

'Sublime Stitches'

Part 4 - Aida



'Sublime Stitches' Aida Page 4 Patterns 46 - 60

Full Design Area: 16.07 x 29.57 inches worked on 14 count AIDA

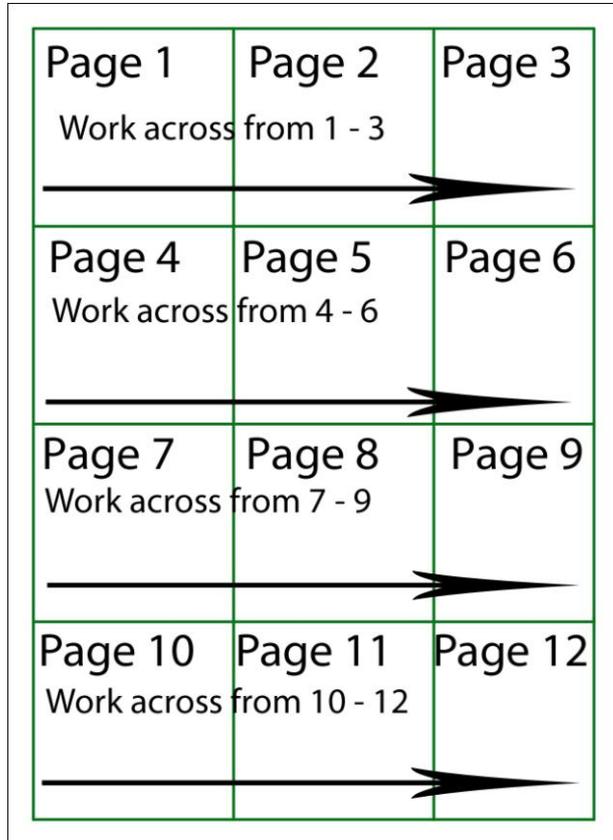
225 x 414 stitches

Material: Minimum size - 26 x 40 inches to allow for embroidery frame and mounting

Suggested fabric: Zweigart 14 count Aida, white, antique white or cream

The sample was worked on Zweigart 14 count Aida, white

Over dyed or space dyed fabrics may detract from the design - select carefully!



There are 12 pages of patterns. One page will be placed in 'Freebies' in Blackwork Journey every month. Each pattern or group of patterns have their: **Individual numbers, Technique, Threads and beads used, Chart, Picture and Method.**

Each month join a printout of the chart to the one before. The final chart will consist of 12 pages arranged in the order as shown above.

Please follow the main chart carefully to place and work the different patterns. The embroidery may differ slightly. Where patterns overlap between the pages do not start the pattern. The part patterns are there to help in the placing of the design. As additional pages are added the part patterns will be complete. Do not add beads to the design until all 12 pages have been worked.

The sample was worked in DMC and Anchor floss in four shades including DMC 310 as the base colour. Cross stitch is worked in TWO strands over two threads, back stitch is worked in ONE strand over two threads.

Threads used:

DMC 310 Black, three skeins

Anchor 1206 variegated, or DMC 815 Garnet, three skeins

DMC 415 Pearl grey, one skein

DMC 414 Steel grey, one skein



Metallic threads used:

Rainbow Gallery Petite Treasure Braid PB01, one card or DMC Lights Effects E3852 Dark Gold, one skein

DMC Lights Effects E317

DMC 996 electric blue is used on the chart to show ONE strand of 415 and ONE strand 414 together to make two strands for pulled thread work stitches.

DMC Precious metal threads and Rainbow Gallery Petite Treasure Braid PB01

Beads used:

Mill Hill Glass Beads 557 Gold or 2011 Victorian Gold, one packet Size 11 (2.5mm)

Mill Hill Glass Beads 2022 Black /Grey/ Silver, one packet

Size: 11/0 (2.5 mm)

Beads are optional. Use them as and where you feel is appropriate. I have indicated on the chart where I have added them. Do not attach the beads until the embroidery is complete

Legend:

- [2] DMC-310 ANC-403 DML- black
- [2] DMC-815 ANC-44 DML- garnet - md
- [2] DMC-996 ANC-433 DML- electric blue - md

Call Outs:

- [2] DLE-E3852 Dark Gold DMC Light Effects

Backstitch Lines:

- DMC-310 black
- DMC-815 garnet - md
- DMC-996 electric blue - md
- DLE-E3852 Dark Gold

French Knots:

- DMC-310 black
- DMC-815 garnet - md

Beads:

