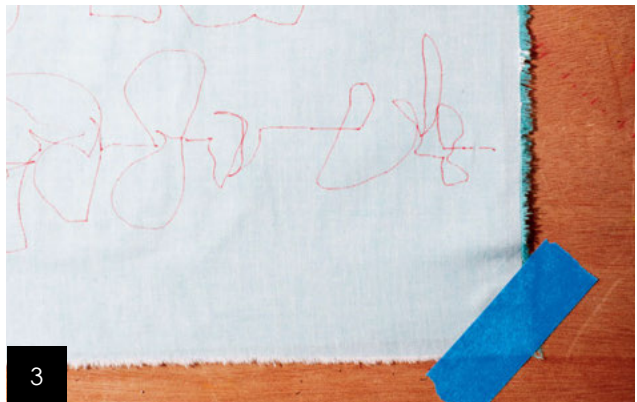
MATERIALS

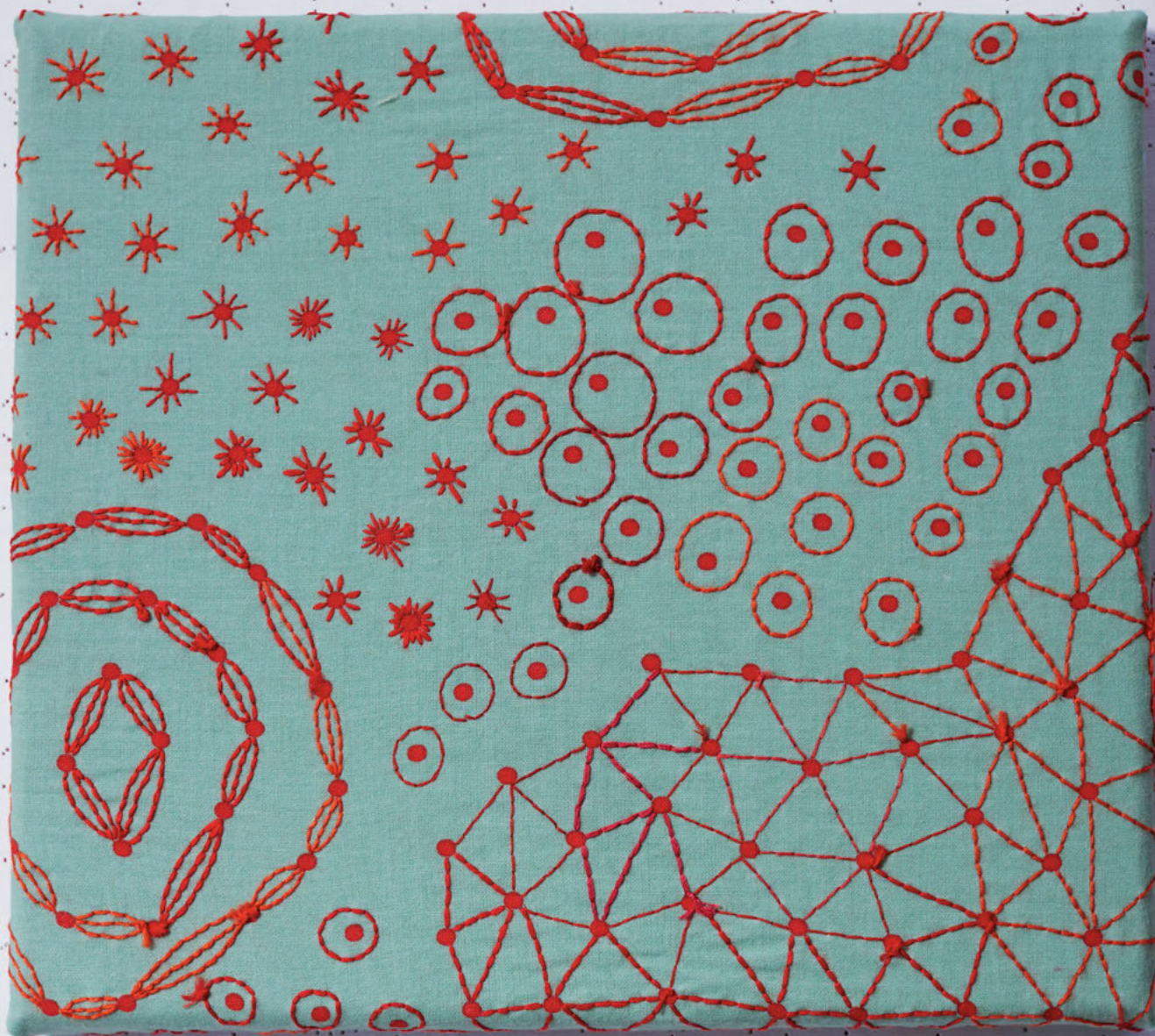
Still-life subject to draw	Freezer paper
Sketchbook or scrap paper	Medium-weight embroidery stabilizer
Pencil	Machine-embroidery hoop (8" [20cm] or larger)
Timer	Sewing machine
Smooth cotton fabric (I used chambray), ironed	Sewing thread
Old bedsheet or similar fabric, for practicing (if desired)	Cone thread stand (optional)
Thermo-reactive pen, such as Frixion or Fanthom	

- 1 Set up your still-life subject against a plain white background, such as a wall or a piece of white paper. Contour line drawings work best with subjects that have a well-defined outline. For example, a trumpet makes a great subject, whereas an ordinary bowl can be pretty dull. The trumpet has lots of twist and turns, and curves and straight lines to explore, while the bowl's outline could be drawn in a few quick seconds. Plants also make great subjects, and I used a sprig of eucalyptus in this example.
- 2 Make yourself comfortable. To begin, I recommend making a few drawings on inexpensive paper or in your sketchbook. Before you start, place your object on a plain white background and ascertain where the top is and where the bottom is. You'll want to include everything in your drawing. Set your timer and place your pencil on the paper. Trace the entire outline of your subject without picking up your pencil. Do not look down at your paper until the timer goes off. Start with 1 minute, then gradually work up to 2 or 3 minutes, then down to 30 seconds or even 15 seconds. Keep in mind that these drawings will be inherently loose and messy. They are meant to create an energetic line quality.

3 Once you've gotten the hang of this process, iron a piece of freezer paper to the back of your fabric (either your practice fabric or your project fabric, whichever you prefer) and tape the fabric to your work surface so it won't shift while you draw. Now draw directly on the fabric with a thermo-reactive pen. Since the mark disappears when ironed, you can draw over and over, still using the contour line technique, until you get a result that you like. Alternatively, you can use the heat transfer method (see page 59) to trace one of your paper drawings and transfer it to your fabric.

4 Stitch! Once you've got your chosen drawing on your fabric, you're ready to get started. Peel the freezer paper off the back of your fabric, and choose a part of your drawing as your starting point. For machine stitching, I find everything stays a little neater and tidier if I work from the center out. To keep your fabric flat while you stitch, first back it with an embroidery stabilizer (see page 25), or use a second piece of fabric. Layer both pieces of fabric (or fabric and stabilizer) together, and drape them over the outer ring of the machine embroidery hoop. Now insert the inner ring to stretch the fabric taut. Begin stitching. I used ordinary straight stitch for this project, working forward and backward in one area at a time to build up some thick lines. To make a thicker line, I used cone thread, in a cone thread holder, along with an ordinary spool of thread, threading both of these through the machine and needle simultaneously.





DOTTED DOODLE ARTWORK

Using the polka-dot doodling technique (page 84) on a special piece of fabric is a great way to make a beautiful piece of artwork for your wall. Polka-dot prints are easy to find in lots of colors in most quilting stores. Choose a color and pattern that you like and elevate it to wall status with a bit of embroidery. I've used stretcher bars to finish this piece, but you could instead frame your finished artwork or use grommets to display it on the wall.

MATERIALS

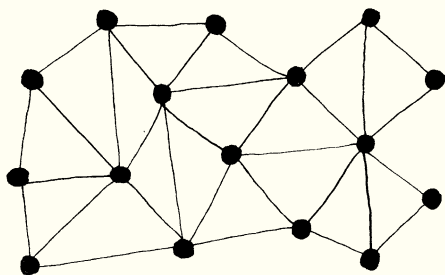
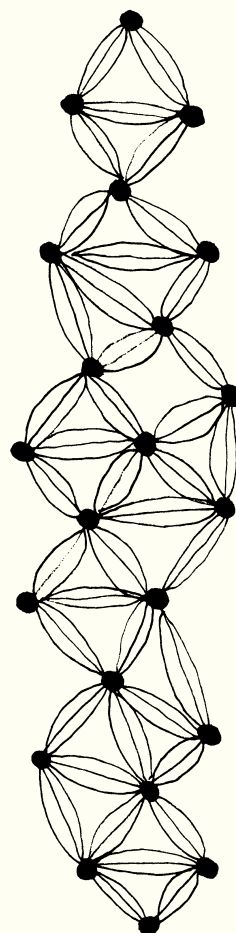
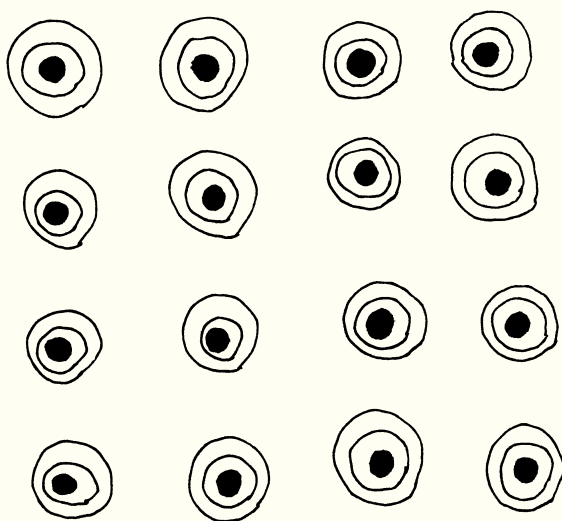
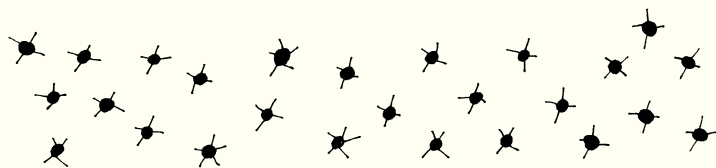
Piece of firmly woven polka-dot fabric,
any size you like (see Note)
One or more Micron pens
Coordinating background fabric (I used
linen in a color similar to the top fabric)
at least 2" (5cm) longer and wider than
polka-dot fabric
Thread (I used a combination of floche,
red sewing thread, and linen thread)
Needles (I used an embroidery [crewel]
needle)
Embroidery hoop (I used a 6" [15cm] hoop)

Sewing thread
Sewing machine (optional)
Freezer paper
Stretcher bars
Staple gun

NOTE: *Before starting, spend some time thinking about how you'd like to hang your finished piece. If you are going to be using stretcher bars, as I have here, make sure that your piece of fabric is square (or rectangular) and will fit the available sizes of stretcher bars (see page 148).*

- 1 Make several photocopies of your fabric. Using Micron pens in colors suggesting the finished embroidery, spend some time experimenting on your photocopies until you've got a design that you really like. You can use my examples on page 90 or 92 for inspiration or invent your own completely different ways of connecting and grouping the dots.
- 2 Iron your fabric onto the shiny side of the freezer paper. This will stiffen the fabric temporarily while you draw on it. Now draw your design onto the fabric using the Micron pens. Peel off the freezer paper.

Some inspiration for connecting the dots



- 3 Once you've cut your fabric to size, choose a backing fabric to stabilize your stitches. You could use fabric stabilizer here, but I like the drape and longevity of fabric so much more. For this example, I used a piece of green linen similar in color to the polka-dotted fabric. Cut the backing, if necessary, to measure 2" (5cm) longer and wider than the front fabric; this will produce a 1" (2.5cm) border and allow you to embroider right up to the edge of the printed fabric.
- 4 Place the polka-dot fabric, centered, on top of the backing fabric with wrong sides facing. Baste the fabrics together around the edges, if desired. Place the fabric in your hoop and begin embroidering, using whatever stitches you like (I used backstitch). I like to start in the center and work my way toward the outside. If you will be wrapping this piece around stretcher bars, the last ½–1" (1.2–2.5cm) of fabric at the edge will not show, so you don't need to stitch that part. When you've finished all the embroidery, iron the piece on the wrong side, first placing it over a terrycloth towel, if you like, to avoid flattening any textured stitches.
- 5 Mount your project on stretcher bars (see page 148) or finish it however you desire and hang it on the wall.



SUPER DOTS TABLE RUNNER

This project pays homage to doodles. Each dot gets a different doodle treatment around it, but they all radiate outward and come together to create a beautiful cloth. I finished mine to use as a mini table runner. Yours could get framed or mounted on stretcher bars. See pages 140–151 for more finishing options.

