An Introduction to Crewel and Surface Embroidery

By Judy Jeroy
Illustrations by Joanne Ingersen
# Technique Basics: Introduction to Crewel and Surface Embroidery

## Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>Tools and Materials</td>
<td>2</td>
</tr>
<tr>
<td>Fabric</td>
<td>2</td>
</tr>
<tr>
<td>Thread</td>
<td>3</td>
</tr>
<tr>
<td>Needles</td>
<td>3</td>
</tr>
<tr>
<td>Hoops and frames</td>
<td>4</td>
</tr>
<tr>
<td>Tying-in, Ending off and Changing thread</td>
<td>4</td>
</tr>
<tr>
<td>Transferring design</td>
<td>5</td>
</tr>
<tr>
<td>Washing, blocking and framing</td>
<td>5</td>
</tr>
<tr>
<td>Stitches</td>
<td>6</td>
</tr>
<tr>
<td>Straight Stitch</td>
<td>6</td>
</tr>
<tr>
<td>Running Stitch</td>
<td>7</td>
</tr>
<tr>
<td>Outline Stitch</td>
<td>7</td>
</tr>
<tr>
<td>Whipped Outline Stitch</td>
<td>8</td>
</tr>
<tr>
<td>Stem Stitch</td>
<td>8</td>
</tr>
<tr>
<td>Whipped Stem Stitch</td>
<td>8</td>
</tr>
<tr>
<td>Backstitch</td>
<td>9</td>
</tr>
<tr>
<td>Whipped Backstitch</td>
<td>9</td>
</tr>
<tr>
<td>Chain Stitch</td>
<td>9</td>
</tr>
<tr>
<td>Whipped Chain Stitch</td>
<td>10</td>
</tr>
<tr>
<td>Open Buttonhole (Blanket Stitch)</td>
<td>10</td>
</tr>
<tr>
<td>Closed Buttonhole Stitch</td>
<td>10</td>
</tr>
<tr>
<td>Fly Stitch</td>
<td>11</td>
</tr>
<tr>
<td>Closed Fly Stitch</td>
<td>11</td>
</tr>
<tr>
<td>French Knots</td>
<td>12</td>
</tr>
<tr>
<td>Satin and Slanted Satin Stitch</td>
<td>12</td>
</tr>
<tr>
<td>Long and Short Shading</td>
<td>13</td>
</tr>
<tr>
<td>Buttonhole Edge</td>
<td>14</td>
</tr>
<tr>
<td>Spider Web Stitch Foundation</td>
<td>15</td>
</tr>
<tr>
<td>Whipped Spider Web Stitch</td>
<td>16</td>
</tr>
<tr>
<td>Crescent/Fan Spider Web Stitch</td>
<td>15</td>
</tr>
<tr>
<td>Working a Crewel Design</td>
<td>16</td>
</tr>
<tr>
<td>Materials</td>
<td>16</td>
</tr>
<tr>
<td>Instructions</td>
<td>17</td>
</tr>
<tr>
<td>Tracing Design</td>
<td>18</td>
</tr>
<tr>
<td>Project Photograph</td>
<td>19</td>
</tr>
<tr>
<td>Summary</td>
<td>20</td>
</tr>
<tr>
<td>Surface Embroideries from the EGA Collection</td>
<td>20</td>
</tr>
<tr>
<td>References</td>
<td>22</td>
</tr>
</tbody>
</table>
Introduction to Crewel and Surface Embroidery
By Judy Jeroy

This booklet is designed to help you broaden your knowledge about areas of embroidery to which you may not previously have been exposed. For beginners, it will offer the opportunity to learn the basic stitches worked in the proper manner. For long-time embroiderers, there still may be a new hint or tip. Fundamental stitches are offered in this program as well as information on materials, threads, devices, and methods used by the author. Please try each stitch in different weights of wool and different types of threads. Only then will you feel comfortable with them. Are you ready to try sharp needles?