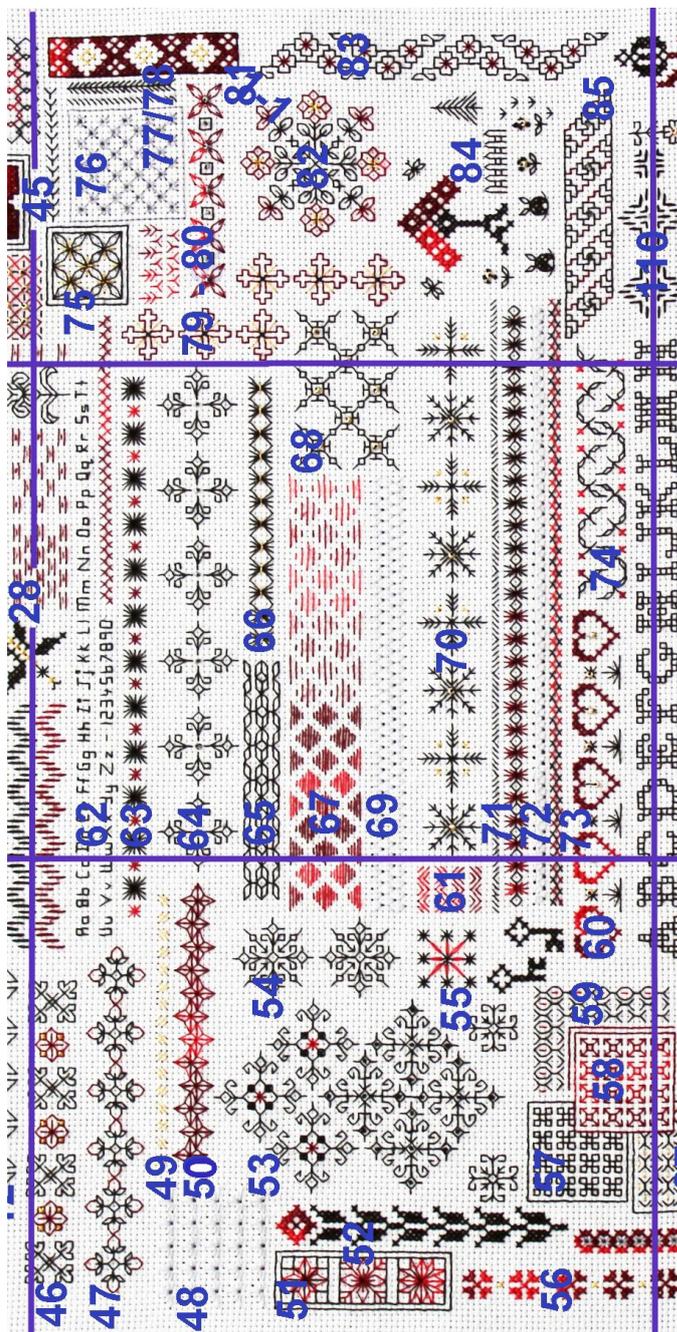
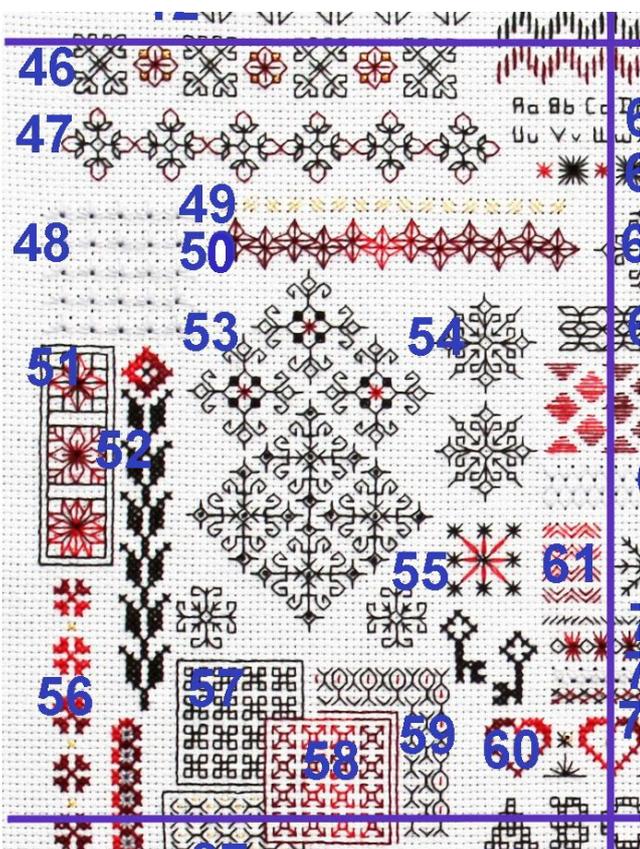
- MHG-557 Mill Hill Glass Beads-Gold

Sublime Stitches' consist of 12 numbered pages which joined together complete the Master Chart

'Sublime Stitches' Aida Pages 4 -6 Patterns 46 - 85

To help position the patterns correctly on the fabric and to see how they relate to each other look carefully at the embroidery.

If only a small part of a pattern is shown on one page leave it until the following month and work the pattern as a whole.



Page 4 Patterns 46 - 60

The patterns to be added this month are the remaining ones from Page 1 and Page 3 and Patterns 46 - 60 Pattern 61 is added next month.