MATERIALS

Piece of firmly woven fabric of desired size (see Note) printed with large circles (or other fabric with a bold repeating motif)

Piece of contrasting backing fabric, about 4" (10cm) longer and wider than main fabric

Embroidery thread (I used floche and size 8 perle cotton)

Embroidery hoop (I used a 6" [15cm] hoop)

Needle for embroidery (I used a size 5 embroidery [crewel] needle)

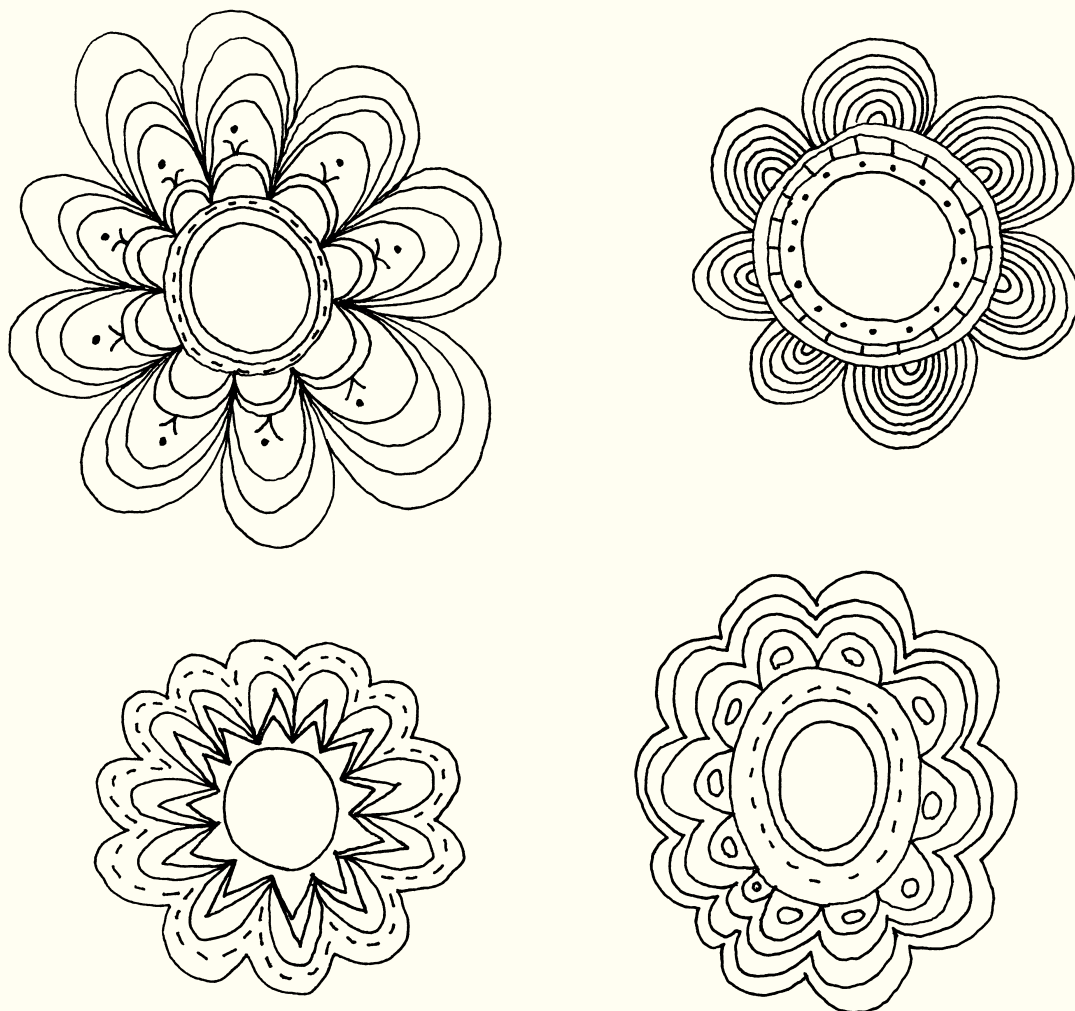
Micron pens in colors to suggest your chosen embroidery threads, or erasable pens

Ruler

Freezer paper

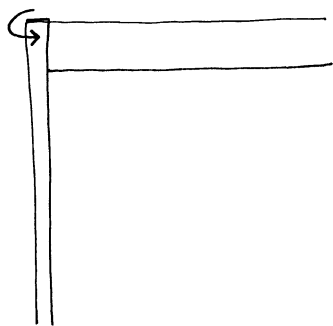
NOTE: *Table runners come in lots of different sizes. To decide on a size for yours, measure an existing table runner that you like, or choose a size to suit your table. Cut your main fabric to that exact size. The table runner shown measures 11 1/2 × 20" (29 × 51cm).*

- 1 Make several photocopies of your main fabric. Spend some time doodling on these, using your Micron (or other) pens; experiment with connecting the dots and doodling around them to make flowers or spiral shapes. You can use my table runner and the ideas on pages 90 and 92 for inspiration, or invent your own ways of connecting and embellishing the dots.
- 2 Iron your fabric onto the shiny side of the freezer paper. This will stiffen the fabric temporarily while you draw on it. Now draw your design onto the fabric using the Micron pens. Peel off the freezer paper.
- 3 Center the main fabric over the backing fabric with wrong sides facing. Baste them together about 1" (2.5cm) from the edge.

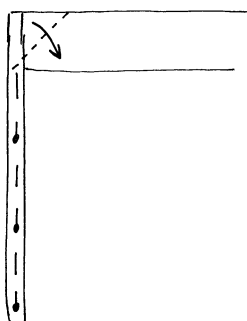
Some doodle inspiration

- 4** Secure the fabric in the hoop and begin stitching! Since most of my drawing consisted of lines, I primarily used three different line stitches: backstitch, running stitch, and couching. To add more visual interest, I also used some chain stitch. Periodically, while stitching, remove the embroidery from the hoop and give it a good steam-press to keep everything flat.

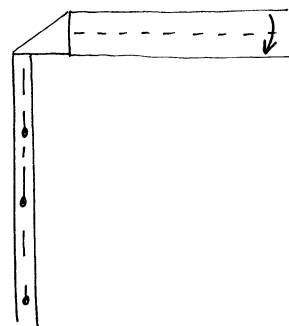
- 5** Trim your backing fabric to leave a 1" (2.5cm) margin around the embroidered fabric. Now start to fold this over the embroidered piece, mitering the corners as you reach them, using the following technique. (These instructions are for working clockwise, but you can work counterclockwise, if you prefer.) First fold one edge of the border in so that its raw edge touches the raw edge of the main fabric; press. Now fold it again so that it encloses the main fabric; press and pin it in place (a). The border should measure about ½" (1.2cm). Next, make a diagonal fold at the top left corner, bringing the folded border over to meet the edge of the main fabric; this should form a triangle with a 45-degree angle; press (b). Now fold the next side of the border to meet main fabric edge, as before; this will overlap the triangle at corner; press again (c). Finally, fold this side over main fabric; press and pin it in place (d); this will produce a neatly mitered corner. Continue in this way around the remaining edge (e). Baste the border in place.



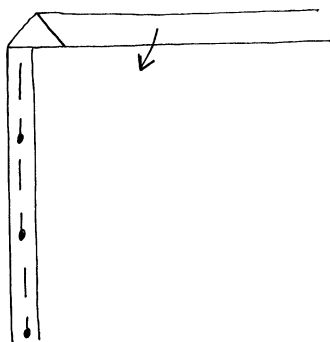
5a: Fold in one edge of border, press, then fold again to enclose main fabric.



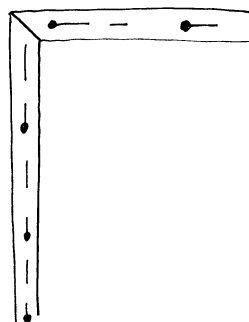
5b: Fold diagonally at top left corner.



5c: Fold new edge over to meet fabric; press into place.



5d: Fold over again; press.



5e: Pin in place.

- 6** Secure the pinned and folded border to the embroidered piece with decorative stitches. I used two parallel rows of running stitch for this. When finished, give your piece one final press, wrong side up, over a terrycloth towel.



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FRAMED LINE WORK

For this framed, plaid artwork, I turned to a scrap of vintage floral fabric I had been carrying around for a long time, and added a geometric grid over the top with machine and hand embroidery.

MATERIALS

Freezer paper
Smooth cotton fabric (I used a firmly woven cotton print)
Micron pens
Ruler
Thermo-reactive or air- or water-erasable pen
Needle for embroidery (crewel or chenille)

Embroidery thread (I used a combination of floche, size 8 perle cotton, and embroidery floss)
Embroidery hoop (I used a 6" [15cm] hoop)
Sewing machine
Sewing thread
Frame of your choice (see page 150)

- 1 Iron the freezer paper to the wrong side of your fabric. Place the glass from your frame on top of the fabric. Trace the edge of the frame's glass onto your fabric using the thermo-reactive or erasable pen to determine your embroidery's size. Now measure and mark a 2" (5cm) border outside this.
- 2 Use the Micron pen (and a ruler, if appropriate) to create a grid on your fabric (see page 86). I drew parallel lines on the diagonal in both directions, using the width of my ruler to determine the spacing. Remove the freezer paper.
- 3 Embroider the lines and shapes of your drawing, using machine and/or hand stitching. I used machine straight stitch for the thinner lines and hand embroidery—backstitch and running stitch—for the more prominent ones.
- 4 Mount the artwork in the frame (see page 150).

CARD WALLET

This wallet corrals business cards or all those loyalty cards that every other store seems to be handing out these days. I've embroidered mine with a design of straight lines, worked by machine and by hand, but you could, of course, use a different design. The wallet is assembled quickly, without a lot of complicated sewing skills.

MATERIALS

Piece of fabric for embroidery, at least 10" (25cm) square (I used an old pillowcase)

Piece of fabric for lining, 7 1/4 × 4 3/4" (18.5 × 12cm) (cotton quilting fabric works great here)

Air- or water-erasable pen

Ruler

Right-angled triangle (optional)

Embroidery (crewel) needle

Embroidery threads of your choice or sewing threads if embroidering by machine

Embroidery hoop, hand or machine (I used a 6" [15cm] hoop)

Sewing machine

Sewing thread to match fabric

Piece of elastic cord about 16" (40cm) long

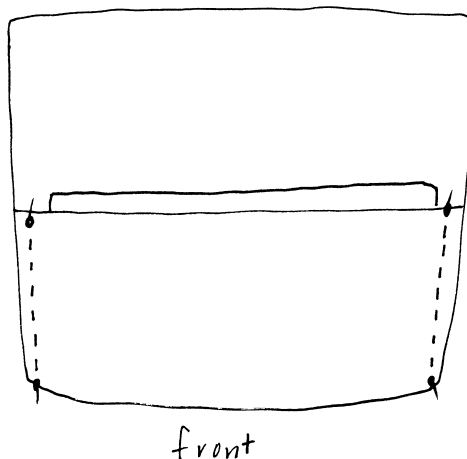
Size 8 perle cotton in five colors

Knitting needle or chopstick

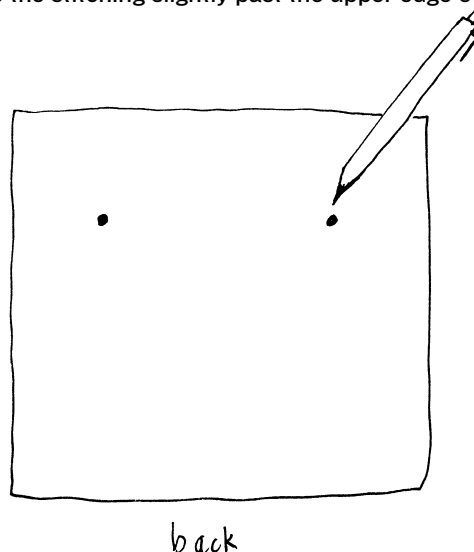
- 1 Using the erasable pen and a ruler (and a right-angled triangle, if you like), measure and mark on the main fabric a rectangle measuring 7 1/4 × 4 3/4" (18.5 × 12cm). Trace or draw your chosen design on this rectangle, using one of the techniques described on pages 58–61 or 84–89.
- 2 Mount the fabric in your hoop and work the embroidery by hand or machine, using your choice of materials and stitches. Be sure to fill the whole area; some of the edges will be taken up in seams, but you don't want the finished wallet to have any gaps with no embroidery. You may need to move your hoop to achieve this.
- 3 Pin the embroidered fabric and lining fabric together with right sides facing. Stitch around the edges, taking 1/4" (5mm) seam allowance and leaving a gap of about 3" (8cm) in one long side. Cut across the corners at a 45-degree angle. Turn the piece right side out, using a knitting needle or chopstick to coax the corners back into shape. Press the wallet into shape, turning in the opening edges as you do. Using the sewing machine, topstitch around all four sides, close to the edge.



- 4** Using a loyalty (or credit) card as your guide, fold one side up until it encloses the card; press this fold in place. Stitch through the edges of this pocket, being careful to secure the starting and ending threads with reverse-stitch and to take the stitching slightly past the upper edge of the pocket so that it won't pull loose.

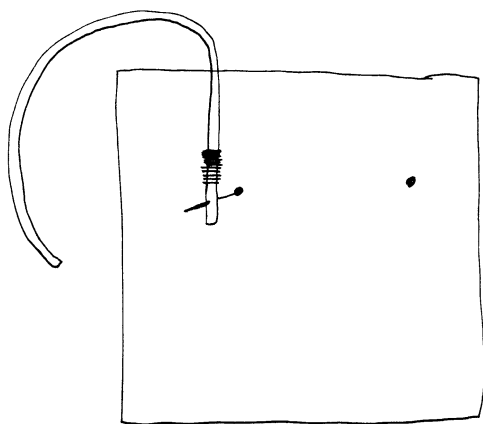


4: Stitch pocket to hold cards.

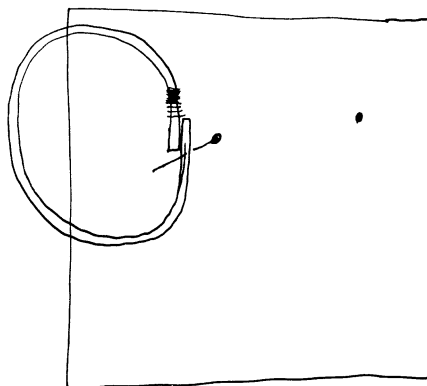


5: Mark dots for cord placement on wallet back.

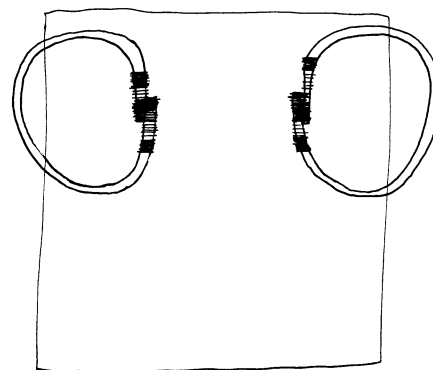
- 5** Fold over the top flap, and press. Open again and turn over so the pocket is facing down. On the top flap, measure 1" (2.5cm) in from the side edges of the wallet and, using the erasable pen, mark a dot on each side at this level.



