

Following the success of *Crewel Intentions* and *Crewel Twists*, which introduced embroiderers to needle-lace and loom-weaving techniques in their designs, comes *Crewel Creatures*, the third title in this series by renowned embroiderer Hazel Blomkamp.

Animals and birds are popular subjects in crewel embroidery, and here Hazel introduces needleworkers to the beautiful, exotic creatures found in the African wild. Using the Jacobean embroidery style for which she is well known, and incorporating the subtle influence of the fractal designs found in zentangle art, Hazel also brings beads and other three-dimensional elements into her designs to capture the stunning and colourful art that is traditionally associated with Africa. Those new to Hazel's work will find the essential crewel stitches, needle-lace and needle-weaving techniques needed in an easy-to-follow how-to section and stitch gallery inside the book, and all embroiderers will be impressed by the wealth of design ideas and inspiration *Crewel Creatures* has to offer.

With every project, step-by-step instructions and gorgeous photographs are included, along with a template of the design. All the projects are stitched and embellished on natural coloured linen, making them not only perfect for framing for display but also wonderfully economical for embroiderers to work on.

For readers looking for something different and new to stitch, and for those keen to challenge themselves with more complex embroidery techniques, this latest addition to Hazel's *Crewel* series is an absolute must-have.



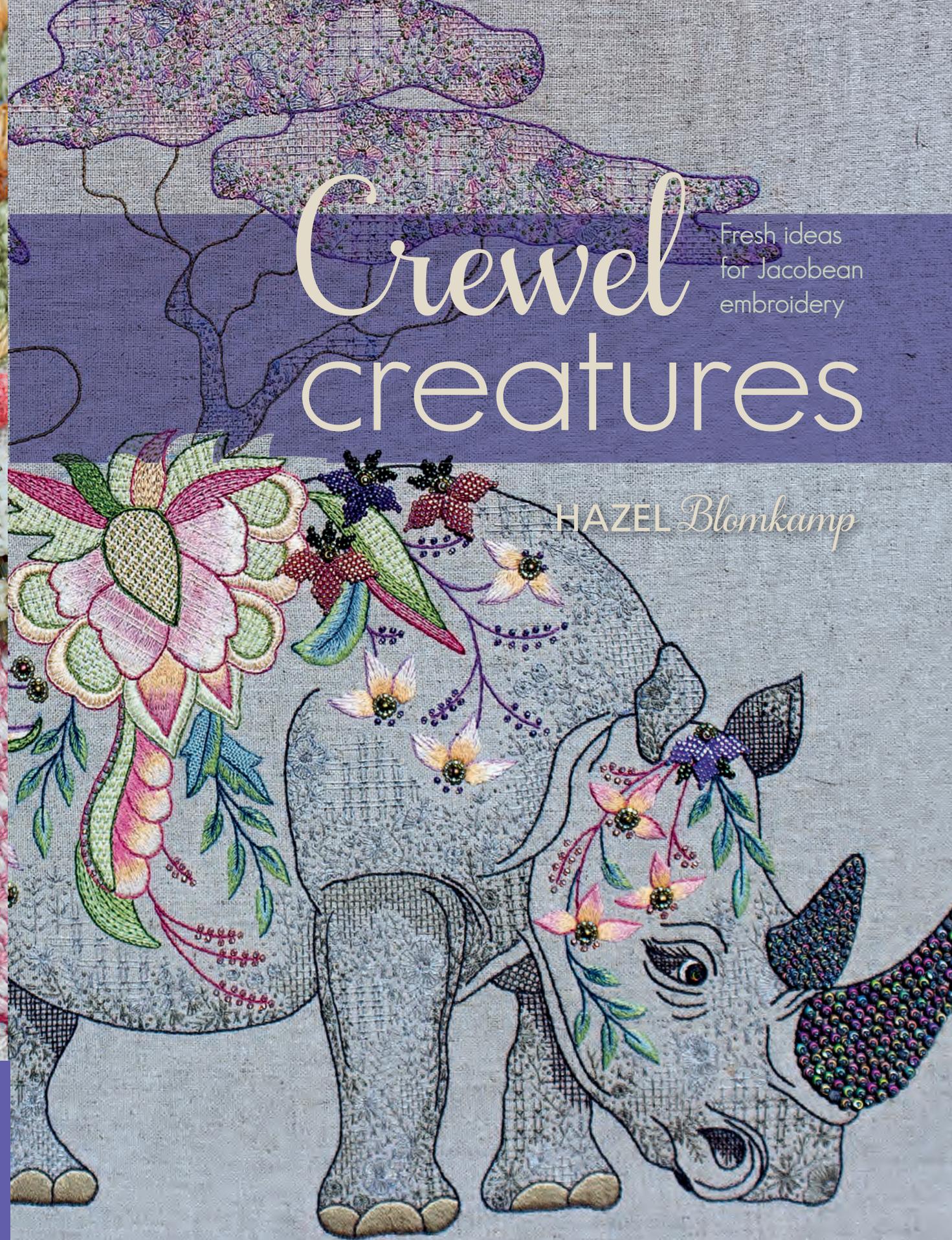
HAZEL *Blomkamp*

Hazel Blomkamp has dabbled with all the needlecrafts since childhood. When her children were babies she developed a passion for embroidery to break the tedium of life with toddlers, using it as her evening reward for having got through the day with her sanity intact. Her children are now young adults and she still embroiders in front of the television every night. She has been designing for the past 20 years. Preferring to design projects which appear to be traditional, she pushes the boundaries by introducing other forms of needlecraft into traditional