Samplers are built up from different motifs and bands which work in relationship to one another. By looking at each element and seeing how they are constructed it is possible to use the patterns in many different ways, to build new designs and extend existing ones. The smaller samplers which have been added to 'Charts' in Blackwork Journey have been developed from single pages from 'Sublime Stitches'

Note: Finish each band or motif before moving on to the next one. Do not take threads across open spaces between bands as the threads will show through on the front of the work.

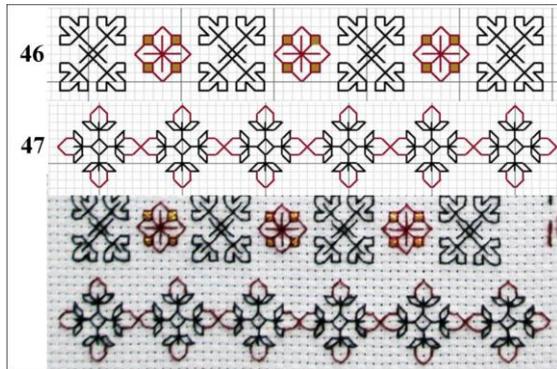
Pattern 46 and Pattern 47 Leaves and Flowers - building two band patterns

Pattern 46 was started on Page 1. Complete this pattern first.

Technique: Blackwork Stitches: Back stitch, one strand Cross stitch, two strands

Threads: DMC 310, 815, E3852

Pattern 46



Work the blackwork block in back stitch, placing the flower motifs between each block. Finish each motif before moving on to the next one. Do not take threads across open spaces between bands as the threads will show through on the front of the work.

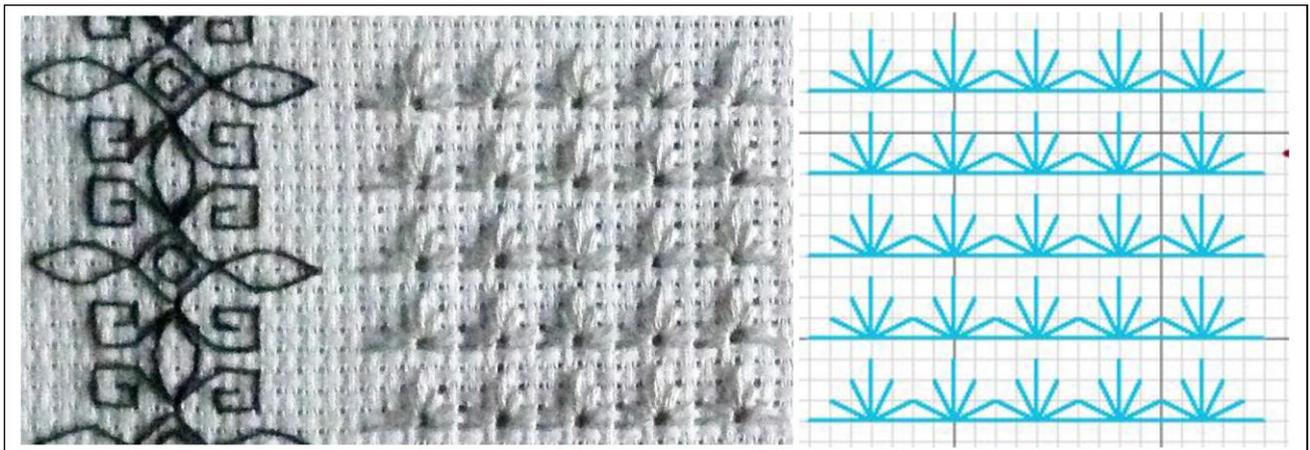
Pattern 47

Note: Take a single motif and expand it into a band or, take four of the same motifs and build a block

Pattern 48 Variation on leaf stitch

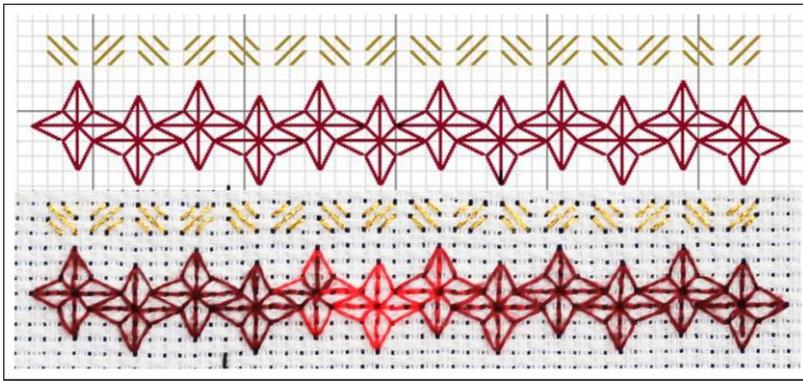
Technique: Pull thread work Stitch: Back stitch Threads: DMC 415 TWO strands

Work this stitch as shown in the diagram, 'pull' medium tight to create a small hole. This stitch will work on Aida although it is a pulled thread technique.



A section of the blackwork border has been included to show the contrast in the two techniques!