AN EXPLANATION: These Guidelines apply to surface stitchery as well as crewel embroidery. So, what is the difference between the two? The answer is the materials used for the work. Crewel embroidery is worked with two-ply twisted wool, usually on linen twill fabric. Surface stitchery uses the very same stitches but is worked with a variety of threads, synthetic and natural, and on any ground surface, not necessarily fabric.

"Embroidery" is the art of ornamenting textiles, fabrics, and other materials with needlework. It is a method of decorating by sewing on a finished piece of cloth, which differentiates it from ornamentation woven into the fabric. Embroidery can decorate a surface, create a pattern of holes in a fabric, or trim an edge with stitches.

"Crewel" embroidery is a form of ornamental needlework that is done with wool on a closely woven ground fabric. The word "crewel" actually refers to the type of wool used: a worsted yarn of two twisted strands that can be fine or coarse spun. Like other forms of embroidery, crewel work has suffered from and been subjected to the whims of fashion, the tribulations of war, and the scarcity of time and materials. Interest in this art form, however, has never been wholly extinguished. There are many names or types by which this embroidery is known, such as Jacobean, Elizabethan, American, and all of these refer to historic periods and styles. An interesting study would be to research them yourself to see how they differ.

Introduction to Tools and Materials

Fabric - Linen twill has a very tight weave with a slight grain; it is hard, firm, and durable. It is the preferred fabric for crewel embroidery as it allows the greatest latitude for stitch placement. If your fabric has a tight weave with more threads per inch, you will be better able to control where your stitches will lie and, of course, the best control comes by piercing a thread. Twill has a definite right side, that with the most prominent twill ridges. This can be difficult to discern, however. Compare the two sides of the fabric and work on the side with the most prominent twill ridges.

Surface stitchery can be worked on linen twill or other tightly woven cottons (such as denims), linens, and British satin, as all offer variations in texture and are also suitable for crewel work. Edges of the fabric should be finished with machine stitching or by overcasting by hand.
**Thread** - All wool thread has a nap, smooth and rough. Stitching with the smooth nap passing through the fabric on the grain allows the wool to lie more smoothly, with less wear on the yarn and fewer "hairs." To discover the nap of a piece of wool yarn, pass it through two fingers gently first in one direction and then the other. Doing this several times with the eyes closed enables you to discern the nap, however faint. Insert into the needle the end of thread that has the smooth nap. When stitching, use a piece of yarn not longer than 15-18". Do not re-use wool that has been used and picked out. One strand of yarn should be used for all stitches unless otherwise stated. When two strands are specified, use two lengths of yarn with the nap running in the same direction. Do not use one strand doubled over. Note: Use firm control when stitching with Appleton wools. The wool should not be fluffy when stitched but should not be so tight that fabric is puckered.

Types of thread: Appleton crewel wool is my preference for crewel embroidery; it has an extraordinary range of hues and values with some color families having up to nine values. This wool has a very distinct hairy quality which discourages some but which makes it valuable when stitching long and short shading - the hairs blend well together. Other crewel weight wool threads appear on the market from time to time but may not have as wide a range of values in each hue and may not be as hairy which may make it more difficult to work long and short shading. Beautiful crewel embroidery can be stitched with either type of thread. Appleton is packed in a "pull skein" so carefully find the cut end that emerges from within the bundle, not the end from the outside of the skein. Other threads can be added to crewel embroidery but that changes it to "surface stitchery" because crewel (by its name) is only done with wool. Pearl cotton #8 and #5 are nice additions to surface stitchery as is stranded cotton and stranded silk. These firmer and/or thinner threads can be used effectively as a base for whipped spiders, in the centers of flowers, leaf motifs, and in tying down trellis stitches, if the stitcher should choose.

It is not the usual procedure to use multiple strands of thread when doing surface embroidery. It is far harder to control them than on canvas, and a lumpy effect can result. It is better to choose another, thicker, heavier weight of thread.