6: Pin one end of cord to wallet and secure with two colors of satin stitch.



6: Pin other end of cord in place.



6: Work satin stitch in 3 colors over both cords.

- 6 Without stretching the elastic cord, wrap it around the wallet, overlapping the starting end by $1\frac{1}{4}$ " (3cm). Cut two cords to this length. Position one end of one cord so that it extends about $\frac{1}{2}$ " (1.2cm) past the mark and pin this end in place. Using perle cotton in your embroidery needle, work satin stitch (see page 40) over the end of the cord and into the fabric (first stitching through the cord itself a few times to secure the thread) for a distance of $\frac{1}{4}$ " (5mm). Repeat with the second color of thread. Now grasp the other end of the cord and arrange it in a circle so it extends beyond the stitched end by about $\frac{3}{4}$ " (2cm). Pin it in place. Now use the third color to work satin stitch over both cords (again first anchoring the thread in the second cord with a few stitches) for the same distance. Continue to work satin stitch with the last two colors, working only over the second cord. Make sure that the cords are completely covered. Fasten the loose ends neatly on the wrong side. Attach the other cord to the wallet in the same way.





EUCALYPTUS WALL HANGING

Many of the delis in New York City have shelves of flowers outside all year long, and my sweet partner, Katy, often brings home a big bouquet to brighten our kitchen. Eucalyptus, available year round, makes the house smell good and is also a great subject for contour line drawings. Here I've used it for a quick and easy machine-embroidered wall hanging. You can try whatever looks best at your local deli or flower shop.

MATERIALS

Piece of cotton or linen fabric (I used a cotton chambray) of desired size
Thermo-reactive pen(s) (Frixion or Fanthom)
Sketchbook or scrap paper
Freezer paper
Sewing machine
Sewing thread
Cone thread holder (optional)

Medium-weight, tear-away fabric stabilizer the same size as your fabric
Machine-embroidery hoop (8" [20cm] or larger)
Embroidery thread (I used size 8 perle cotton)
Embroidery (crewel or chenille) needle
Two metal grommets (eyelets)

- 1 Using the instructions for contour line drawing (see pages 88–89), practice sketching a plant. Once you feel reasonably confident, iron the freezer paper to the back of your fabric and use your thermo-reactive pen to draw the image on your fabric. Peel off the freezer paper.
- 2 Iron the piece of fabric stabilizer and place the embroidery fabric on top (do not iron the stabilizer and fabric together, as this would erase your drawing!).
- 3 Mount the two fabrics in your embroidery hoop. Place on the machine, and begin stitching. I used straight stitch for this project, working forward and backward in one area at a time to build up some thick lines. I used two different shades of green (one on a spool on top of the machine, plus a cone thread placed on a stand to one side) threaded together in the machine to make a thick line with color variation.
- 4 Tear away the fabric stabilizer and press the embroidery on the wrong side. Finish the edges as desired. I left the edges of my hanging raw but added a running stitch in brick-red perle cotton to frame the drawing.
- 5 Attach the grommets (see page 144) and hang up your picture.

ANGELA'S STITCH DOODLE BRACELETS

These tiny bracelets offer a great opportunity to create a dense embroidered design in a format you can show off every day.

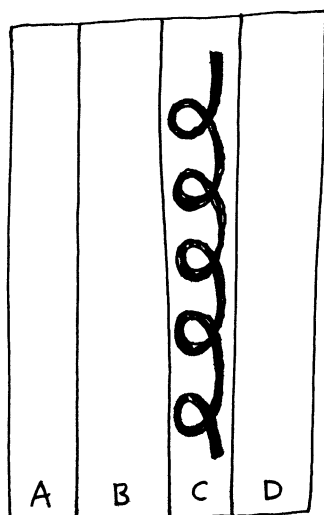
MATERIALS

Fabric for the bracelet (I used vintage cotton; new quilting-weight fabric would work well here too)
Medium-weight tear-away fabric stabilizer
Sewing machine
Sewing thread, including cone thread
Cone thread stand
Embroidery (crewel or chenille) needle
Embroidery threads (I used flower thread and perle cotton)

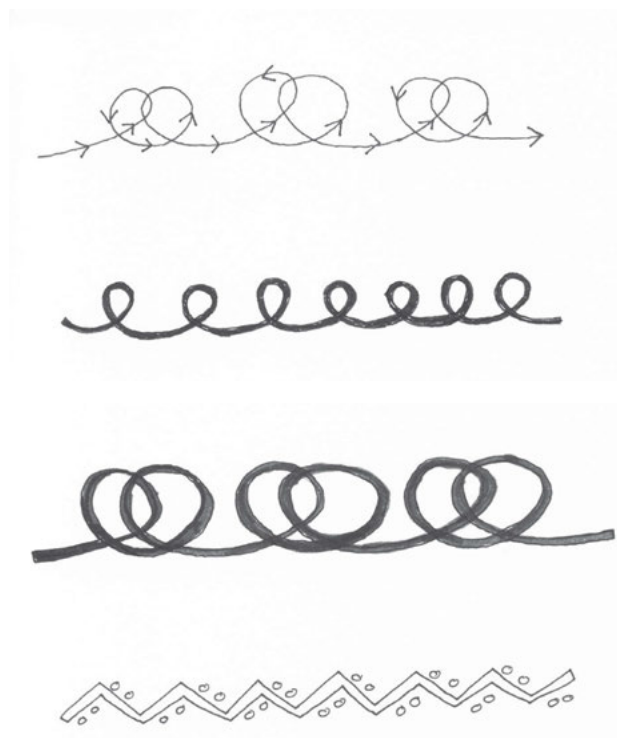
Embroidery hoop
Freezer paper
Thermo-reactive pen
Ruler
Washable glue stick
Tape measure
Two small snap fasteners
2" (5cm) piece of ¼"- (2cm-) wide decorative ribbon (to coordinate with embroidery)

- 1 Measure your wrist using a tape measure. Add 1 ½" (4cm) to this measurement to get your bracelet's finished length. The finished width is 3" (8cm). My wrist measures 7" (18cm), so the finished size for me is 8 ½ × 3" (22 × 8cm). Cut a piece of fabric at least 3" (8cm) larger than this in both directions and also large enough to fit comfortably inside your hoop.
- 2 Iron your fabric flat, and then iron a piece of freezer paper, glossy side down, onto the wrong side; this will stabilize the fabric while you draw on it. On the right side of your fabric, draw a rectangle measuring the finished size of your bracelet. Using the thermo-reactive pen and a ruler, divide this rectangle lengthwise into four equal sections.
- 3 Draw your design in one of the center two sections (section C in diagram on page 108). This will be the outside of the bracelet; the other center section (B) will be next to your wrist; the outer sections will be folded inside. For your design, make some doodles, such as loops and pretzel shapes, with the thermo-reactive pen. You will be stitching these doodles on the sewing machine, so if you drew them first as a single line, go back and make them a little thicker before stitching them.





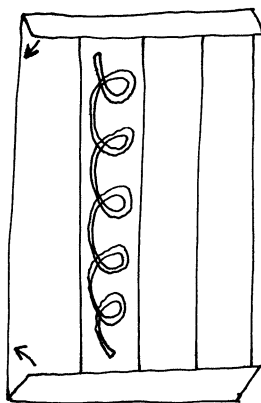
3: Doodle in one of center sections.



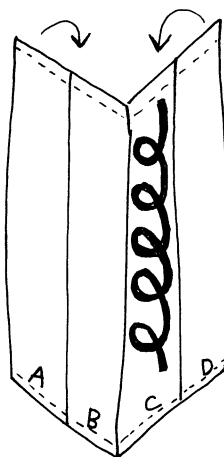
Doodle ideas

- 4 Remove the freezer paper by peeling it off your fabric. Place the fabric, right side up, on the piece of stabilizer. To prevent the stabilizer from shifting while you stitch, insert the fabric and stabilizer into a machine-embroidery hoop. Or, if you prefer, simply baste them together.
- 5 Place the fabric on the machine and stitch over your design lines. I used a straight stitch, and sewed back and forth, using the forward and reverse modes on my machine until the lines were covered completely. Remove the stabilizer by gently tearing it away from the back of your fabric.
- 6 Add background stitches with hand embroidery. In the examples shown on page 107, I filled the background of the bracelets with running stitches.

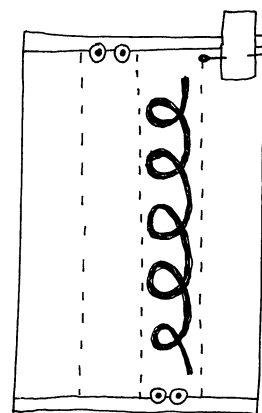
- 7** Cut out the rectangle. Fold the short ends to the wrong side $\frac{1}{4}$ " (5mm) and press these in place. Fold the entire piece in half vertically (so A touches D), and crease into place with your iron, using the embroidered section as the guide. Unfold the bracelet (leaving the short ends folded in).



7: Press short ends to wrong side.



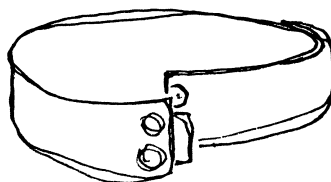
7: Press outer sections inward.



8: Pin folded ribbon to D and sew on snaps.

- 8** Fold the ribbon in half with wrong sides together, and pin it on top of one end of section D, with $\frac{1}{2}$ " (1.2cm) showing. Machine-stitch across the bottom of the ribbon to hold it in place. Flip fabric over.

- 9** Sew one side of the snaps onto the top of section B at the same end as you have stitched the ribbon. Moving to the other end of the bracelet, sew the other sides of the snaps to the end of section C (the embroidered section). When fastened, section C will overlap section B.



10: Fasten snaps with ribbon tab.

- 10** Using the center crease as your guide, fold the two end sections (A and D) in, and iron in place. Then fold the bracelet in half. Pin in place. Slipstitch everything closed (see page 64), starting at the short end with no ribbon and ending at the end with ribbon, being sure to stitch through both sides of the ribbon. Besides being decorative, the ribbon tab helps you to fasten and unfasten the snaps.

LAYER

The most exciting aspect of embroidery for me is its incredible capacity for layering. I have been collecting old embroideries for years, and I love imagining how I'll cut them up, combine them, and stitch over the top of them.

There's almost no limit to how much embroidery you can fit on a single surface. In this chapter I introduce my favorite methods for layering lines and images on previously embroidered surfaces to create all sorts of beautiful new fabrics.

Once you start searching for embroidered linens to stitch on, you are sure to find them. Flea markets and tag sales are great places to look. Putting the word out that you're collecting these items is also a great idea: I bet you'll find that lots of people have a shelf or two in their closets that they'd like to clear out onto your sewing table. In addition to linens, I have found some great pieces of embroidery—on shirts, denim jackets, and other items—in the clothing section of thrift stores. Keep your eyes peeled!



MACHINE-DARNING EMBROIDERED FABRIC

Oftentimes the found embroideries I use come in the form of pillowcases, tablecloths, potholders, and doilies. For this technique, I start with embroideries that were all stitched on white fabric, which seems to be the most common background.

Darning together a disparate collection of found embroidery is a great way to build up an allover background texture. I use this technique in my artwork to build up a busy surface before adding more images over the top.

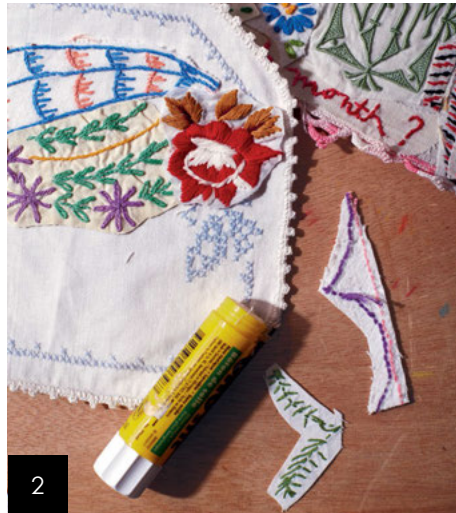
MATERIALS

Pre-embroidered fabrics to cut apart
Glue stick
Backing fabric, such as cotton muslin, an old cotton sheet, etc. (I used a 12" [30cm] piece of cotton sheet)

Sewing machine
White sewing thread

- 1 Cut out all of the pieces you want to use from your pre-embroidered fabrics. I generally leave no more than a $\frac{1}{8}$ " (3mm) margin of fabric around the stitched area of any piece. This may seem close, but the darning that you'll do over the top will prevent any fraying.
- 2 Once you've collected enough embroidered pieces to cover your backing fabric, begin gluing them to it one at a time. This process is a bit like piecing together a puzzle, except that there is no wrong answer. Fit pieces together until they look good. You may find that you'll need to lift pieces up and move them around until your composition starts to come together. I like to glue as I go, but you could instead plan the entire composition before beginning to glue.
- 3 When you've glued down every last piece, give the glue a chance to dry. I generally wait an hour or so, or overnight. You can speed up this process by pressing the piece with an iron, on the wrong side, under a pressing cloth.

- 4 Begin darning as follows: Use your sewing machine to stitch over the surface of your collaged fabrics, leaving no more than $\frac{1}{4}$ " (5mm) between stitches, working backward and forward in the way that you would to mend a garment or a tablecloth to keep it from fraying. Keeping my hand near the reverse button on my machine, I simply stitch forward a few inches, then back a few, continuing until all the edges have been stitched down and the fabric has been covered in a relatively uniform fashion. Alternatively, you could drop the feed dogs on your machine and use free-motion stitching to accomplish this task.
- 5 Once you get started darning, you may find that you'll need to add more pieces of embroidery. You may also find that there are areas that you're not crazy about. Rather than ripping those stitches out, add more embroidery right over the top. Find another piece that fits, glue it on top, and continue darning until you're happy with how your piece looks.