Note: Pulled thread work patterns fall into three groups – light, medium and heavy. When placing stitches in a sampler or pattern it is advisable not place two heavy patterns together as it will unbalance the design. Pulled thread work patterns should always be worked in a frame to ensure the correct tension. The fabric should be drum tight. No all pulled thread work patterns will work on Aida if they are 'pulled' but will work well as embroidery stitches sitting on the surface of the fabric without distorting it.



Patterns 49 - 50 Blackwork bands

Technique: Blackwork Stitches used: Back stitch
 Threads: Anchor 1206 one strand , E3852 gold

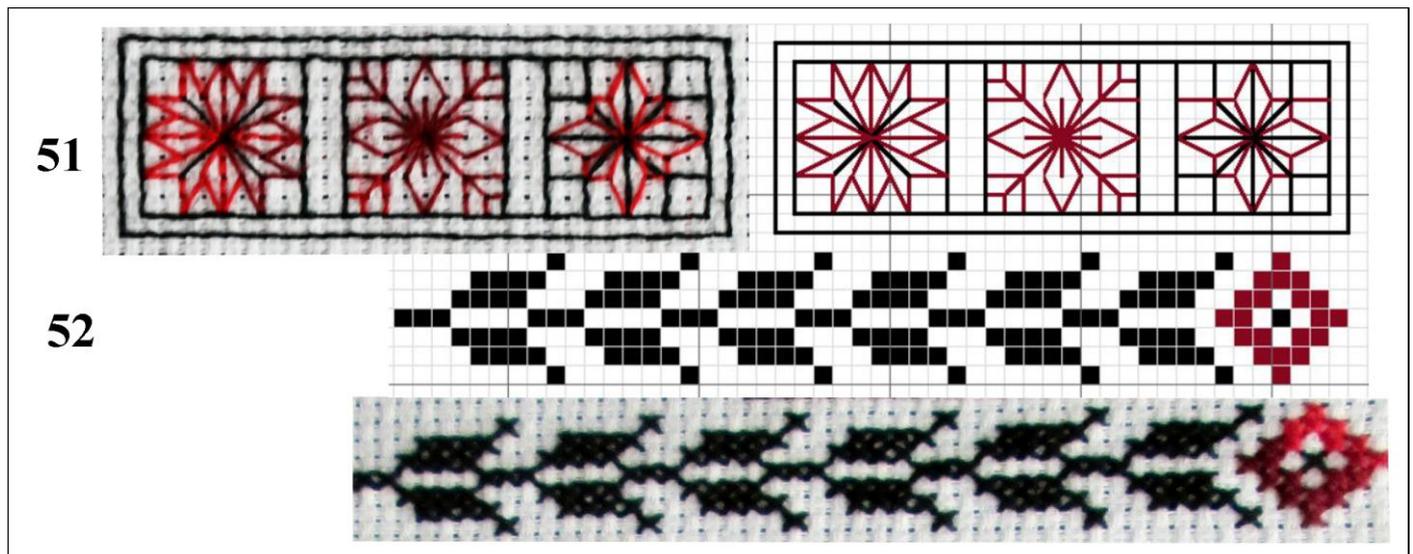
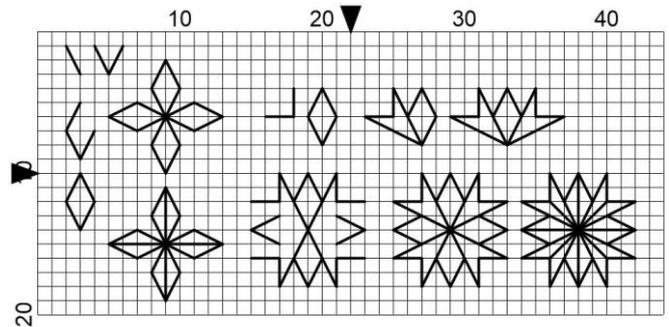
Simple bands are an important part of designing a sampler. They can be used as

borders to frame a motif or joined together to create blocks of their own.

Pattern 51 Stained Glass Windows

Building shapes over 2 x 4 threads or more is not as simple as it looks. Follow the diagram carefully to build up the window.

Technique: Blackwork Threads Anchor 1206, DMC 310, one strand

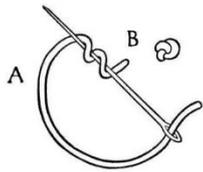


Pattern 52 Hungarian Cross Stitch Motif

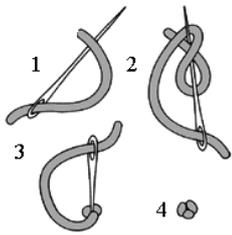
Technique: Cross stitch
 Stitch used: Cross stitch, two strands Threads: DMC 310, Anchor 1206
 Cross stitch motifs are used to add weight and balance to the sampler.