**Needles** - The purpose of a needle is two-fold. First, it serves to guide the thread, which seems pretty obvious. Second, it opens a hole in the fabric of precisely the right size. The "right size" is large enough to create a hole which will permit the part of the thread within the eye to pass through the fabric with as little abrasion as possible. The needle must also be also small enough so that the hole closes automatically when the thread has passed through.

Needle size is a matter of personal preference. Try the one you think is right. If it is too large, the holes in the fabric will remain, and you may have to try to make the threads go back in place. If the hole is too small, your thread will wear away before it is used up. My personal choice are chenille needles which come in various sizes; the larger the number the smaller the needle. Usually #20, 22, 24, and 26 are used with crewel wools. The needle must be easy to thread and must make a hole in the fabric big enough so the yarn may pass through without undue stress. Some people prefer crewel needles which have a larger eye, making a larger hole in the fabric. Both are sharp but I prefer the chenille, because it has a long, narrow eye and I find it easier to thread.

To thread the needle, fold the thread over the needle a couple of inches from the end of the thread, between your fingers. Then push the eye of the needle over the loop of thread. Hold this loop between your thumb and index finger, remove the needle, and squeeze the thread you have held it in its smallest size; when you release it, it fluffs back up. Hopefully, this happens after you've pushed the needle eye over it. Don't get frustrated - if it doesn't work after a few tries, just use a needle threader.
Hoops and Frames - These keep the fabric smooth and taut while stitching. The finished work often will reflect poor tension and poor stitch placement when no hoop is used. However, there are certain line stitches which may be worked in the hand, such as outline, stem, and chain. Use a sewing motion rather than stab stitch when working in the hand. Using a standing hoop or table clamp will enable you to use both hands for thread handling and let you achieve a better result on some stitches, such as French knots and bullion knots. Metal hoops may leave a smudge mark on the fabric so use adjustable wooden or plastic hoops with a screw for tightening. Better made hoops have a screw with a slot for tightening by a screwdriver. My personal favorites are one each of 4", 5" and 6" diameter. I also use a table clamp for the stitches that require both hands. I need the smaller hoops because I employ my left thumb for thread control [I am right-handed] when working many stitches.

Note: Always remove hoops whenever you leave your stitchery, as the fabric may be marred otherwise.

Do not be afraid to move your hoop and reposition it over your embroidery [except for knotted stitches]. If the work has been well done with no loose stitches, wool embroidery will not be disturbed by doing this.

Tying-in, Ending Off, and Changing Thread - Refrain from using knots when working crewel embroidery as they come undone, wear off, or leave lumps in the surface of your work. To tie-in, on the back of the work in a place which will be covered by embroidery on the surface, take a tiny stitch, catching a few threads of the back surface only and pull through leaving an 1/8" tail. Then take another stitch directly over this one but at a right angle, splitting the yarn of the first stitch. Do not depend upon catching wool within existing stitches as this will not hold. This should give a firm anchor with no noticeable bulge.

When ending off, run the needle through to back and catch several threads of the twill and take a few backstitches. Clip 1/8" from fabric. Change yarns when the wool becomes weary or excessively hairy (which may mean that you have threaded the needle against the grain or nap).

Note: Refrain from carrying your thread from one element to another. It is better to end off and begin again at the new place than to carry over more than 1/4". You may "walk" your thread from one element to another by taking tiny running stitches within an area to be stitched (a stem, for instance) or by whipping around stitches already in place.

Transferring design - Working from either tracing paper or directly from the pattern, center the design on the fabric (right side up), secure the design paper to the fabric with a few pieces of masking tape to hold it steady, lift the design, and slip a piece of graphite carbon paper (obtainable at art supply stores) between the design and the fabric. Be careful not to slide the carbon as it may smudge. Tape the
free side of the design paper down with masking tape, and with a blunt, hard pencil (or empty ballpoint pen) trace a few elements of the design. Lift design and graphite carbon paper carefully and check to see that the design is being transferred to the fabric, then finish tracing. An alternative method of transferring the design is to use a light box or window. With this method the design paper is taped to the light box or window and the fabric is placed over the centered design. Use a hard lead pencil to trace the pattern onto the fabric. Remember that ALL traced lines must be covered by embroidery. The tracing design purposely does not contain all details of the individual motifs.