ADDING CROSS-STITCH WITH WASTE CANVAS

Basic cross-stitch consists of two straight, diagonal stitches, one crossed over the other, occupying a square shape. Typically it is stitched on an evenweave fabric—that is, one woven with the same number of weft and warp threads per inch. A popular kind of evenweave, called Aida cloth, is often used for cross-stitch; it is woven with groups of threads, forming a basketweave pattern, and each cross stitch is worked over one intersection of these threads.

Although evenweave fabrics are convenient to cross-stitch, they come in a very limited range of colors. Fortunately, you can cross-stitch on other kinds of fabric, using a material called waste canvas. You can even use this to work cross-stitch over the top of something that is already stitched, creating a beautiful layered effect.

Waste canvas comes marked with a vertical line on every 10th (double) thread, to help with counting. The stitches are worked over pairs of threads, so that 5 stitches will fit, side by side, within one section. (In the example shown, I've left a pair of threads between each cross-stitch.) All you do is place the canvas on top of your fabric, baste it in place, and then work your cross-stitch design over the canvas grid, and through the fabric. When you're finished, you moisten the canvas thoroughly to dissolve the starch in it. Then you carefully pull out each canvas thread individually with tweezers. Here I show the technique with a large initial, but of course you can use any motif you like.

MATERIALS

Materials

Piece of waste canvas
 Graph paper
 Pencil or marker for charting your design
 Font suitable for cross-stitch (find or design your own font; see page 78)
 Sewing needle

Sewing thread

Embroidery needle (crewel or chenille)
 Embroidery thread, such as perle cotton or embroidery floss
 Embroidery hoop, size 6" (15cm)

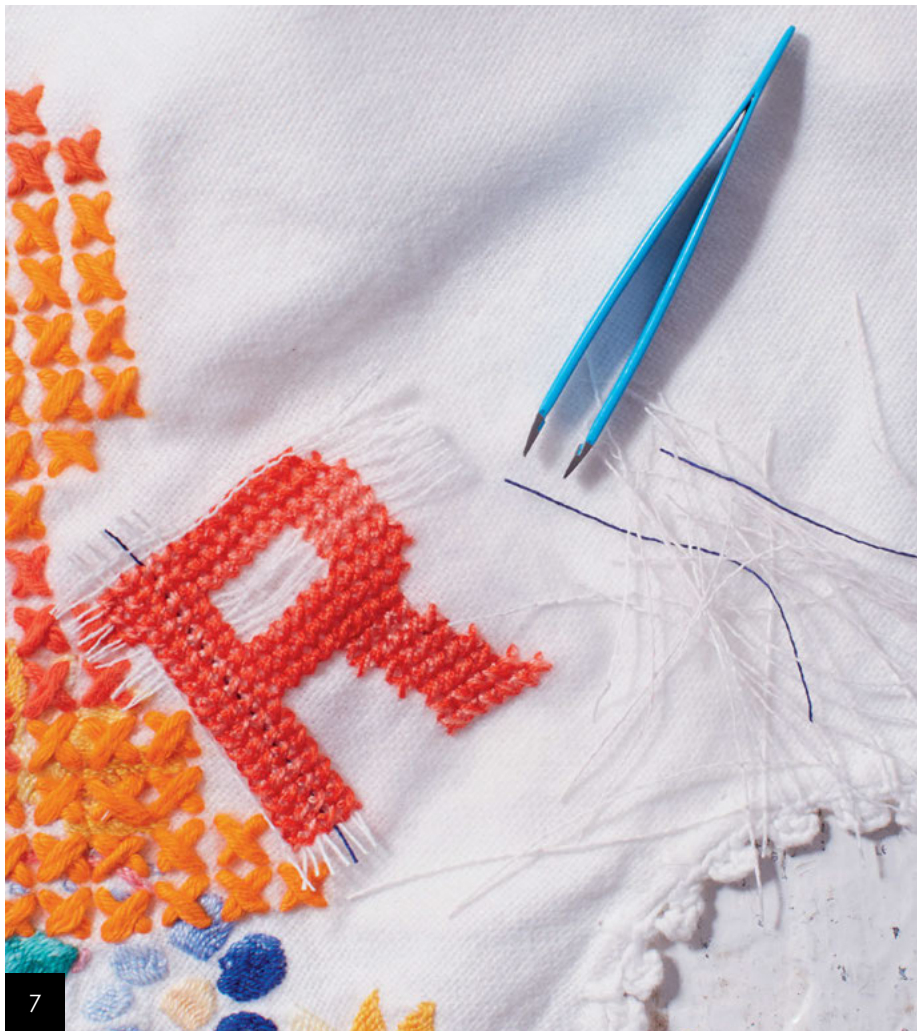
1 To practice, mark your design on graph paper. If you are using a ready-made font, practice drawing one or two of its letters on this. I find this helps me get the hang of counting the grid squares. If you are designing your own font, make a quick drawing of the shape you're after on the graph paper, then go back over it and fill in the appropriate squares. Where a line of your drawing crosses less than half of a grid square, leave that square empty; where it crosses more than half, fill in the square. You will then have a stepped outline over the curves, similar to that created by cross-stitch. (See page 118 for more information about designing your own alphabet.)



- 2 Decide what scale you'd like to use for stitching your letters. Waste canvas comes in several sizes, or "counts," and it is typically labeled according to how many cross-stitches will fit into 1 square inch (6.45 square centimeters). Therefore, size 10 waste canvas has a finer grid than size 8 ½. However, just because you can stitch 10 X's in a row across 1" (2.5cm) doesn't mean that you couldn't make those X's a little bigger (and stitch fewer of them across a row). For example, instead of using one pair of crossed canvas threads for your stitches, you could use 4, or even 16 (4 across and 4 down), for each cross. Cross-stitches are usually square, but there's no reason why you couldn't make your crosses rectangular instead (for example, crossing 2 pairs of vertical threads and 3 pairs of horizontal threads).
- 3 Count the maximum number of stitches (grid squares) across your design and the maximum number vertically. Count the same number of thread pairs on your chosen canvas in each direction to find the size of your stitched motif. If you are skipping alternate pairs of threads, as I did on this example, don't forget to count them, too. Add an extra 1" (2.5cm) in each direction, so that you will have something to get hold of when you need to pull out the canvas threads later.
- 4 Using an embroidery needle and contrasting thread (I use a bright color of embroidery floss, which is easy to remove later), baste the waste canvas onto your fabric around the canvas edges. Mount the fabric in your hoop.
- 5 Using a sharp-pointed needle (crewel or chenille) and your chosen embroidery thread and following your chart, work the cross-stitches for your design over the canvas threads and through the fabric. To work a single cross-stitch, bring the needle up at one hole of the canvas, then take it down diagonally over the pair of crossed canvas threads into the next hole up (or down) and to the left (or right); then bring it up one hole down (up) and to the right (left). That completes your "X." If you wish, you can complete each stitch individually before moving on to the next. However, I find it best to work them in two stages, first working all of those slanting from the lower right corner to the upper left and then going back and crossing these from lower left to upper right. Or you can use the opposite sequence. The important thing is to be consistent. You can do this row by row, or you can do all the first-stage stitches in the design and then go back to complete all of them.

You may find that when you're finished you'd like to add more stitches. Keep in mind that it will be impossible to go back and add those stitches accurately once the waste canvas is removed, so make sure you are happy with your design before moving on to the next step.

- 6 When you are finished stitching (double-check!), soak your fabric in cold water for about 30 minutes to soften the starch. (Cold water will prevent your fabric from shrinking, as it might in hot water.) Rinse and gently wring out your work by rolling it up in a soft terrycloth towel and giving it a gentle twist. Lay your fabric flat to dry.
- 7 When the canvas is dry, remove it as follows: Using tweezers, pull out each strand of waste canvas out one at a time, revealing your cross-stitched motif. Press your fabric upside down on a terrycloth towel, using a steam iron, and congratulate yourself on a bit of embroidery magic!

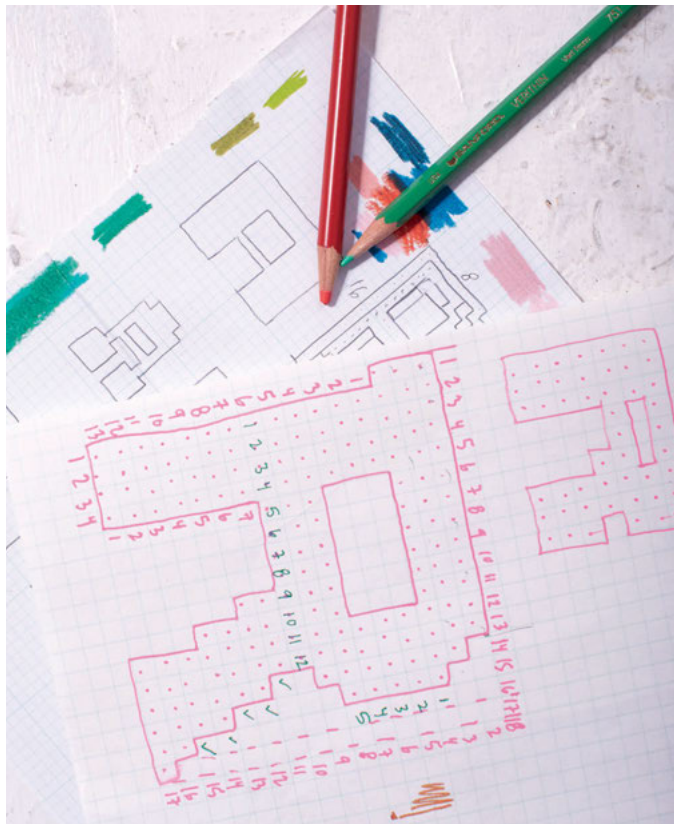


DESIGNING YOUR OWN CROSS-STITCH ALPHABET

Although a quick trip to your local library will most certainly yield a cross-stitch book or two with at least a handful of cross-stitch alphabets, with graph paper and a pencil it's almost as easy to make your own. With a little doodling, you'll have a personalized font that will make your projects shine.

MATERIALS

Graph paper
Pencil
Colored pencils



Begin with your favorite letter. If you're like me, you'll start with the first letter in your name. Color in the squares until you've got a basic version of that letter. Now, add some flair. What happens if you add a few squares coming off the bottom or top? What if you made the legs a little longer, or the round part of the letter a little fatter?

Using your colored pencils, try adding a shadow around your letter by coloring in the squares on two adjacent sides outside it.

In most traditional fonts, each letter is closely related the last. Yours can be consistent in this way, or you could make each letter a little differently.

While this exercise is a fun way to pass the time, if you're only planning on adding an initial or monogram to your project, there's no need to design the whole alphabet. You can instead concentrate on creating one striking, original letter. If you need more inspiration, check out these books: *Hand Job: A Catalog of Type* by Michael Perry and *500 Alphabets in Cross Stitch* by Julie Hasler.

WORKING INTO FOUND EMBROIDERY

One of the techniques I employ most often is working into found embroidery. After decades of living in Chicago, where the thrift shops were brimming with embroidered fabrics, I'm still using my stockpile to create new works of art.

These brightly colored cloths bring with them not only lines and textures but also stories from the people who created them. I often think about the past lives touched by the fabrics I use. Who were they made by? What were they for?

MATERIALS

Found embroideries
Tracing paper
Embroidery threads

Embroidery needles
Embroidery hoop

Once you've selected a piece of fabric, there are a number of ways to work back into it. I go into more detail in the projects that follow, but here are two basic methods that I employ quite frequently.

Make photocopies. Since the embroidery that you've chosen is likely one of a kind, it's helpful to make some photocopies of it before you start stitching. This way, you can experiment with pens and pencils on the photocopies with no fear of ruining the fabric.

Make tracings. If you know what you'd like to add to your embroidery, I recommend drawing it first on tracing paper, then holding this on top of your fabric to get a preview of how it will look. This way, you can make any necessary adjustments before going through the long process of embroidering your image.





MONOGRAMMED HOSTESS TOWELS

Hostess, or guest, towels from the 1940s and 1950s show up in large numbers at tag sales and flea markets. They are often clean, since they were only put out for guests, and even then they were only meant to be used to dry clean hands. A towel or two from the flea market, freshened up with a monogram or name, makes a great upcycled gift for a wedding shower or birthday party. I love the look of the graphic cross-stitching over existing embroidery.

MATERIALS

Embroidered guest towel (or dresser scarf, doily, etc.), washed and ironed (a good soak in oxygen bleach gets most stains out)
Waste canvas

Cross-stitch font
Embroidery needle
Tweezers
Graph paper

- 1 Determine how large your text will be, following the instructions on page 116.
- 2 Cut out and iron a piece of waste canvas in the same size as your towel and baste it in place over the towel. I like the look of cross-stitching that overlaps the original embroidery.
- 3 Cross-stitch your font in place using the instructions on pages 114–117.
- 4 Soak your fabric in cool water, and remove waste canvas with tweezers.
- 5 Dry flat or hang to dry. Press to remove wrinkles.

3D EMBROIDERED BUCKLE BROOCHES

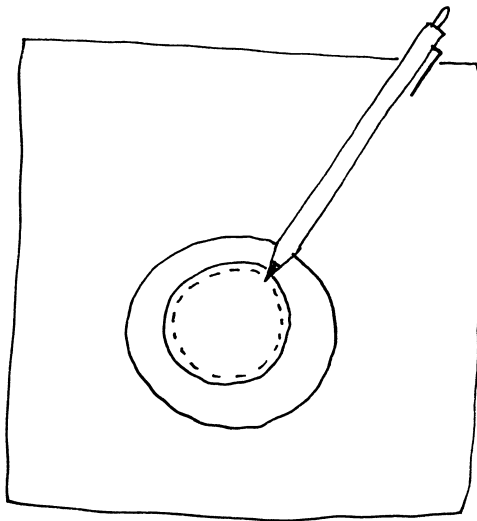
With a bit of sawing (or a trip to your local jeweler), a wooden or plastic buckle can quickly become a tiny frame for your embroidery. These little frames get transformed with a simple pin back to create a three-dimensional brooch.