techniques in everything that she does. Along with designing, she runs a busy website from home. She teaches at her home studio, in Pietermaritzburg, KZN, and travels throughout South Africa and the rest of the world teaching embroidery and fine beadwork. She is a regular contributor to South African, British and Australian embroidery magazines and an occasional columnist for *South African Stitches* magazine.

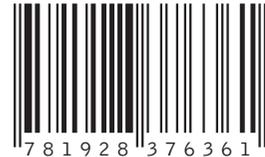
Crewel creatures

Fresh ideas
for Jacobean
embroidery

HAZEL *Blomkamp*



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This book is dedicated to the memory of Ivan Naudé, a gentleman and a genius.



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Stitches & techniques

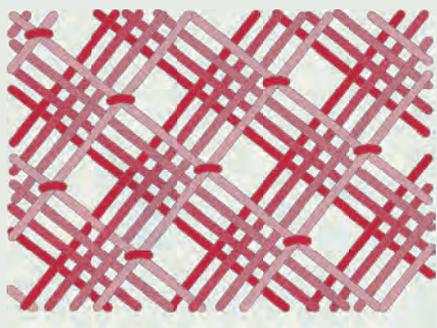
Embroidery stitches

Backstitch



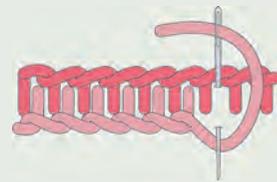
Working from right to left, bring the needle up a stitch length before the end of the line you wish to stitch. Go in at the end of the line, coming up again a stitch length away from the beginning of the stitch you are working. Repeat as necessary, keeping your stitch length as even as possible.

Battlement couching



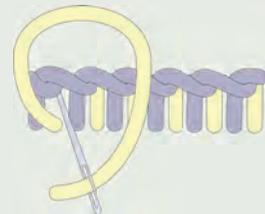
Work a layer of long, straight stitches across the area using thread shade 1. These can be vertical or diagonal. Work another layer of long, straight stitches that are placed at right angles to the first layer using the same shade. Work up to three more layers using shades 2, 3 and 4 of thread. Work small, straight couching stitches over the intersection of the last layer of trellis stitches.

Blanket stitch – double



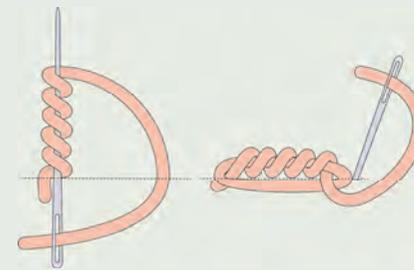
Work a line of blanket stitch (see page 19) leaving a small space between the stitches. When you have completed the row, turn the work around and work a line of blanket stitch that starts a fraction away from the base of the first line. Take the needle into the fabric slightly under the ridge of the first line, coming up to catch the loop a little way along from where you started, creating a blanket stitch that lies between those of the first line and allowing the ridge to form on the opposite side.

