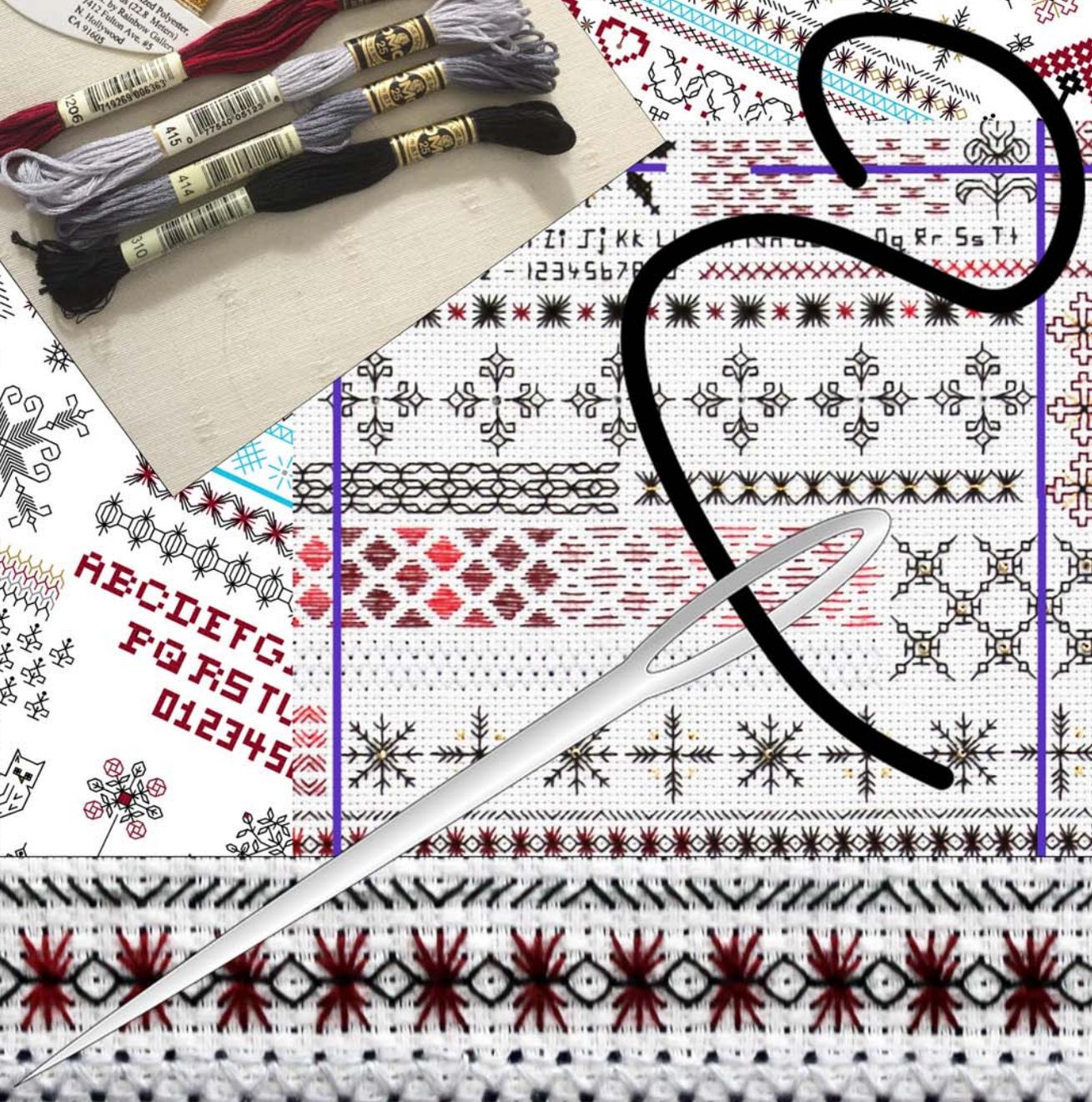


# 'Sublime Stitches' Part 5 - Aida



A B C D E F G  
H I J K L M N O  
P Q R S T U  
V W X Y Z  
0 1 2 3 4 5

## 'Sublime Stitches' Aida Page 5 Patterns 62- 74

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

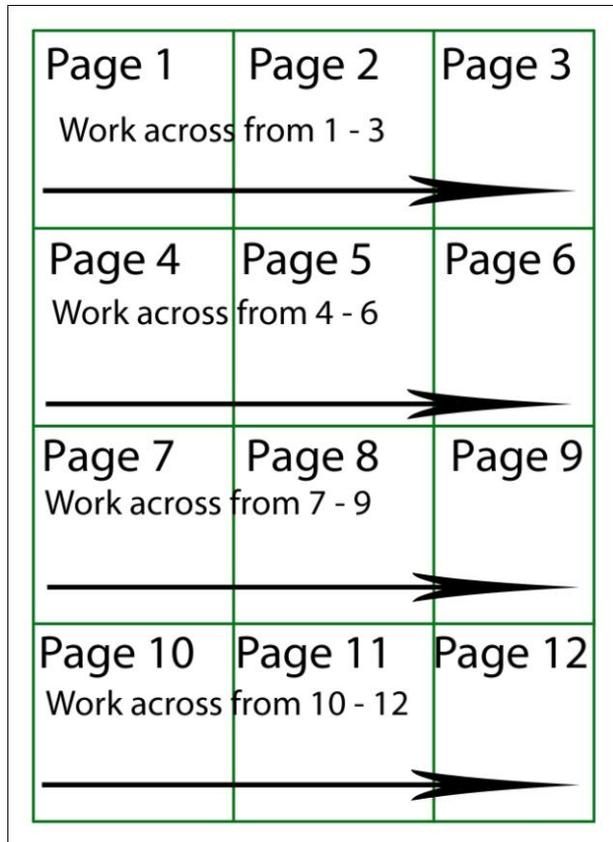
225 x 414 stitches

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-996 ANC-433 DML- electric blue - md  
 ■ [2] DMC-815 ANC-44 DML- garnet - md