Pattern 53 Wrought Iron

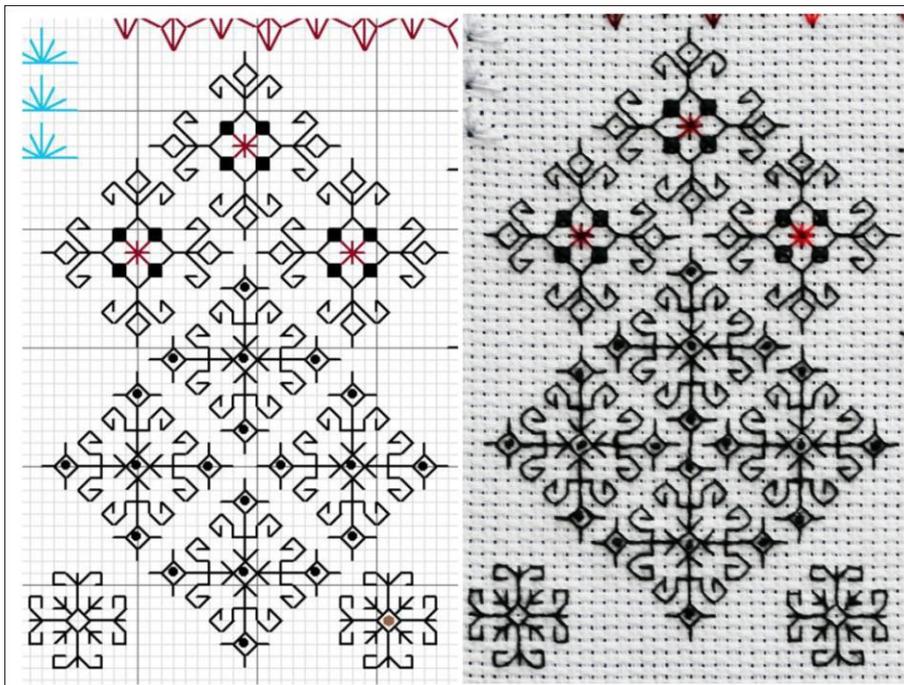
Technique: Blackwork Stitches used: Back stitch, Cross stitch, two strands, Colonial or French knots, two strands
 Threads: DMC 310, Anchor 1206
 Use either French or Colonial Knots rather than beads. Colonial knots sit better on the surface of the fabric but require practice!



French Knot
Wrap the thread twice round the needle



Colonial Knot
A Colonial Knot is worked in three stages:
1. Bring the needle up through the fabric as you would a French knot.
2. Push the thread away from you towards the RIGHT. Wrap the thread round the needle in a figure of eight. Use your thumb to control the thread.
3. Keep the needle as upright as possible and push the needle downwards into almost the same spot as you came up.
4. Pull the thread gently and you will have a perfect colonial knot every time!

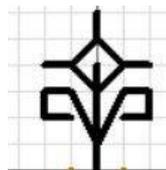
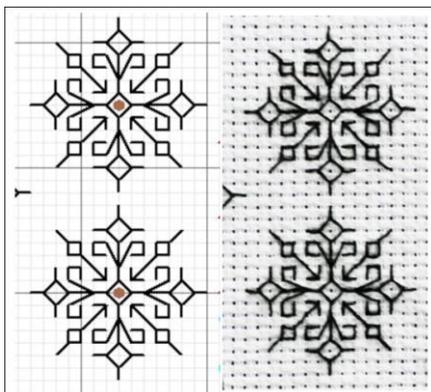


Two small motifs sit at the base of the wrought iron design. All these motifs can be build into larger designs as is shown in Chart 4 which is based in Page 4 of 'Sublime Stitches'

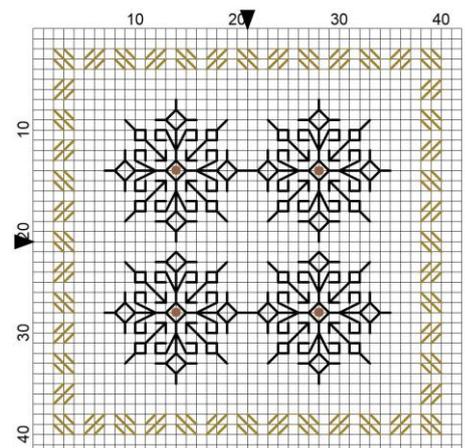
Pattern 54 Blackwork Lace

Technique: Blackwork Stitches used: Back stitch, one strand Thread: DMC 310

Pattern 53 developed from this motif. Break the motif down into different segments and then build it up again. This appears many times in the charts as the base for a number of different patterns.



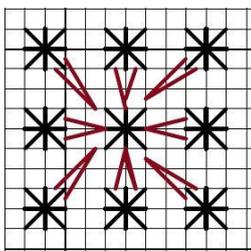
Take four of the motifs, join them together and add a simple border.





Colours on the sampler appear more vivid than on the chart. Try colours out first on a 'doodle cloth'. Any unfamiliar stitches should also be practiced before adding them to the sampler.

Mount the fabric 'drum tight' in a ring or frame to improve your stitching and use good lighting and a magnifying lens if necessary !