Blanket stitch – striped



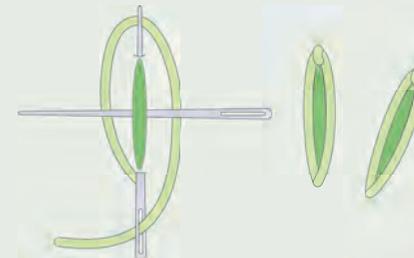
Work a line of blanket stitch (see page 19) leaving a small space between the stitches. When you have completed the row, work straight stitches between the blanket stitches. Start at the base and bury the end of each straight stitch is hidden.

Bullion knot



Come out of the fabric at the start of the space you wish to fill and go in again at the end of that space. Come out again at the start of the space. Leave a loop of thread on the top and don't pull the needle all the way through the fabric. Twist the thread around the needle as many times as you require. Holding the twists with the thumb and forefinger of your left hand, pull the needle through. Pull the working thread until the knot lies flat and take the needle back into the fabric at the start of the space. To make a looped bullion knot, wrap the thread more times than you need to fill the space available, so that the bullion knot will not lie completely flat but will loop up slightly.

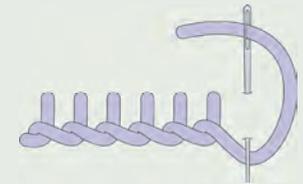
Bullion detached chain stitch



Following the guidelines for bullion knots above, work a knot of the required length. Insert a spare needle under the bullion knot as indicated in the diagram above. Bring the working needle up through the fabric just below the base of the bullion knot. Go back into the same hole coming up just above the tip of the bullion knot. Guiding the thread under both sides of the spare needle and under the tip of the working needle,

pull through. When you tighten the detached chain stitch, try to ensure that it lies slightly underneath the bullion knot. This will cause the knot to pop out a bit, making it more pronounced. Finish the detached chain stitch with a small couching stitch that catches the loop, holding it in place.

Buttonhole and blanket stitch



These two stitches are formed in the same way. The difference between the two is that buttonhole stitches are placed close together whilst blanket stitches have gaps between them. Working from left to right, bring the needle up on the bottom edge where you require the ridge. Take the needle in at the top edge and out again at the bottom edge, with the thread looped under the needle. Pull through and repeat as required. Secure at the end with a small couching stitch over the last one at the ridge edge.

Buttonhole circle



Come up on the outside circle. Take the needle down on the inside circle and out again on the outside circle with the loop of thread under the needle. Pull through and repeat, keeping the stitches close on the inner circle and further apart on the outside. When you meet up with where you started, complete the circle by catching the last buttonhole stitch with a couching stitch and going down where the first buttonhole stitch started.



Maureen

OWL

Dimensions: 560 x 340 mm (22 x 13³/₈")



Owls are found on every continent, except Antarctica, and being one of the oldest species of vertebrate animals in existence, have featured significantly in world folklore. Many believe the owl to be a bad omen whereas others believe it to be a symbol for good. Whatever you believe, it is an interesting bird and certainly a fine subject for an embroidery project. This owl is a big girl and whilst probably not for the faint-hearted, comprises a wide variety of stitches and techniques. When framed, it will find pride of place on any wall.

Materials

FABRIC

550 x 450 mm (21½ x 18") natural coloured cotton
linen blend base fabric

550 x 450 mm (21½ x 18") off-white cotton voile
backing fabric

EMBROIDERY FRAME

18" x 14" stretcher bars

NEEDLES

Size 7 Embroidery needles

Size 10 Embroidery needles

Size 11 Sharps quilting needles

Size 12 Long beading needles

Size 26 Tapestry needles

THREADS AND BEADS

DMC STRANDED COTTON

ECRU	Ecrú
315	Medium Dark Antique Mauve
316	Medium Antique Mauve
520	Dark Fern Green
522	Fern Green
523	Light Fern Green
524	Very Light Fern Green
646	Dark Beaver Grey x 2
648	Light Beaver Grey
778	Very Light Antique Mauve
844	Ultra Dark Beaver Grey x 2
3072	Very Light Beaver Grey
3726	Dark Antique Mauve
3782	Light Mocha Brown