MATERIALS

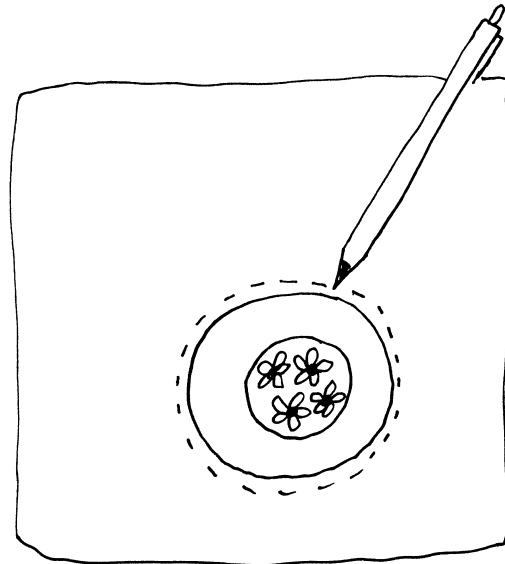
Plastic or wooden buckle	Embroidery hoop (a small one is fine)
Dremel rotary tool	Small piece of quilt batting (wadding for Brits) or cotton balls
Dremel cut-off wheel bit	Thin leather, for backing
Dremel grinding stone bit	Pinking shears
Vise padded with fabric	Pin back
Dust mask	Thermo-reactive pen
Multi-purpose glue, such as Fabri-Tac	X-acto knife
Piece of found embroidery	Awl (optional)
Embroidery threads (I used perle cotton and embroidery floss)	Button thread
Embroidery needle (I used a size 5 embroidery [crewel] needle and milliner's needles)	

- 1 Cut out the center stem of your buckle with a Dremel rotary tool, as follows: Securely fasten the buckle in the vise. Place the cut-off wheel in the tool. Wearing a dust mask and working in a well-ventilated area, use the tool on a low speed to cut into the center of the buckle. Leave $\frac{1}{4}$ " (5mm) or so on each end. Use the grinding stone to grind any remaining parts of the center bar down to the edges for a smooth frame. Alternatively, ask a local jeweler to remove the stem.
- 2 Use your buckle as a viewfinder to select a suitable part of your fabric. If you are using a piece of embroidered fabric, spend some time moving the frame around your cloth until you find an area that you'd like to use. You can use the embroidery as is, or add more stitches, as I have. Once you've decided on the area that you'd like to use, trace the inside of your buckle onto that area using your thermo-reactive pen.





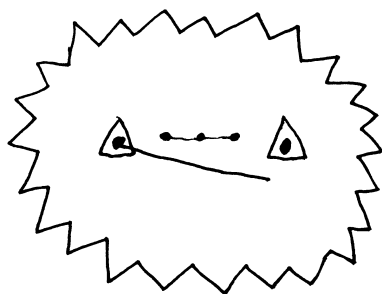
2: Trace around inside of buckle onto fabric.



4: Trace around outside of buckle onto fabric.

- 3 Place your fabric in the embroidery hoop. Add more embroidery! I used woven picots (see page 41), spiderwebs (see page 44), bullion knots (see page 39), and French knots (see page 39) to add thick three-dimensional stitches to these brooches. After you add a few stitches, place the buckle over your composition to check on how it's going. Add more stitches until you've got a design that you like.
- 4 Place the buckle over the embroidery again and use your thermo-reactive pen to trace around the outside. Remove the buckle and cut along the pen line. Place the embroidery back in the buckle and carefully add cotton balls or batting to make the embroidery puff out a bit from the frame.
- 5 Holding the embroidery carefully in place, add a tiny amount of glue to one area of the fabric edge at a time to secure it to the buckle. Work all the way around the edge until the entire embroidery is glued in place. Allow the glue to dry. If your fabric is thick and isn't sticking well, use clothespins to hold it in place on the buckle.
- 6 Once your glue is dry, you're ready to add the back. Trace the outside shape of the buckle onto the wrong side of a thin piece of leather. Using pinking shears, cut just along that line.

- 7 Hold your pin back up to the right side of the leather and, using an ordinary pen, make a mark at either end of the pin. Use your X-acto knife to cut small triangular holes in the leather. Slip the pin through the leather, so that the back is on the wrong side of the leather and the sharp pin is on the right side.



7-8: Slip pin through triangular holes in leather; stitch in place.

- 8 Using an awl or a sharp needle, poke holes through the cut-out parts of the pin back. Use a sharp needle threaded with button thread to stitch through those holes to attach the pin back to the leather.
- 9 Glue the embroidered buckle to the leather using a thin line of glue around the edge. Use clothespins to hold it in place while the glue dries. Allow it to dry flat overnight, then add a bouquet of color to your wardrobe.



HOTEL ALCÁZAR

MIAMI, FLORIDA

VINTAGE EMBROIDERY NECKLACE

Most of the embroideries I find have been worked on white cotton, but one day while browsing through a shop in Oakland, California, I found a black silk scarf embroidered with a landscape and it inspired this necklace.

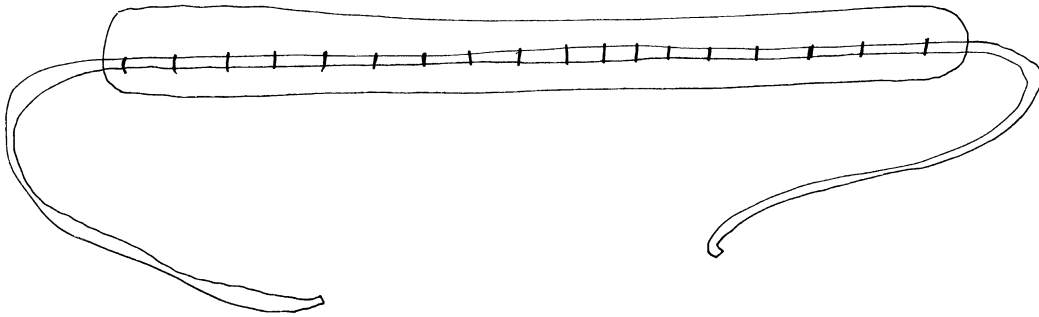
To save yourself some time, you can start, as I did, with a fabric that is already embroidered—for example, a scrap of fabric from an embellished evening dress. However, you can certainly begin instead with fabric that has not been embroidered, such as a printed silk scarf or handkerchief. For inspiration, look around at what you already have. Then use one or more of the techniques described in this book to create the basic piece of embroidery.

MATERIALS

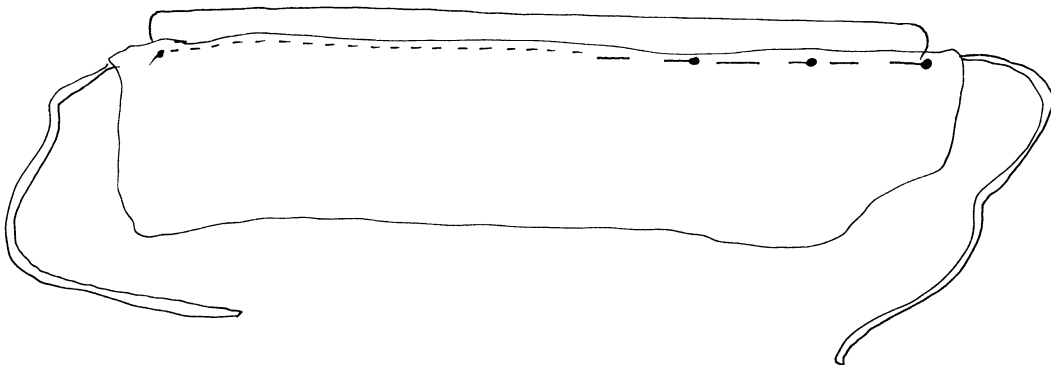
5" (13cm) piece of cotton piping cord (I used a piece of jumbo cord, 1" [2.5cm] thick)
Colored suede or leather lacing (I used a piece that was about 25" [63.5cm] long)
Piece of embroidered fabric 7 × 3 ½" (18 × 9cm) (or larger piece of fabric to be embroidered, then cut to this size)
Two-hole toggle (optional)

Embroidery threads (I used size 8 perle cotton)
Needles for embroidery (milliner's and crewel needles)
Sewing thread to harmonize with fabric
Sharp scissors
Tape measure

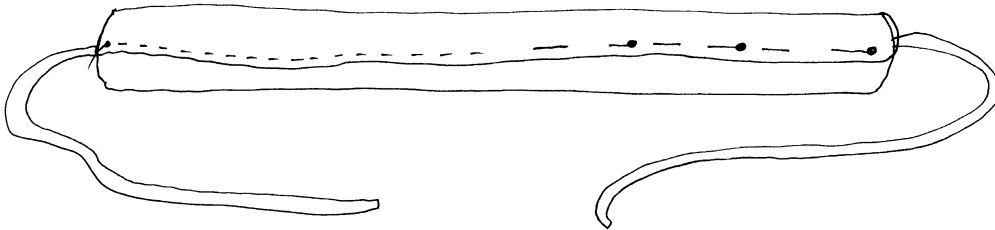
- 1 Decide how long you want your necklace to be, taking into account that you will need to be able to slip it over your head. If you've already got a necklace that you love, measure that length. Or place the leather lacing around your neck and see what length looks best. Measure this length and add 4" (10cm) to leave room for tying a knot after the toggle (if used). Cut your lacing to this length.
- 2 Center your leather lacing on the piping cord, and stitch it in place with your crewel needle and sewing thread. Take the needle over the lacing and through a little of the cord with each stitch. Make sure that the lacing stays on top and does not wrap around the cord.



2: Center leather lacing on cord and stitch in place.



3: Pin fabric to cord, extending past cord by at least 1" (2.5cm), and slipstitch in place.



3: Turn under and overlap remaining raw edge. Pin and slipstitch in place.

- 3 Pin the fabric to the cord, extending the fabric past the cord by at least 1" (2.5 cm) at each end. Slipstitch the long edge of the fabric to the cord using your embroidery needle and sewing thread. Turn under and press the other long raw edge (with an iron or just your fingers) so that it will just barely overlap the previously stitched edge when wrapped tightly around the cord. Pin, then slipstitch this folded edge in place. The effect is somewhat like a sausage tightly wrapped in its casing, though at this point the ends of the fabric are left unfinished over the leather.
- 4 Add embroidery. I used French knots and running stitches, first taking the needle and thread through the slipstitched edge. I kept adding French knots, pushing the needle under the fabric to the next position after each knot and building up a lot of texture.
- 5 When you are satisfied with your embroidery, finish the ends, as follows: Trim the fabric ends down to 1/2" (1.2cm) with embroidery scissors. Thread an embroidery needle with embroidery thread, and pierce one end of the piping cord with your needle. Go through the piping cord first, then the fabric (from the inside to the outside), then begin wrapping the thread around and around the fabric, cinching it tightly, covering about 1" (2.5 cm) of the cord. When you start to run low on thread or wish to change colors, push the needle down toward the cord to bury your wrapping thread inside it.
- 6 Thread both ends of the leather through the 2-hole toggle (if used), and/or tie them together to secure.



... National Park



MT. RAINIER NATIONAL PARK
WASHINGTON
55-16
Sunrise (Elevation 6,400 ft)
Mount Rainier
The are...
may's...
ing to...
to the...
yesterday...



DARNED DOILY

This project was inspired by *Darned Blanket*, one of my favorite artworks, by Susie Brandt, one of my favorite artists. Her obsessive, colorful adaptations of traditional quilts have long fascinated me.

MATERIALS

Doily with crocheted edge
Found embroideries on white fabrics, cut into small usable pieces (see page 112)
Glue stick
Sewing machine
White sewing thread
Machine-embroidery hoop (optional)

Thread for embroidery (I used size 8 perle cotton)
Cotton knitting yarn
Tapestry needle
Embroidery (crewel) needle
Hand-embroidery hoop slightly smaller than the doily
Thermo-reactive pen

- 1 Using the technique for machine-darning embroidered fabric (see page 112), glue your found embroideries all over the doily, then machine-stitch them in place using straight stitch. I try to leave no more than ½" (1.2cm) between the stitched lines. Darning fabric in this way tends to produce a fabric that puckers and folds in interesting ways. While I love this sculptural effect, you might prefer to prevent it by first placing your fabric in a machine-embroidery hoop; then when you have finished the machine stitching, press your fabric as flat as you can.
- 2 Using your thermo-reactive pen, draw concentric circles onto your doily. I traced some plates and bowls of varying sizes. When I had finished tracing, I erased the lines that went through the puppy, as a way of highlighting that part of the design.
- 3 Place the doily in a hand-embroidery hoop. Use the couching stitch (see page 37) to cover your marked lines. Knot threads on the back of your doily and erase any lines left by the pen. Press the doily flat.

PERSONALIZED PILLOWCASES

Adding someone's name or monogram and a textured background to a plain cotton pillowcase is a great way to add a pop of color to a bedroom with an ordinary set of cases. A matched set like this one would make a special wedding gift.

MATERIALS

Pillowcases (washed, to avoid shrinkage later, and pressed)
Sewing machine
Sewing thread (in one or more colors to contrast or harmonize with your pillowcase)
Perle cotton, size 8
Water-soluble stabilizer (I used Super weight Sulky Solvy)

Permanent marker
Masking tape
Embroidery needle
Embroidery hoop (I used a 6" [15cm] hoop)
Tracing paper
Pencil
Font of your choice (see my font on page 135 and Note on page 134)

- 1 Machine-stitch parallel lines of color onto your pillowcase's flap. I used a straight stitch in four different shades of red, spacing the lines about 1/4" (5mm) apart and using the edge of the presser foot as a guide, but allowing the lines to waver naturally. You might like to use zigzag, open or closed (satin stitch), for some or all of your lines. Start and finish your stitches at your pillowcase's side seams to hide the few locking stitches; cut the thread ends close to the stitching.
- 2 Select your font and trace the word you'd like to use onto tracing paper. You may find it helpful to first draw a line on your paper to keep the letters straight. Alternatively, opt for a more random placement. Check to be sure the size is to your liking by holding the tracing up to the pillowcase. If you'd like your letters to be larger, blow up the font on a photocopier or scanner/printer.
- 3 Once you're pleased with the effect, trace the letters from the tracing paper onto the stabilizer, then baste or tape the stabilizer to your fabric, using the water-soluble stabilizer transfer method described on page 60.