**Washing, Blocking, and Framing** - If work is not dirty, it can be rinsed only after it has been laced onto wooden stretcher strips which are at least 2" larger all around the piece. Placing stitches one inch apart or closer, lace with quilting thread from center out (on all sides); tighten lacing before knotting it. Then simply run the laced embroidery under the cold-water faucet for a rinse. Let the water drain off and thoroughly dry on the stretcher strips. Lay the embroidery, still laced to the stretcher strips, flat to dry for several days.

If the work is soiled, lace it to stretcher strips and wash in tepid water filled with Ivory soap suds or Orvus®, by dunking it in suds (do not wring or twist). Rinse until you can drink the final water. When the work is dry, cut a piece of acid-free museum board to fit the picture frame, smoothing edges of the board or covering it with a piece of flannel. Center work on the museum board and lace tightly across the back using quilting thread. Do not cover the embroidery with glass when framing unless the piece is in area of high dust or dirt. Embroidery may be unlaced and washed as necessary.

![Illustration showing a stitched piece laced onto a frame for blocking.](image)

**Stitches**

On the following pages you will find the basic stitches of surface embroidery [crewel or not]. Do try them all. Try them with a variety of threads. Work them in a straight line, in a wavy line and even in
shapes. As you work them, make notes on your papers or on the fabric about the threads you use and any other particulars you feel pertinent. You can draw lines on your fabric with your pencil, if that will help you. Some stitches require the use of the hoop while others can be worked more easily in hand, that is, “no hoop”.

**Straight Stitches** - *use hoop*

Tack your thread carefully so it does not show. Bring the needle to the top and take it to the back, forming a straight stitch. That’s all there is to it but look what you can do with it!

Radiating stitches look like a star.

Random length stitches look like grass.

Many straight stitches in a row turn into *RUNNING STITCH*. All you have to do is go up and down through the fabric, keeping even, consistent spaces. Rows of running stitch, placed side by side, form *DARNING STITCH*. - Some examples follow:

**Running Stitch** – *use hoop*

Running stitch is worked by simply taking stitches over and under the fabric, evenly spaced. Generally, in Jacobean crewel embroidery, only one row is used.
Rows of running stitches (darning stitch) which have had a second thread woven through them.

**Outline Stitch - no hoop**

Working left to right in a sewing motion with the needle held directly on the stitching line, needle up at A, holding yarn up, put the needle down at B and up again at A. Pull through, yarn up over the needle.

Down at C and up at B. Remember to share holes! Continue, keeping the yarn over the needle. Control the thread; do not let it get lofty or loose.

**Remember:** In the outline stitch, the yarn is held over the needle.

**Whipped Outline Stitch - no hoop**

Slip the needle under the first half of one stitch and the second half of another. Needle whips from the opposite side from which the yarn was held. Note the slant of the needle. Do not pierce the fabric. Tug gently after every 3 or 4 stitches to tighten up the whipping thread.

**Note:** It is appropriate to stitch the outline to the end of the line, take the needle to the back, and return to the front a few threads further. Then use the same thread to whip back to the beginning.
**Stem Stitch - no hoop**

Follow the directions for the outline stitch above, but hold the yarn below the line instead of above. This results in a more textured or corded line.

Remember: In the stem stitch, the yarn is held below the needle.

---

**Whipped Stem Stitch – no hoop**

Follow the directions for whipped outline but slant the needle from the opposite side. Do not pierce the fabric. Tug gently every 3 or 4 stitches to tighten.

Note: It is appropriate to use the same thread for whipping as used for stitching. Simply go to the back of line and emerge a few threads further along, coming back to the front.