DMC DENTELLES #80

ECRU Ecrú x 2

DMC PERLE #12

524	Very Light Fern Green
778	Very Light Antique Mauve

PRESENCIA FINCA PERLE #12

4000	Ultra Very Light Tan
1984	Dark Antique Mauve

SUPERLON BEADING THREAD AA

Burgundy
Grey

DI VAN NIEKERK HAND-PAINTED SILK RIBBON

2 mm No. 134 Ecrú

MIYUKI BEADS

Size 15°

4g	15° 650	Rustic Grey SL Alabaster
2g	15° 1630	Semi-Matte SL Moss Green
2g	15° 2442	Crystal Ivory Gold Luster

Size 11°

2g	11° 4557	Vitrail Matte
4g	11° 4571	Magic Orchid

Size 8°

2g	8° 4557	Vitrail Matte
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Size 11° Delica Beads

6g	DB11-108	Cinnamon Gold Luster
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PRECIOSA VIVA 12 FLAT-BACK CRYSTALS

2 pieces 20ss Smoke Topaz AB

GENERAL INSTRUCTIONS

- Stretch the fabric print over 18" x 14" stretcher bars. The original was worked on Edmunds stretcher bars.
- Make sure that the print is taut. This will improve the quality of your work.
- Assume that threads are stranded cotton unless otherwise described.
- If you are unsure of any of the stitches, practise on a scrap of fabric before working on the project.
- When working with stranded cotton, use two strands in a size 7 embroidery needle, unless otherwise advised.
- If advised to use a single strand, work with a size 10 embroidery needle.
- Work with a single strand, doubled over and threaded onto a size 11 sharps quilting needle for all bead embroidery stitches.
- Work with a long beading needle and beading thread when constructing the three-dimensional beaded elements.
- Work with a single strand of Perle and Dentelles threads.
- Use a size 7 embroidery needle when you work the warp stitches in the weaving.
- Use a size 26 tapestry needle for the weaving's weft stitches and the needle-lace detached buttonhole stitches.

STITCHING INSTRUCTIONS



1. Work the main area of the trunk with Vermicelli couching using two strands of 646 couched down with a single strand of the same colour. To ensure unbroken curves in the couching, work over the entire area, ignoring the lines of the curved teardrop and other shapes that go down the trunk. You will work these shapes later by going over the couching.
2. Pad the circle at the top of the trunk, just above where the bead line starts, with horizontal satin stitch using two strands of 844.
3. With a single strand of the same thread, work vertical satin stitch over the padding.
4. The curved teardrop shapes on either side of the centre line are worked in the same way with the shapes on the one side being a mirror image of those on the other.



weaving in the needle weaving gallery and using the colour image as your guide, partially fill the rest of the eye using a single strand of 844.

8. Using two strands of the same colour, outline the eye with whipped backstitch.

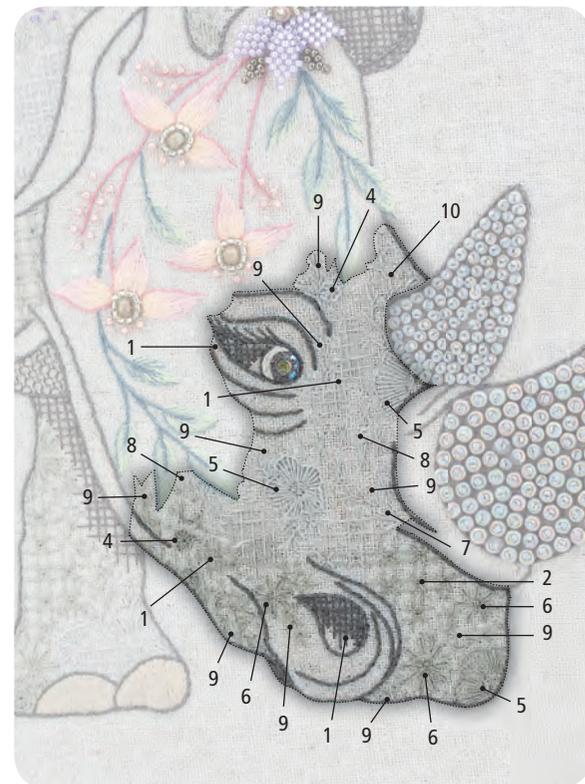
9. Now working with a single strand of the same thread, 844, couch eyelashes on the lines provided.