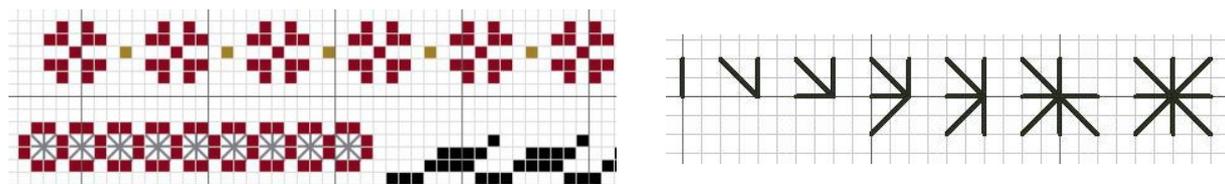


Pattern 55 Chicken Scratch

Technique: Embroidery Threads: DMC 310, Anchor 1206 one strand
Originally worked on gingham, the red threads are looped through the arms of the eyelet in the centre. They are NOT worked as two stitches.

Pattern 56 Cross stitch and eyelet bands

Technique: Cross stitch and blackwork Threads: Cross stitch two strands, eyelets, one strand



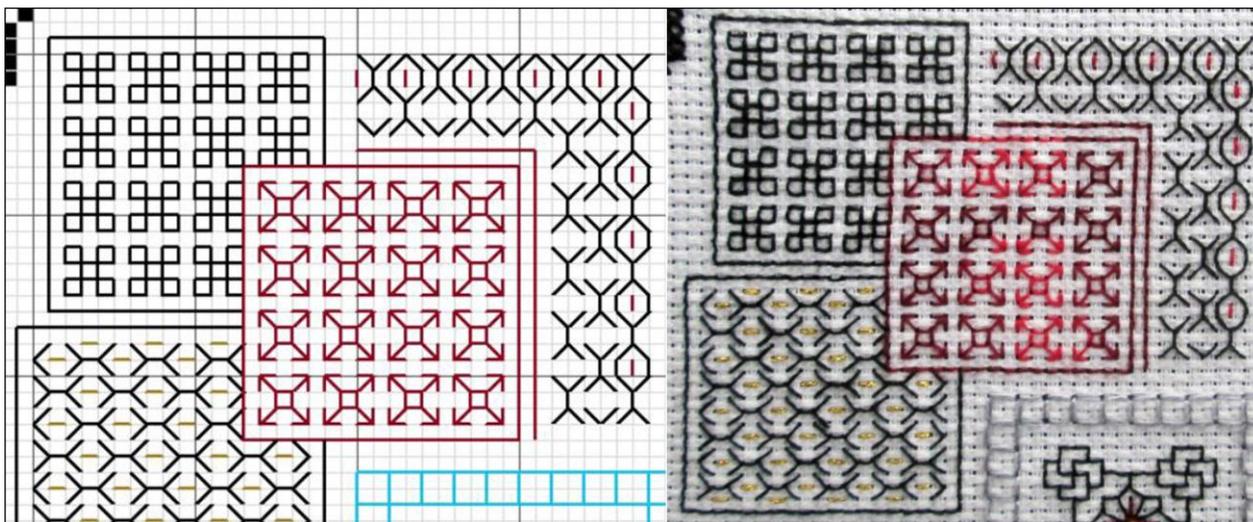
Work the eyelet from the outside into the centre to create a small hole

Each band is a different 'weight' but used carefully they balance the design whilst still retaining their own characteristics.

Contrast this with the square pattern blocks of 57 and 58 where the pattern is constrained by the shape. Pattern 59 is used to define the blocks and unite all the shapes

Bands and motifs are represented in samplers from many parts of the world from Scandinavia to England and further afield. Before pattern books were widely available this was how designs were passed on and practised through the ages.

Patterns 57, 58 and Border 59



Technique: Blackwork Threads used: DMC 310, Anchor 1206 one strand , E3852 gold one strand
Stitch used: Back stitch

Part of this pattern continues on Page 9. The red contrasts well with the black. The gold is used to highlight the bone pattern which is the same 'bone' pattern as the border as the border. Adding lines adds to the weight of the design and this is a good example.

Pattern 60 Key to my Heart

Technique: Pattern darning, Cross stitch

Threads: DMC 310, Anchor 1206 Stitches used: Back stitch, one strand Cross stitch, two strands

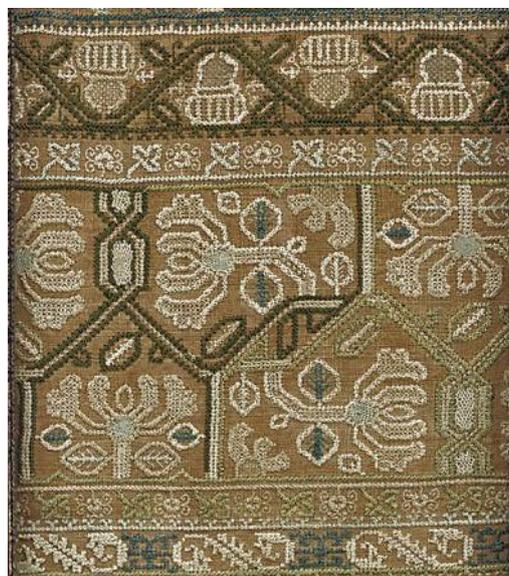
Hearts appear in many early samplers but here they combine with pattern darning to create a band. Unlock the heart with cross stitch keys Individual motifs dotted at random across a design were called 'spot' samplers.