---

**Backstitch - no hoop**

Needle up at A, down at B, and up again at C. Needle down again at A and up at D. Each stitch shares the hole of the previous stitch.
Whipped Backstitch - no hoop

After stitching a row, slip the needle under each stitch, not piercing the fabric. Pull up after every 3 or 4 stitches to tighten.

Note: The needle whips from one side only and passes under each backstitch once.

Chain Stitch - no hoop

Bring needle up at A, pull through. Make a loop up and around to the left, holding thread with left thumb. Insert needle at A and bring out at B. Pull needle through loop and own towards you. Do not pull loop up too tightly.

Repeat step above, inserting needle at B, inside first loop, making sure needle is in same hole. Bring up at C, pull through. Continue in this manner.

When line is complete, make a tack stitch at D to hold last loop down.

A single chain stitch is a “loop” stitch or lazy daisy.

Photo is an enlargement. The actual size of each chain stitch is 2mm, no fabric showing between or within the stitch.

Note: When changing threads with any “linked” stitch, such as chain or buttonhole, there is a technique to avoid an obvious thread change. Before ending off the old thread, with a new needle, thread up a new thread and secure on the back. Bring the new needle and thread up where the next stitch would begin. Take the old needle and thread to the back around the new thread; hold on back until a few stitches have been taken with the new thread. Adjust tension of
old thread and then secure on back and cut thread. Continue stitching with new thread.

**Whipped Chain Stitch** - no hoop

Put needle under both loops of last chain (after coming back to the surface close to the tack down). Do not pierce fabric. Continue under both loops of each chain, whipping from one side only. Pull up firmly after every 3 or 4 stitches to tighten.

*Note: The illustration is enlarged for clarity! No fabric should show within chain stitches.*

When stitching sharp points using chain stitch, stitch to the point and take the needle to the back of the fabric, tacking the stitch down. Then come back to the surface bringing the needle up again at the same place that the tack stitch began. If you want a really sharp point, make the tack stitch rather long.

**Open Buttonhole Stitch (Blanket Stitch)** *use hoop*

Work a vertical straight stitch, A to B, to eliminate appearance of a hook. Bring thread up again at A. Make a loop to the bottom of the line and hold with thumb. Insert needle at B and out at C, with thread beneath needle. End the stitch by tacking at the bottom to hold the loop in place.

*Note: Refer to note for hint on page 4 on changing thread. Stitches should be perpendicular to the line covered.*

**Closed Buttonhole Stitch** - *use hoop*

Work left to right with needle pointing toward your left arm (if right-handed; otherwise, reverse.) First straight stitch A-B is only to eliminate the "hook" the buttonhole stitch makes when first begun.

Needle up at C and down at D, right beside first straight stitch, and up at E with yarn looped down under the needle. Repeat this step being careful to cover the fabric completely while not crowding the stitches. The looped edges of the stitch should form little "pearls" evenly on the edge.
**Fly Stitch** – *use hoop*

Needle up at A, loop yarn as if making a chain stitch, and down at B. Up at C and down at D to tack loop. Length of tack down stitch and placement of arms of fly stitch allow for many variations.

**Closed Fly Stitch** – *use hoop. This stitch is good for leaf shapes.*

Needle up at A, slightly beyond tip of leaf, and down at B. This stitch should be 1/3 to 1/2 the length of the leaf.

Up at C, loop yarn as if making a chain stitch, go down at D and up at E, which shares a hole with B.

Tack loop at F. Continue placing stitches next to each other so that no fabric is showing. Share holes with tack stitches; that is, the top of tack stitch shares a hole with bottom of previous tack stitch. In order to maintain a proper slant to the stitches, make tack stitches a bit longer than usual. Repeat the sequence C, D, E, and F for subsequent loops. End with a tack stitch.
**French Knots** - *use hoop with clamp*

Hold thread up with thumb and forefinger about two inches from the point where thread emerged from fabric.

Imagine the thread coming out of the fabric in the center of a clock. Wind the needle once around the thread in a clockwise motion. Then bring the thread around to the left and under the tip of the needle as in the diagram to the left.