10. The wrinkles above and below the eye are whipped backstitch. Use two strands of 844 to work the backstitch and a single strand of the same thread to whip. For the purposes of these instructions I am going to call this 2:1 whipped backstitch.

11. Moving to the nose, partially fill the nostril with shading with single weaving using a single strand of 844.

12. Fill the solid area that depicts the mouth, below the nose, with split stitch using two strands of 844.

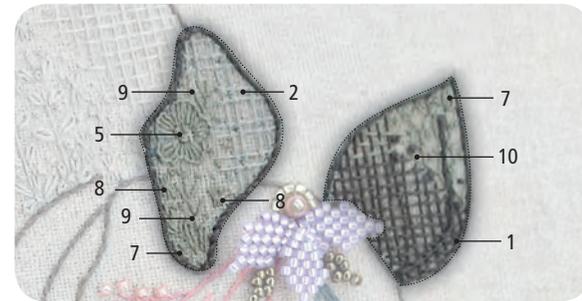
13. Work 2:1 whipped backstitch using 844 on all the lines of the nose and mouth, outlining the nostril at the same time.



14. Refer to the freestyle stitching index to identify the numbered stitches in the colour image below left.

15. Use a single strand of 646 for the darker areas at the bottom and right side of the face, slowly moving to a single strand of 648 for the lighter, inner parts of the face. This requires that you work stitches in one or other of the threads in the same area as the two shades merge.

16. All outlines around the edge of the face are 2:1 whipped backstitch worked with 844.



17. The ears are worked referring to the freestyle stitching index.

18. Starting on the left of the left ear, use 646 merging into 648 on the right side of the ear.

19. Starting at the bottom of the right ear, use 844 merging into 646 at the top of the ear.

20. Work the line that runs down within the right ear, as well as the outline of both ears with 2:1 whipped backstitch using 844.



21. All the small leaves are filled with diagonal long and short stitch shading which faces into the vein of the leaf.

22. Each leaf is blue against the vein shading out to green on the edge as under:

- The single leaves at the tip of each stem use a single strand each of 927 and 772;
- The pair below the tip uses a single strand each of 926 and 3348;
- The pair at the base of each stem uses a single strand each of 3768 and 3348;
- The single leaf between the orchids uses a single strand each of 926 and 3348.

23. With a single strand of 3768, define the left side of each leaf with outline stitch worked from base to tip.

24. Working from base to tip, work stem stitch along each stem using two strands of 924, continuing up the vein of the leaf. Bring the needle up from under the stem stitch at the base of the leaf and whip the

stem stitch back down to the bottom (this does not include the vein of the leaf).

25. Using two strands of 648, pad each petal of the 3-petal orchid with horizontal satin stitch.

26. Work single strand vertical long and short stitch shading over the padding using 3856 at the base of each petal shading up to 3354 at the tip.

27. Work the stem of each flower and the bead bud stems in whipped stem stitch using two strands of 3731.

28. Using the colour image alongside to guide you, define one side of each petal with outline stitch using a single strand of 3731.

29. Using a doubled-over single strand of 648 and following the guidelines for attaching a single bead on page 58, attach a bead 8° 2035 in middle of each flower.

30. Bring the needle up next to that bead and following the instructions for bead circles on page 58, work a circle of 10 beads 15° 1630 around the central large bead.

31. Using the same thread, attach three single beads 15° 553 in a semi-circle around the outside of the bead circle flower centre.

32. Using the same thread and beads, attach single beads on either side of the bead bud stems, using the colour image to guide you.

33. Referring to the three-dimensional elements in the bead embroidery gallery on page 48, work a beaded orchid with 10 beads in the first row of each petal. Use beads 15° 574 and light orchid beading thread.

TIP

Because your thread may be inclined to snag while stitching, consider making the three-dimensional beaded elements, but only attaching them to the fabric later.