All the motifs in samplers had meaning, especially in the later samplers. Hearts represented love, joy and compassion. If the heart design included a cross it represented faith and hope. Pierced with an arrow it represented love but for a very comprehensive look at early samplers visit:

Do not start Pattern 61 until Page 5

*Detail of needlework band sampler, c. 1660, buff coloured linen worked with an alphabet and endless knot details
Signed "E.S." (unknown)*



A History of Samplers - Victoria and Albert Museum

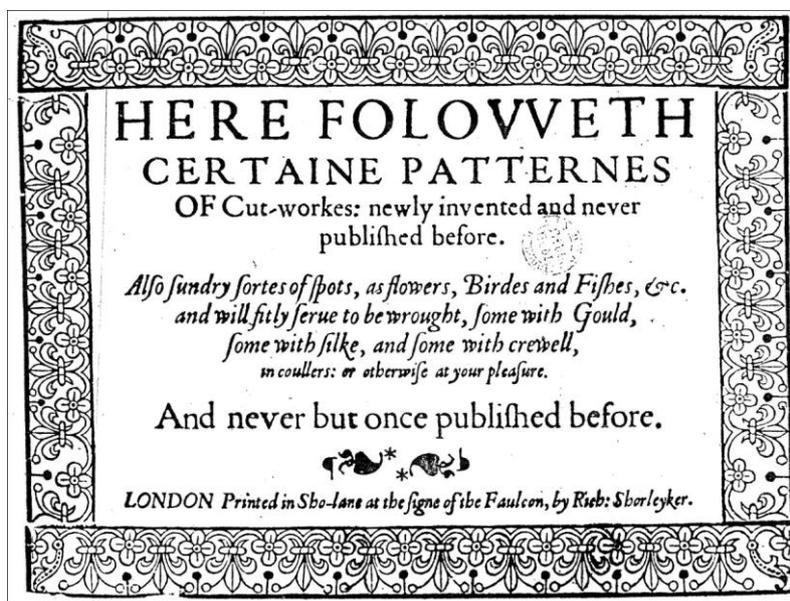
www.vam.ac.uk/content/articles/h/a-history-of-samplers/

Since its earliest acquisition of a sampler in 1863, the V&A has built up a collection of over 700 examples, ranging in date from the 14th or 15th century to the early 20th. The article contains examples of many different types of samplers and explains how they were used and developed.

How needlewomen created their designs and the methods they used to transfer the designs onto their fabric also makes interesting reading and the 'prick and pounce' method is still in use today.

Most pattern books included sections on lace and cutwork as well as embroidery and were small enough to be easily handled. The patterns were mainly floral or geometric, suitable for repeating as borders, but sometimes whole scenes were drawn out.

One of the earliest pattern books was Richard Shorleyker's pattern book of 1624, A 'schole-house, for the needle', in which he advertises 'sundry sortes of spots, as flowers, Birdes and Fishes



To find out more about Embroidery Pattern Books 1523 - 1700 visit:
<http://www.vam.ac.uk/content/articles/e/embroidery-pattern-books/>

Samplers, Stitches and Techniques

Just exploring the names of the different embroidery stitches used, let alone their construction is yet another aspect of samplers.

'The School Mistris Terms Of Art For All Her Ways Of Sowing':