Snug thread down close to fabric and lock thread under point of needle with knot formed close to the fabric.

Insert point of needle a scant few threads from where thread came up... almost in the same place.

Pull thread to back of fabric which will lock the knot in place.

**Satin and Slanted Satin Stitch** - *use hoop*

Draw pencil guidelines on fabric to indicate the desired slant of stitches. You may begin stitching at the tip or the base of the motif, as you choose. In stitching growing shapes, such as leaves and flowers, use slanted satin stitch. When stitching a circle, square, triangle, or other geometric shape, use plain satin in any direction.

Thread up at A, down at B, and up at C which is slightly further away than right next to A. Insert needle at D and up at E - this keeps the stitches at a nice angle. Yarn is carried across the back. Emphasize the slant. Notice the direction of stitches and change when moving along a curved space. Achieve this through the use of wedge stitches (note arrows) that are placed as the work progresses. Try to keep edges as even as possible.

In a rounded shape, the best results are generally obtained by working from the center to each edge.
The last stitch on the side will be longer than you think it should be, barely covering the line. It is easier to add a stitch if you decide you have too few, than it is to take one out, tack and re-stitch.

**Satin Stitch straight and slanted**

The principle behind long and short shading is to provide a smooth blend of color, filling the shape or motif in a natural flow. The wool color values to be used must be chosen carefully; distinct "steps" can be discerned if the values are too far apart.

A clear, crisp edge is desired, covering the transfer line completely. Different edges can be used: plain long and short following the outline or buttonhole edge long and short.

**Plain long and short shading:** With a hard pencil, divide the shape with a number of horizontal curved lines, making color divisions. Draw vertical guidelines slanting toward the center of the shape. Starting in the middle at the top, using the darkest value place a long stitch extending beyond the first marked line and halfway into the next section. The next stitch should be immediately beside the first and should extend to the first line only. Continue a long stitch and a short stitch, slanting as you progress around the curve, following the vertical guidelines. This is the only row on which you will use long and short stitches; all other stitches in shading this shape will be long. When one side of the shape has been stitched, finish the other side, beginning at the middle again and working to the edge.

**Steps in working long and short shading:** left – stitch direction lines; center - first row of long and short stitches, and right – second row of stitches all the same length keeping angle and same length.

The second step for both edges is the same: Taking the next lighter value, split into the threads of the first row with as shallow an angle as possible, coming up from the back of the fabric (see diagram below). Coming up into the thread in this manner creates as little disturbance as possible of
the original row with no pull or hole. Each time you take a stitch in this manner, vary the location of the stitch on the first row, staggering the placement to create a blended effect. Take the thread down into an unworked area being careful to keep the slant correct.

![Diagram of needle angle and fabric](image)

Side view of fabric

Using the horizontal guidelines, place long stitches across the shape to create a staggered edge. Consider the direction that you intend the eye to follow. For instance: in a flower shape, aim for flower center by holding working thread in direction of center and taking thread down at that point. It may be necessary to skip a few stitches in order not to pack the threads too closely. Just be sure the fabric is covered. If the worked area becomes too "hairy," check to ensure the wool is threaded with the nap the correct way. Continue to repeat this second step with the remaining color values until the lightest is used with only a few stitches at the base of the motif or vice versa. At this time some short stitches will be necessary to finish the base.

![Stitched sample with darkest value at the outer edge and lightest in the center.](image)

**Buttonhole edge:** When using a buttonhole edge, a different approach is necessary. The stitching must begin at the extreme right hand point of the shape with two or three tiny buttonhole stitches. Then a long buttonhole stitch is taken in which the thread covers the previous stitches and establishes the correct slant. To work on the motif in the design, please turn embroidery upside down to work this buttonhole edge and proceed according to directions on preceding page. Proceed around the shape with buttonhole long and short stitches, following the guidelines for stitch direction.
Spider Web Stitch Foundation - use hoop

In all cases, the spokes should be placed at least two thread widths outside the drawn shape in order for the finished work to cover the shape adequately. All spokes go from the outer edge to the center, through the fabric to the back. See the top illustration under Whipped Spider Web.