Katy

rebecca

- 4 Mount the fabric and stabilizer in your embroidery hoop and embroider the letters by hand. I used four parallel lines of backstitch. Running stitch or couching would also work well with this font.
- 5 Dissolve the stabilizer as described in the basic technique (see page 60) and leave the pillowcase to dry flat. Steam-press the embroidery on the wrong side over a folded towel. Sweet dreams!

NOTE: Finding a beautiful font to use in your embroidery can be a fun bit of research. An easy place to start is by using the word processing software that you probably already have on your computer. Type the word that you'd like to use, then try it in different fonts and sizes until you've got something you like. Then simply print it out on your computer's printer. Trace the words onto tracing paper, then place the tracing on the fabric you'd like to embroider for a sneak preview. You can also visit <http://www.dafont.com> to see hundreds of beautiful, striking, and zany fonts that will translate readily into embroidery. Or you could go the old-fashioned route: Your library likely has a typography book or two, and those fonts can be traced and transferred just as easily as the ones in your computer. Finally, even if you don't plan to use cross-stitch, many cross-stitch books contain fonts that could easily be translated into other embroidery stitches simply by tracing their outlines.





RIBBON PINCUSHION

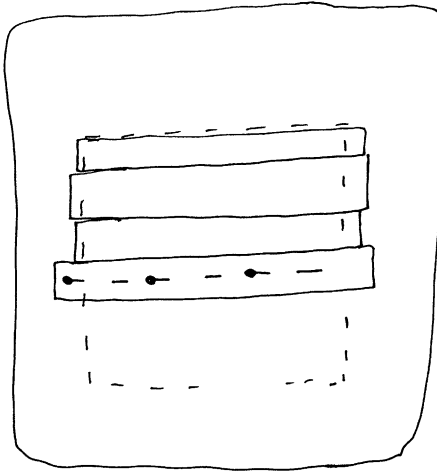
I love to keep an assortment of needles pre-threaded, so that I can change from one color to another without stopping to thread another needle. Why not make a pretty pincushion to make this little task more enjoyable? For this one, I used patterned ribbons and embellished them with spiderwebs.

MATERIALS

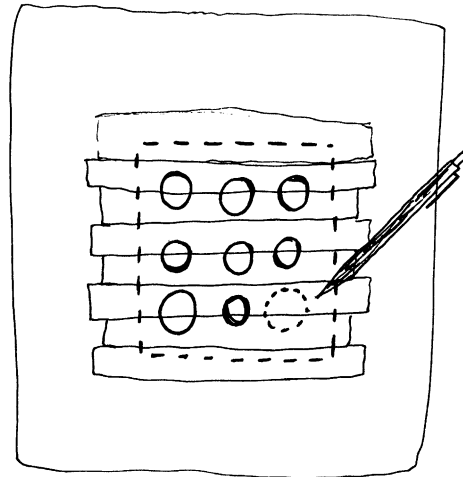
Ribbons (I used eight different ribbons in all), cut into 6" (15cm) strips, plus an additional 4" (10cm) strip for the loop
 Piece of fabric to be embroidered, large enough to fit your hoop (a quilting cotton works well here)
 Piece of fabric 4 × 4" (10 × 10cm) for backing pincushion (I used a printed quilting cotton)
 Material for filling pincushion, such as fabric scraps, fiberfill, cotton stuffing, or wool roving

Sewing machine
 Sewing thread
 Threads for embroidery, such as perle cotton, metallic threads, yarn
 Tapestry needle
 Embroidery (crewel or chenille) needle
 Embroidery hoop at least 6" (15cm) in diameter
 White chalk pencil or colored pencil
 Coin or button, about 1" (2.5cm) in diameter, or other round object of similar size

- 1 On your embroidery fabric mark a square 5 × 5" (13 × 13cm), using your chalk or colored pencil. Pin a 6" (15cm) ribbon along one side of the square, and machine-stitch it in place with straight stitch, along both edges. Repeat with the remaining 6" (15cm) ribbons until the fabric is completely covered.
- 2 Use your chalk or colored pencil to mark a 4" (10cm) square on your ribbon-covered fabric. Now trace your coin or button nine times over this area to make nine circles. Mount the fabric in your hoop.
- 3 Embroider a spiderweb (see page 41) in each circle. Inevitably some of the web's "legs" will be longer than others. I covered the exposed ends and colored pencil marks by outlining the finished spiderwebs in backstitch (see page 36). Trim away the excess embroidered fabric to leave the central 4 × 4" (10 × 10cm) square.

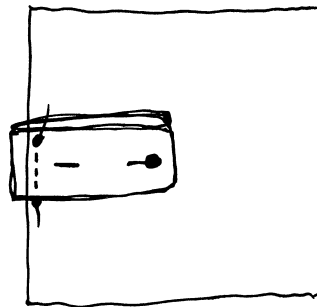


1: Pin, then machine-stitch ribbons to embroidery fabric.



2: Trace circles onto ribbon-covered fabric.

- 4 Fold, pin, then machine- or hand-stitch the 4" (10cm) ribbon to the backing fabric with the loop toward the center. Remove the pin, then pin the backing fabric and embroidered fabric together, with right sides facing, enclosing the loop.
- 5 Stitch the two fabrics together, taking a $\frac{1}{4}$ " (5mm) seam allowance and leaving a 2" (5cm) gap in one side. Turn the pincushion right side out and fill it with your stuffing. I stuffed mine with scraps of fabric, wadding them up tightly for a stiff pincushion.
- 6 Sew the opening edges together by hand with slipstitch (see page 64).



4: Pin and stitch ribbon into place, with loop facing center.



FINISH

Whenever I teach workshops, I always bring a bag full of embroidery projects. Samplers, finished artworks, small examples of stitch techniques, and swatches of all sorts. Often people ask, “So, what are you going to DO with these?” It’s a good question, and to be honest, as an artist, it’s not one that I always consider before I get started. For a long time I simply added a few eyelets or grommets and pinned my work to the wall.

I’ve developed some additional finishing techniques over the years and in this chapter I present my favorites. But please remember: Along the road of making things, it can be freeing not to worry too much about the end result. Instead, get lost in the process, adding stitch after stitch and expanding the borders and limits as you go. Whether you create an abstractly shaped piece of fabric or a perfectly square embroidery, you can use this chapter to help you figure out what to do with it once you’re finished. On pages 157–159 you’ll find a gallery of some of the projects in this book combined with a few of my one-of-a-kind artworks, displayed using the techniques presented here.

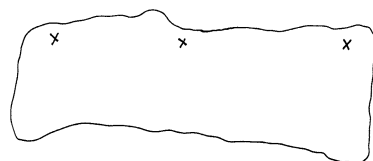


HAND-STITCHED EYELETS

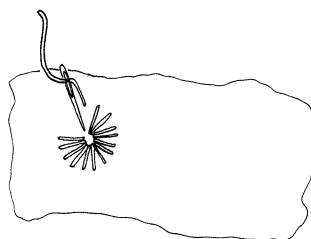
Hand-stitching tiny, almost invisible eyelets in the top of an embroidery can be a great way to hang it directly on the wall. The tiny stitches create a relatively strong opening. Using pins or small nails, you'll be able to hang your artwork and give it the appearance of floating.

MATERIALS

Embroidery for hanging
Thermo-reactive or air- or water-erasable pen
Scrap fabric of same thickness as your project
Perle cotton or embroidery floss
Embroidery needle (size 5 crewel or milliner's needle)
Embroidery scissors
Enamel-coated nails or heavy-duty stainless-steel pins, such as bank pins, for hanging



1: Mark eyelet placement.



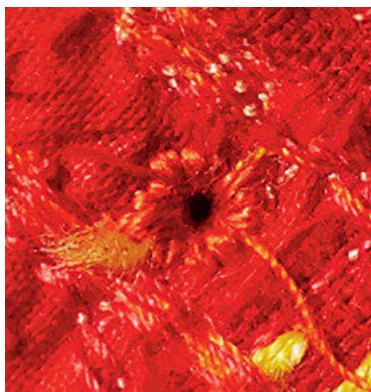
2-3: Stitch around each marked point to create eyelet.

1 Mark eyelet placement on your embroidery with the thermo-reactive or erasable pen. I generally space them about 5" (13cm) apart, about 1/2" (1.2cm) from the top edge and sides of my artwork. To distribute the weight of the fabric evenly, make sure you have at least 3 eyelets on the piece. Each eyelet will be about 1/4" (5mm) in diameter.

2 First practice stitching an eyelet on scrap fabric. Knot your thread and bring the needle up about 1/8" (3mm) from your marked center point. Take it down at the center point. Give your thread a little tug to create a small hole. Continue stitching around this point in the same way, in either direction, pulling on the thread each time. When you reach the starting point, the hole should be about 1/8" (3mm) in diameter.

3 Now make the eyelets on your artwork, using your chosen colors. I tend to choose threads that will blend in with my fabric; however, you could instead choose contrasting colors.

4 Hang the work as desired (see Note on page 145). For small hand-stitched eyelets like these, I recommend using bank pins or even glass or pearl-headed dressmaker's pins.



MACHINE-STITCHED EYELETS

Dense, secure machine-stitched eyelets can handle much more weight than hand-stitched eyelets, so are a better choice if the embroidery you are hanging is thick. Be sure that your stitches go around and around at least three or four times to make a secure opening.

Embroidery for hanging

Thermo-reactive or air- or
water-erasable pen

Scrap fabric of same thickness
as your project

Sewing machine

Heavy-duty sewing machine
needle, such as a size 16/100
(denim) needle

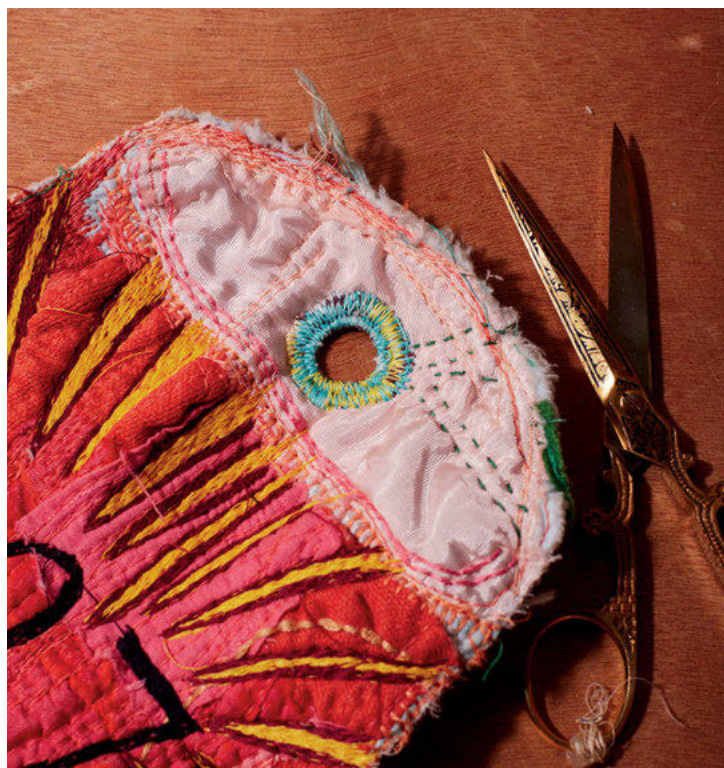
Sewing thread in a color that
coordinates with embroidery

Sharp embroidery scissors

1 Mark where your eyelets will go, using a thermo-reactive or erasable pen. Trace around a small coin to create a circle to follow to create the eyelet. Just as with the hand-stitched eyelets, I recommend spacing these at least every 5" (13cm) and about ½" (1.2cm) from the top and side edges of your fabric.

2 Practice machine-stitching eyelets on your scrap fabric. Mark the fabric with the coin. Using a satin stitch on your sewing machine (set your zigzag to the widest and shortest setting), stitch around the circle. Go around the circle a few times to build up a solid layer of stitching. Cut out as much of the center of the hole as you can (you may need to use the scissor points to puncture your fabric first). Finally, continue stitching around the hole one or more times until the raw edge is covered.

3 Now work eyelets on your embroidered piece.



GROMMETS



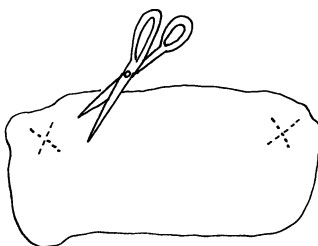
MATERIALS

Embroidery for hanging
 Scrap fabric of same thickness as your project
 Grommets
 Appropriate style of setting tool
 Hammer (for large grommets)
 Anvil (also called a grommet setting cradle; for large grommets)
 Block of wood (for large grommets)
 Hole cutter (for large grommets)
 Sharp embroidery scissors
 Pen or marker

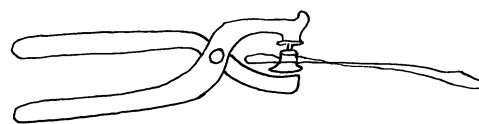
Grommets are a fast and easy solution for hanging embroideries. They are very strong and they come in a wide variety of metals, coated colors, and finishes. I use small grommets, which are set with pliers, for embroideries done on thin fabrics. For large and/or heavy embroideries made with fabrics such as canvas or duck, or including several layers, I use larger grommets. These are set using a hole cutter and an anvil, a (usually) round base which

holds the grommet in place while you strike the tool with a hammer. Often the grommets are sold in a kit, along with the setting tool.

In most cases you'll place your grommets across the top of your fabric. Usually two will be enough, but if your fabric is wider than 12" (30cm), I recommend using more, with no more than 12" (30cm) between them.



1a: Cut small slits where grommets will go.

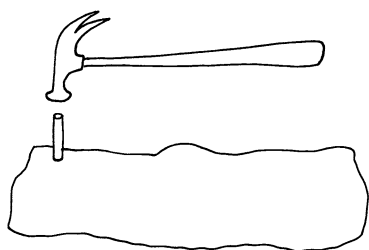


1b: Sandwich fabric between stem and washer and squeeze together with pliers.