'A Samcloth, vulgarly a Sampler

Plat-stitch, or single plat-stitch which is good on one side

Plat-stitch, or double plat-stitch which is alike on both sides

Spanish stitch, true on both sides

Tent-stitch on the finger

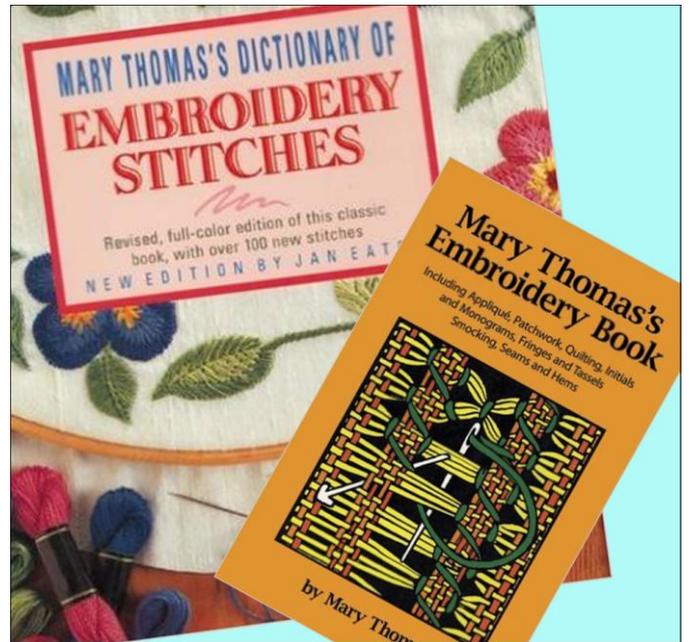
Tent-stitch in the tent

Irish stitch - Back-stitchFore-stitch - Queens-stitch

Gold-stitch - Satin-stitch

Tent-stitch upon satin
Fern-stitch - Finny-stitch
New-stitch - Chain-stitch
Bread-stitch - Fisher-stitch
Rosemary-stitch - Mow-stitch
Whip-stitch - Cross-stitch
Raised work - Needlework Pearl
Geneva work - Virgins Device
Cut Work - Open cut work
Laid work- Stitch work and through stitch
Lap work - Rock work
Frost work - Net work
Purle work - Tent work
Finger work

All of which are several sorts and manners of works wrought by the needle with silk...!



Many books on embroidery stitches are published, but two of the ones I refer to most frequently are by Mary Thomas. Although they were written in the 1930's I find them easy to follow. They frequently be found second hand on e-Bay or are available from Amazon. There is also a Kindle edition of Mary Thomas's Embroidery Book for immediate download.

Many British museums have comprehensive collections of embroidered samplers especially the Victoria and Albert Museum in London and the Fitzwilliam Museum in Cambridge.

Martha Edlin

Sampler motifs and bands may be used in other ways and I especially enjoyed the work of a young girl called Martha Edlin 1660 - 1725. She often named and dated her embroideries. Through her work we have a unique insight into how a young girl's needlework skills developed over several years. The objects survived as a group because they were passed down through the line of Martha Edlin's family.

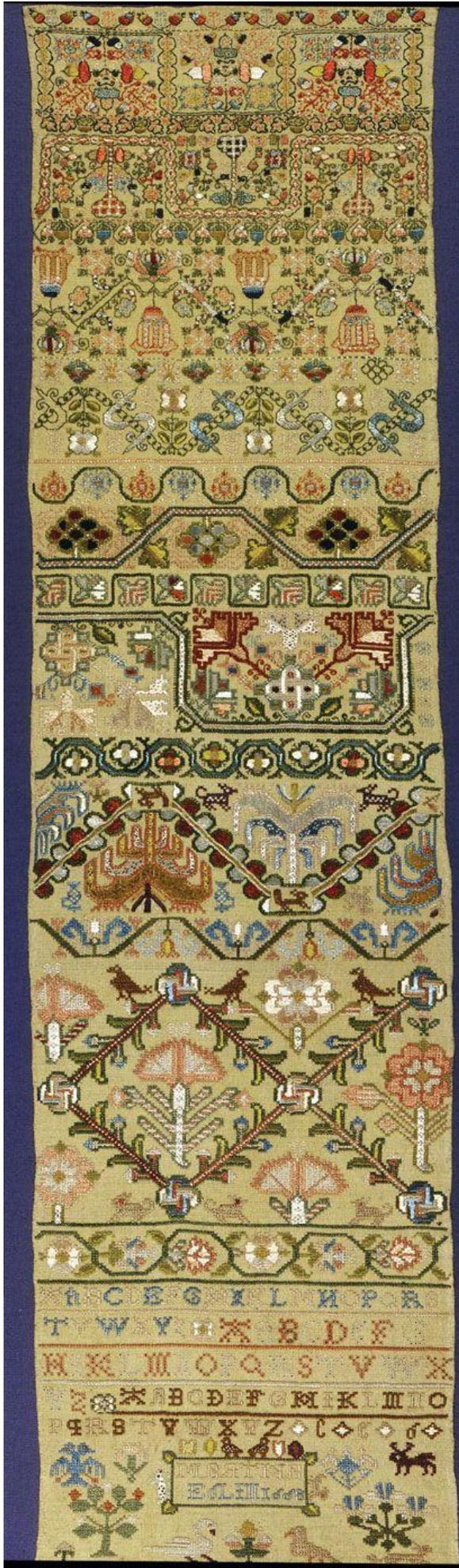


Embroidered casket

Place of origin: England Date: 1671

Artist/Maker: Edlin, Martha, born 1660 - died 1725

Materials and Techniques: Embroidered satin with silks and metal thread ,mounted on wood, applied with pearls and lined with silk, plaster, paper and glass.



Martha Edlin's Sampler

Whilst 'Sublime Stitches' is a modern sampler relating to the 21st Century, I am very aware of the needlewomen long gone who embroidered their own pieces of history and I would like to feel that I am continuing that tradition!

When you stitch your embroideries follow the example of Martha and name and date your work to create your own heirlooms for the future.

This completes Page 4 of 'Sublime Stitches'
Aida