Dramatic color changes can be very effective in this type of stitch. To change color, simply take the thread through to the back and end off. Tie on a new color and bring to front at about the same point that the last color ended.

**Whipped Spider Web Stitch - use hoop**

Anchor thread behind the center of foundation spokes; come up as close to the center as possible.

Working from right to left, go backward over one spoke and forward under two spokes, snugging up the thread each time. Work around somewhat tightly in order for the ribs (or whips) to stand up. Use your fingernail to pack the stitches smoothly.

Finished Whipped Spider Web

**Crescent/Fan Spider Web Stitch**

Work the same way as the other whipped spiders but begin on the same side each time and carry the yarn on the back to start at the beginning of each row.

*Note: the shape is curved so be sure to place the bars so they radiate from the 'center' of each flower.*
Working a Crewel Design

This design is a modern floral crewel design, a good one for practice as the various stitches are utilized. The colors used in the sample are listed below, but you may choose to use other flower or leaf colors. It may be put into a notebook with the text of this booklet, framed, inserted into a tote bag or any other possible use you might consider.

Materials

Fabric

Linen twill 10” x 12”

Crewel wool yarn

Flower colors

1 – rose – light, medium, and dark
2 – medium gold

Leaf colors

1 – grass green – light, medium, and dark
2 – medium olive green

Needles - #24 chenille needle

Hoop – 5” or 6” wooden screw adjustable

Instructions for stitching this design are on the next page and the design in full size for tracing is on the page 19.
Instructions

**Flower A:** Stitch closed buttonhole for all major petals in 3 values of rose, light for middle petal, medium for secondary petals, and dark for background petals. Calyx is stitched in closed fly stitch in 2 values of olive green, your choice of placement. All stems are whipped chain in medium grass green.

**Flower B:** Center oval is worked in closed buttonhole in gold leaving the center voided [or you may work a row of running stitch up the middle or a row of French knots.] The petals to each side are in 3 values of rose in shaded chain stitch. The long leaf is slanted satin in olive green.

**Flower C:** Work long and short stitch with clear division lines between petals using a combination of gold and rose. Tendrils at top are olive green in whipped outline or stem.

**Leaves #1 and #2:** Work slanted satin stitch in two values of grass green. Leave center void.

**Leaf #3:** Work open buttonhole on upper portion in grass green and lower part in slanted satin stitch.

**Leaf #4:** Work stem in whipped stem or outline stitch with olive green. Work closed fly stitch with the first three stitches of tips in rose and the base of each leaf [remaining stitches] in olive green.
Tracing Design
Summary

You have now been introduced to the basic vocabulary of surface embroidery stitches, including crewel. With these stitches you could do beautiful embroidery for the rest of your life without ever learning another stitch - but don't stop here! As you practice the stitches in various threads and interesting variations, you will learn what each stitch does well and how to make it work for you. I hope you have learned some tricks to make your stitching neater, more controlled, and more expressive.

In addition, I hope that this program has encouraged you to abandon the 'security of the grid' and to make your own decisions about stitch placement and size. To learn more about these stitches and others, we have included a bibliography, including my four favorite books. As further encouragement, I present a floral bouquet specifically designed to showcase the stitches within this program. You should choose your own colors and threads, although I have offered some suggestions on the colors and have indicated stitch placement, but you can adjust that as you see fit.

The rest is up to you! Seek out good teachers, learn from your friends, take advantage of EGA's lending library, visit needlework shows - never stop learning. And, don't forget, share what you know with others.

Judy Jeroy

Surface Embroideries from the Embroiderers’ Guild Collection

Complementary, Late 20th Century
Mariska Karasz
EGA #00774
'Spider Mum, 1972
Nellie Bergh, American
EGA #00231

Colorado Mountains, Circa 1974
Barbara Pilling
EGA # 00535
References

* indicates books that are highly recommended