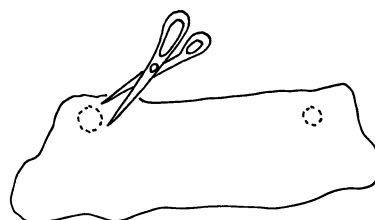
SETTING GROMMETS WITH PLIERS

1 Practice setting in grommets on your scrap fabric. Cut two slits, forming a cross, each a touch smaller than the diameter of the smaller stem end of the grommet (a). The grommet has two sections, the front part, or "stem," and the back part, or "washer." Place the stem into your cut cross, then place the fabric over it and position the washer over the stem. Position the pliers over the grommet, enclosing both sections, and press firmly (b). The pliers will cause the flange of the stem to curve out and hold the washer in place.

2 Once you are comfortable with your grommet technique, use the pen to mark the positions of the grommets on your project, then set the grommets as explained in Step 1.



1a: Hammer hole cutter into fabric.



1b: Cut out fabric along indentation.

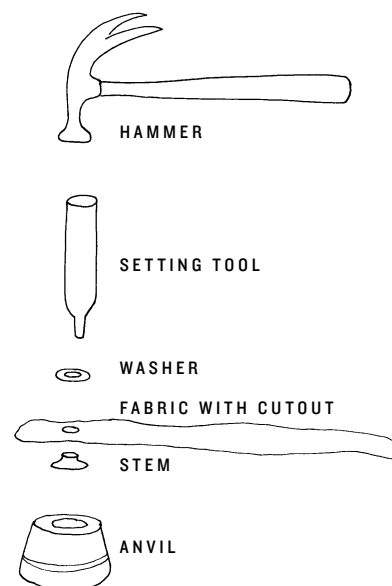
SETTING GROMMETS WITH A PUNCH-STYLE TOOL

1 To practice, lay your scrap fabric on top of a piece of wood, and line up the hole cutter where you would like to place your grommet. Use the hammer to pound the hole cutter into your fabric (a). The hole cutter probably won't cut all the way through, but will make an indentation that you can then follow with your scissors. Cut out along that line (b). Insert the stem of the grommet into the front of the fabric, and place the washer on top of it. Place the grommet in the anvil, and use the setting tool and the hammer to pound the grommet sections together (c).

2 Once you are comfortable with your grommet technique, mark the chosen positions of the grommets on your project, then set them as explained in Step 1.

NOTE ABOUT HANGING WITH EYELETS AND GROMMETS

If you choose to use eyelets or grommets for hanging your embroidery, keep in mind that the hardware you use for hanging will be visible and will be in direct contact with your work. For small works of art, I like to use size #28 or #32 stainless-steel bank pins, which can be ordered online (see Resources). When these heavy-duty pins are nailed (yes nailed!) into the wall at a 90-degree angle, they can actually hold quite a bit of weight. For larger or thicker (i.e. heavier) work, I prefer to use stainless-steel or enamel-coated panel nails. They are strong, come in several sizes, and are rustproof.



1c: Hammer the grommet in place as shown.

VELCRO BACKING

Backing the top edge of an embroidery with Velcro is a great way to evenly distribute the weight across its width. You can either nail the strip of Velcro directly into the wall or nail it to a strip of wood, which you then suspend from the wall with picture hangers.

You'll need a piece of Velcro as long as your embroidery is wide, minus about 2" (5cm). Velcro comes in several widths, from about 1" (2.5cm) to 4" (10cm). If your artwork is more than a few feet wide, I recommend using the 2" (5cm) variety. Alternatively, you can also use two narrower pieces in parallel lines.

MATERIALS

Embroidery for hanging

Sew-on Velcro

Sewing machine

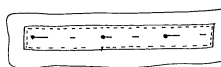
Sewing thread

Staple gun

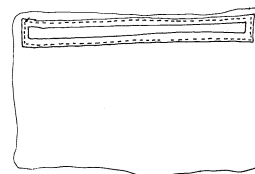
Piece of heavy cotton or linen
(see Step 2)



- 1 Measure your artwork along its top edge and cut Velcro to that length minus about 2" (5cm).
- 2 Cut two pieces of fabric, each 1 1/2" (4cm) longer and 1" (2.5cm) wider than the Velcro.
- 3 Place the strips together, right sides facing, and stitch along both sides with a 1/4" (5mm) seam allowance, creating a tube. This double thickness of fabric provides extra support for the Velcro.
- 4 Turn the tube right side out. Turn in and press the opening edges. Topstitch around the strip to close the ends and create a neat border.
- 5 Pin the soft part of the Velcro to the center of the strip, and sew it in place on the sewing machine.
- 6 Pin the strip to the wrong side of the artwork and slipstitch in place; do not stitch all the way through the fabric unless you want your stitches to show on the front.
- 7 Attach the rough side of the Velcro directly to the wall, using nails or other fastenings. Or you can use a staple gun to attach it to a ruler or strip of wood, then use D rings to attach the ruler to the wall using frame hardware as desired.
- 8 To attach your artwork to the rough piece of Velcro, lightly mark the center point of the rough piece with a pencil. Gently fold the artwork in half to find the center point of the soft Velcro. Place this at the marked center of the other half, then gently smooth the work in place from the center outward.



5: Pin, then sew Velcro to fabric strip.



6: Slipstitch fabric strip with Velcro to back of artwork.

EMBROIDERY HOOP

Beyond using pins or thumbtacks to stick your embroidery to the wall, an embroidery-hoop frame is perhaps the easiest way to display your finished piece. This method works well for embroidered works made on relatively thin fabrics, such as samplers.

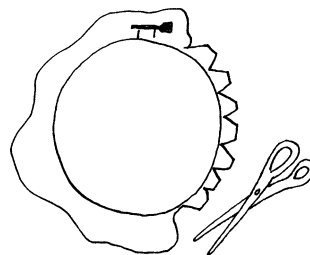
MATERIALS

Finished embroidery
Embroidery hoop
Glue, such as archival PVA glue
Paintbrush
Sharp scissors
Clothespins
Coordinating piece of linen or cotton and pinking shears (for optional backing); see Tip

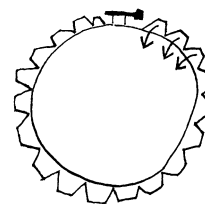


- 1 Once you've finished your embroidery, take it out of the hoop and give it a good steam press, upside down on top of a terrycloth towel to protect your stitches. Place your embroidery back in the hoop and adjust it until it is positioned exactly as you like. If your hoop has a nut and bolt, be sure the hardware is on the top of your composition, as you may want to use that as a hanger.
- 2 Using very sharp scissors, trim the excess fabric in the back down $\frac{1}{2}$ " (12mm), leaving a $\frac{1}{2}$ " border of fabric hanging out the wrong side of the hoop. Next, use your scissors to cut that $\frac{1}{2}$ " border of fabric into notches, as shown in the diagram.
- 3 Using the paintbrush, apply a thin coating of glue to the inside of the hoop a little at a time, being careful not to get glue on the wrong side of your embroidery. Working a few notches at a time, fold the fabric in and press it into the wrong side of the hoop with your fingertips. Use clothespins to hold in place if the fabric doesn't stay put right away. Work your way around until all the notches are glued in place, and set aside to dry for 24 hours. Remove any remaining clothespins and hang your work.

TIP: If you like, you can add more embroidery, such as a dedication, date, or signature, on a backing fabric and then attach the backing fabric to the main work. Cut a circle of fabric the same size as your hoop. Using pinking shears, cut around that circle. Using a paintbrush and glue, place the pinked circle on the wrong side of your embroidery. If your fabric isn't sticking right away, use clothespins to hold it in place until dry.



2: Trim excess fabric around sampler, then notch.



3: Glue notches to inside of hoop on wrong side.

STRETCHER BARS

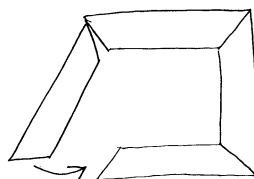
Stretcher bars provide a framework upon which to mount an embroidery. They are sold separately, so you can buy two each of two different lengths and construct a frame to suit your project size. They work best with flat, smooth embroideries.

MATERIALS

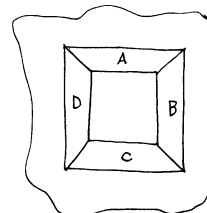
Embroidery for display
Stretcher bars (see Note)
Ruler
T-square or right-angled triangle
Staple gun
Terrycloth towel
Hammer

NOTE: To determine stretcher bar size, measure your artwork. You'll need at least 3" (8cm) of fabric outside the edges of your work to wrap around the stretcher bars. If you didn't plan ahead for this, sew on a border. For example, if your finished artwork measures 15 × 15" (38 × 38cm), you can use stretcher bars measuring up to 12 × 12" (30 × 30cm).

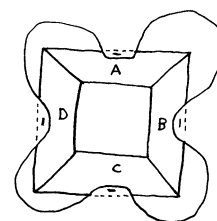
- 1 Connect stretcher bars one corner at a time, inserting the projecting end of one corner into the slot end of the next. Hammer the joints to make sure they fit together smoothly and use a T-square or right-angled triangle to check that they form right angles. Use the staple gun to secure the corners to each other.
- 2 Press embroidery face down over towel until perfectly smooth. Place stretcher frame in embroidery center and wrap the cloth around the bars with your fingers; grasp it firmly at sides and hold it up to make sure placement is correct. If all is well, carefully place wrapped frame back down in same position on towel. If not, correct and repeat.
- 3 Beginning on one side, staple cloth to very center of top bar (A). Pull cloth taut, and place a staple in opposite side (C). Turn project 90 degrees, and add a staple to the next side (B), then to the opposite side (D). Starting where you began, add one staple to either side of original staple, working 1" (2.5cm) out in both directions. Repeat on opposite side, then on two adjacent sides. Continue until you've worked to within 2" (5cm) of corners. Fold fabric in, as if wrapping a present, manipulating until you have a nice fold. Cut away any excess fabric, then staple fold in place.



1: Connect bars, then hammer and staple.



2: Place frame in center of embroidery.



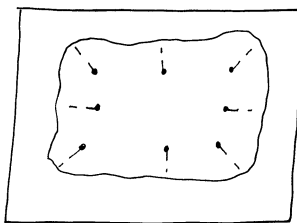
3: Staple cloth to center of top bar, then work around.

FABRIC-COVERED STRETCHER BARS

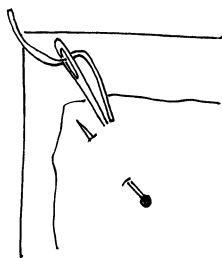
I sometimes mount irregularly shaped embroideries on a larger piece of fabric that I've attached to stretcher bars.

MATERIALS

Embroidery for display
 Stretcher bars
 Support fabric, such as linen
 or a double thickness of
 quilting cotton
 Staple gun
 Hammer
 Pins
 Sewing needle
 Sewing thread in color that
 blends with artwork



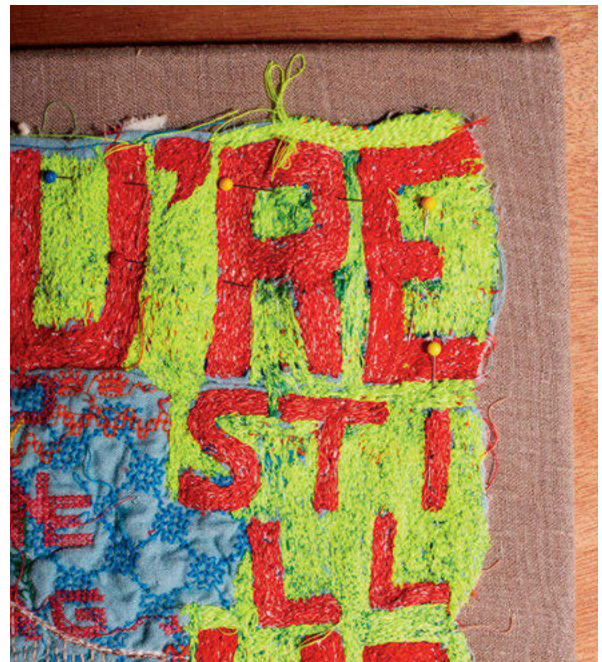
2: Pin artwork to stretched fabric.



3: Stitch artwork in place.

NOTE: To determine the size of stretcher bars you need, measure your artwork. For an irregularly shaped piece of fabric, use the longest measurement in each direction, then add a few inches. In the example shown here, my artwork measures 7 × 7" (18 × 18cm). I added 1 ½" (4cm) in each direction, and used 10" (25cm) stretcher bars on all sides.

- 1 Assemble the stretcher bars and wrap the frame with your support fabric as described in Steps 2 and 3 on page 148.
- 2 Place your artwork on the stretched fabric and move it around until you like how it looks (it doesn't have to be centered). Pin the artwork at short intervals so it lies flat.
- 3 Using a needle threaded with sewing thread, make small stitches no further than ⅓" (8mm) apart around the edge of the artwork to hold it in place, by coming up from underneath and sending your needle back down close to where you came up. If your artwork is bigger than 10" (25cm), add a few inconspicuous stitches in the center to keep it flat when it is hanging.



FRAME



If your embroidered artwork is relatively flat and thin, framing is a beautiful way to display it. You can choose a ready-made frame and insert the artwork as explained below, omitting the glass. In order to use glass, you need to allow a little space between it and your artwork, so as not to squash the stitches; and ready-made frames are seldom deep enough to allow this. So if you want to protect your embroidery with glass, you should take it to a professional framer, who will have a limited range of moldings that are deep

enough for this purpose and who can insert strips inside the frame between the glass and the embroidery to keep them separate.

Another drawback to glass is that it reduces the textural appeal of the stitches and introduces reflections. Non-reflective glass will minimize this, but will still mask the texture somewhat. However, without glass your embroidery will be exposed to the elements, including light and dust. Consider the pros and cons before framing your work.

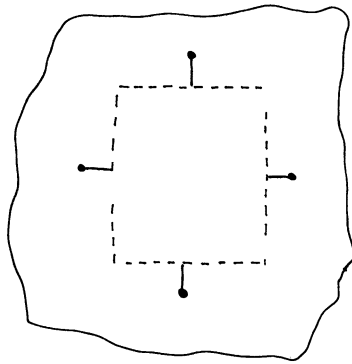
MATERIALS

Embroidery for display, pressed flat on the wrong side
 Purchased frame
 Piece of foam board $\frac{3}{16}$ " (5mm) thick, the same size or larger than the inner area of the underside of the frame
 X-acto knife
 Sharp-edged metal ruler
 Right-angled triangle or T-square
 Cutting mat
 Terrycloth towel
 Straight (dressmaker's) pins with flat heads
 Acid-free tape or masking tape
 Paper for backing (wrapping paper works well here)
 Double-sided tape
 2 one-hole wood frame hangers (D rings)
 Picture frame wire
 Screwdriver

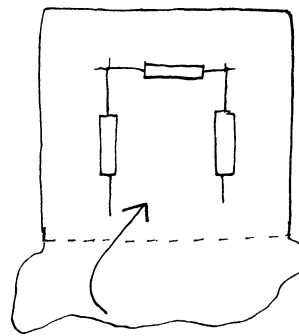
NOTE: *When choosing a frame, remember that the rabbet (the molding's projecting inner edge, which holds the artwork in place) will cover a small margin of the embroidered fabric, so be sure that it will not encroach on your stitching. Also remember, though, that the fabric and the pin heads will take up some of this space—about $\frac{1}{16}$ " (a little over a millimeter).*

- 1 Measure the inside area of your frame with a ruler. Mark this size on the foam board, using a pen or pencil and the triangle or T-square, along with the ruler, to make sure it is perfectly rectangular. Cut out this shape by running the X-acto knife along the ruler.
- 2 Lay your artwork on top of the foam board, adjusting until it is centered. Add a pin or two on each side, inserting the pins halfway into the outer edges of the board. Adjust again, if necessary. Working outward from the center of one side, add two or three more pins. Repeat on the opposite side. Add pins in the same way to an adjacent side and then to the side opposite that one. Keep going like this, adding a few more pins each time, and always working in opposition. When your work is stretched out and looks good, push the pins in all the way.

- 3 Place the artwork upside down on the terrycloth towel, and fold the edges in toward the back, folding the corners in, as you would wrap a package. Use your acid-free tape or masking tape to hold the edges in place. Insert your embroidery in the frame.
- 4 Cut the backing paper to the exact size of the outside edge of the frame. Place a long strip of double-sided tape on each side of the back of the frame. Carefully smooth the paper down over the top.
- 5 If your frame's molding is wide enough, use a screwdriver to add wood frame hangers to two sides of the frame, about one-third of the way down from the top. Thread the wire through them and twist it to secure. Or, if your frame is small, with thin molding, simply display your artwork on a shelf.



2: Lay artwork on foam board; add a pin or two to each side, inserting pins halfway into board edge until you are sure artwork is stretched evenly and looks good; then push pins in fully.



3: Fold fabric edges inward and tape in place.

RESOURCES

These are places where I like to shop. If you can't find what you're looking for locally, check out these sources.

SUPPLIES AND NOTIONS

A.I. FRIEDMAN
www.aifriedman.com/index.htm
 Art and framing supplies.

CREATE FOR LESS
www.createforless.com
 Online source for inexpensive craft supplies. Great for hoops, needles, threads, etc.

PAPER SOURCE
www.paper-source.com/cgi-bin/paper/index.html
 Paper, envelopes, cardstock, and more in a beautiful range of colors and weights.

PURL SOHO
 459 Broome Street
 New York, NY 10013
 (212) 420-8796
www.purlsoho.com/purl
 The gold standard for heirloom-quality notions, threads, fabrics, and supplies.

STEINLAUF AND STOLLER INC.
 239 W. 39th Street
 New York, NY 10018
 (212) 869-0321
www.steinlaufandstoller.com/
 A Garment District mainstay for snaps, grommets, pins (including bank pins), needles, and all sewing notions.

THREADS

HEDGEHOG HANDWORKS
www.hedgehoghandworks.com/catalog/index.php
 Hard-to-find embroidery threads and heirloom-quality tools.

HERSCHNER'S
www.herrschners.com
 DMC embroidery floss and perle cotton, general needlework supplies.

LACIS
 2982 Adeline Street
 Berkeley, CA 94703
 (510) 843-7290
www.lacis.com
 The largest selection of embroidery threads that I've found. Lacis is the only US retailer of DMC floche and cotton tapestry thread. Worth a visit if your travels take you to the Bay Area.

SIL THREADS
 257 W. 38th Street
 New York, NY 10018
 (212) 997-8949
www.threadus.com
 Interesting collection of machine-sewing thread, Japanese craft items, all types of interfacing, and more.

TRIMS

DAYTONA TRIMMING
 251 W. 39th Street
 New York, NY 10018
 (212) 354-1713
www.daytonatrim.com
 Great ribbons and trims, plus all of the colors of DMC perle cotton (and floss) upstairs.

M&J TRIMMING
 1008 6th Avenue
 New York, NY 10018
 1 (800) 9-MJTRIM
www.mjtrim.com
 This place sends me over the moon—ribbons in every variety imaginable, from floor to very high ceiling; an entire wall of polka dot ribbons, another of striped, grosgrain, vintage, lace, etc. Also check out M&J Buttons next door.

MOKUBA NEW YORK
 137 W. 38th Street
 New York, NY 10018
 (212) 869-8900
www.mokubany.com
 A beautifully curated shop full of Japanese trimmings.

PACIFIC TRIMMING
 218 W. 38th Street
 New York, NY 10018
 (212) 279-9310
www.pacifictrimming.com
 Trims, notions, and needles as well as cone thread for your sewing machine in a huge variety of colors.

FABRIC

B&J FABRICS
 525 7th Avenue
 New York, NY 10018
 (212) 354-8150
www.bandjfabrics.com
 These guys have everything—from Pendleton wool yardage to Liberty of London to handkerchief linen. If you can dream it, they sell it by the yard.

EBAY
www.ebay.com
 This site sells everything, including a lot of embroidery. Search for "cutter lot" if you're looking for stuff to cut up and embroider over the top of.



Ginnie Thompson
FLOWER THREAD
250

Mandarin Floss
6-Ply Strandable
18 Ct. Use 4 ply, 14 Ct. Use 6 ply
14 Ct. Use 2 ply, 12 Ct. Over 2 Use 1 ply

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CA 91605

short lengths and stitch taut.
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ABOUT THE AUTHOR

Rebecca Ringquist is a mixed-media artist and a sought-after embroidery teacher. She earned her MFA from the School of the Art Institute of Chicago, where she subsequently taught for seven years before moving to Brooklyn in 2011. Among her many other teaching venues are the New York Museum of Art and Design, Penland School of Crafts, Haystack Mountain School of Crafts, the NYPL Crafternoon series, Squam, Purl Soho, and online at Creativebug.com. She also sells her samplers on Etsy and her website <http://drop-cloth.blogspot.com>.





Clockwise from top left:

Memorial, Fragment, Eucalyptus Wall Hanging (page 104)



Clockwise from top left:

Mushroom by Dorothy Landon, Dotted Doodle Artwork (page 90), Sailor's Delight



Clockwise from top left:

Framed Line Work (page 98), Paint Swatches by Dorothy Landon, Adjustment Period,
Flowers by Dorothy Landon, Sampler of Hand Stitches (page 45)

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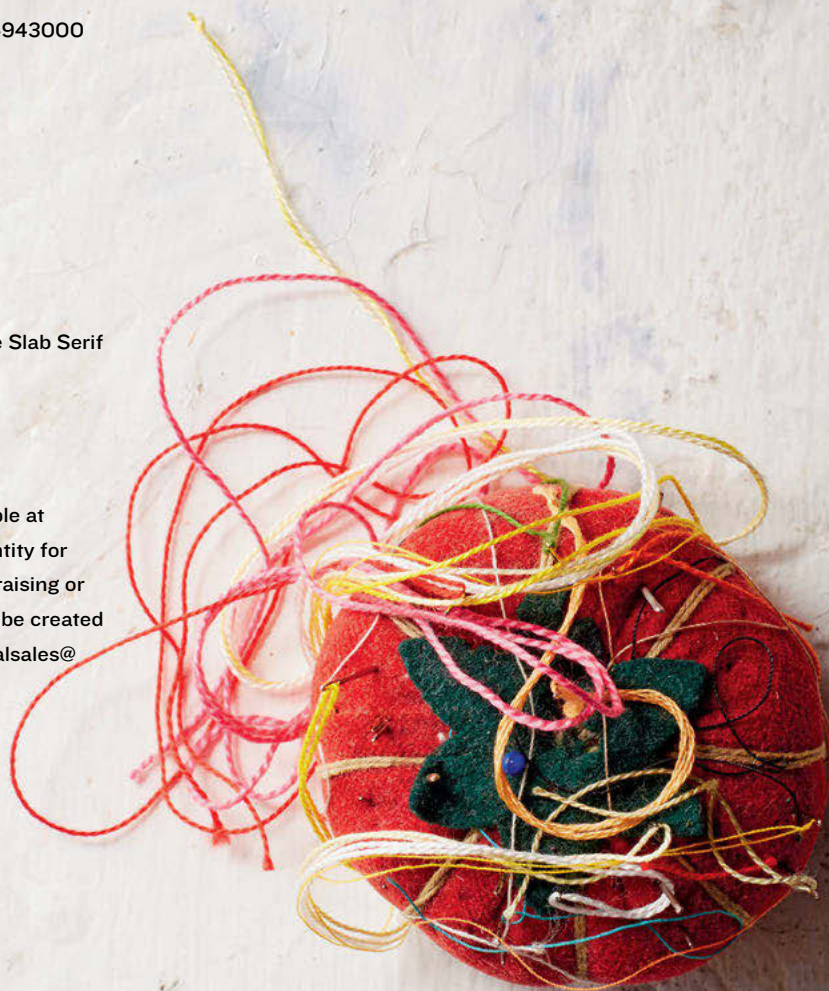
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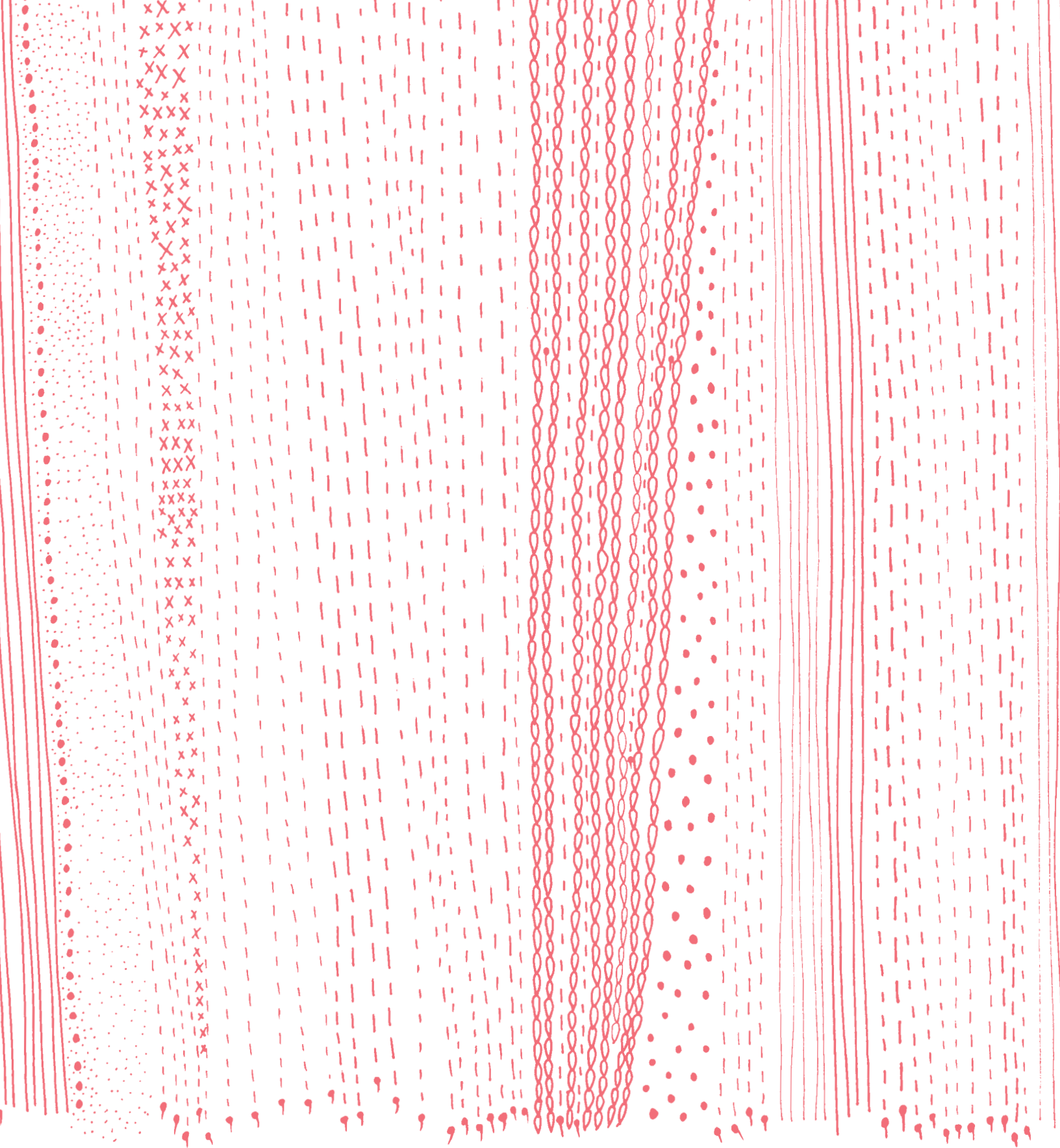
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