**Call Outs:**

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

**Backstitch Lines:**

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

**French Knots:**

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

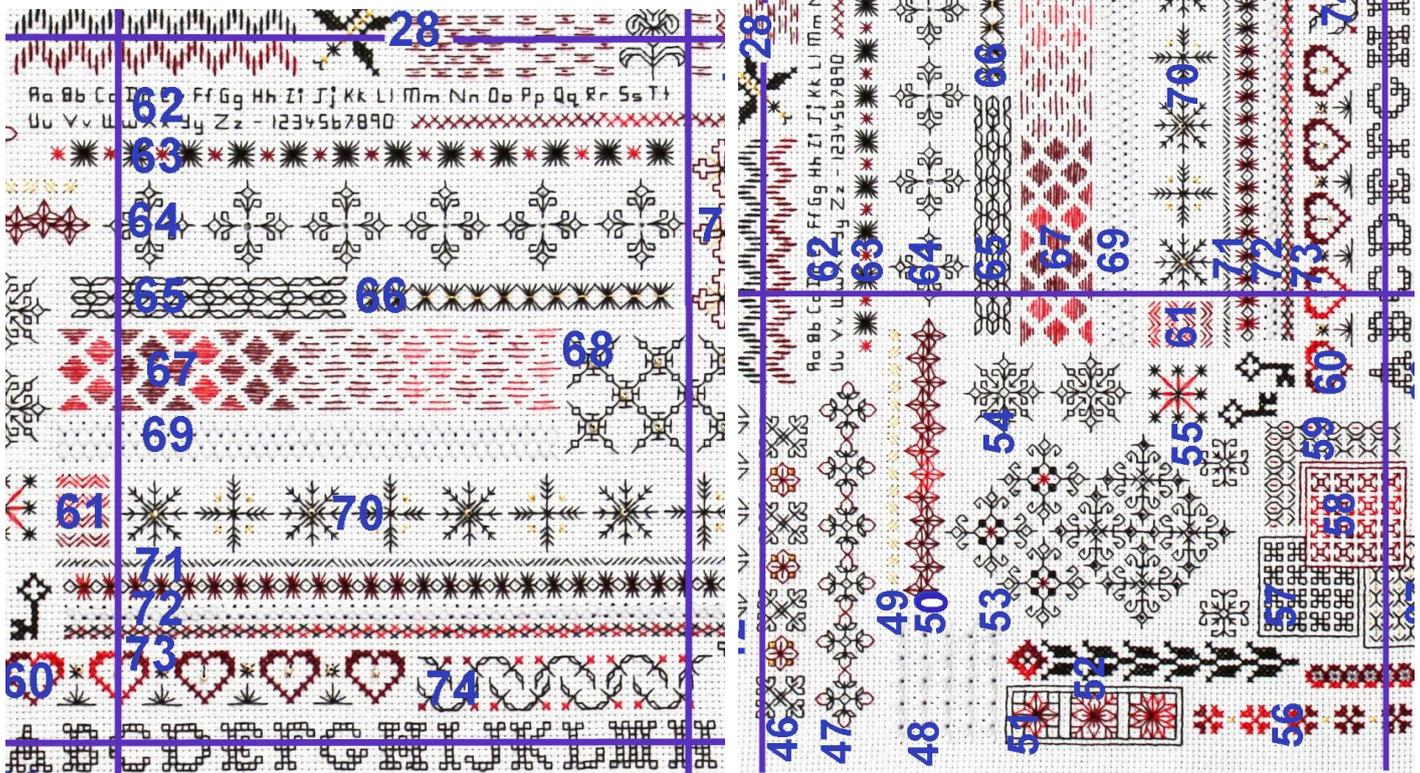
**Beads:**

● 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 5 Patterns 62 - 74**

The patterns to be added this month are the remaining ones from Page 2 and Page 4. and Patterns 62 - 74 Complete Pattern 60 from Page 4

### Pattern 62 Small Alphabet

Every needlewoman needs a small alphabet in her stitch library. This is ideal for naming and dating small projects or for adding to cards or gift tags where space is limited

Technique: Blackwork

Stitches: Back stitch one strand, French knot one strand, wrap once. Threads: DMC 310



Method:

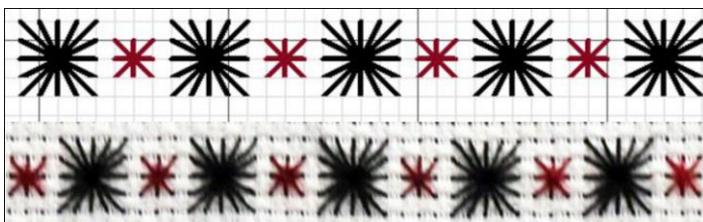
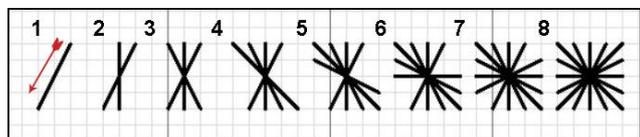
Finish each line before moving on to the next one. Do not take threads across open spaces between lines as the threads will show through on the front of the work. The pattern after the alphabet is herringbone stitch worked in Anchor 1206 over two blocks.

### Pattern 63 Leviathan and eyelet stitch band

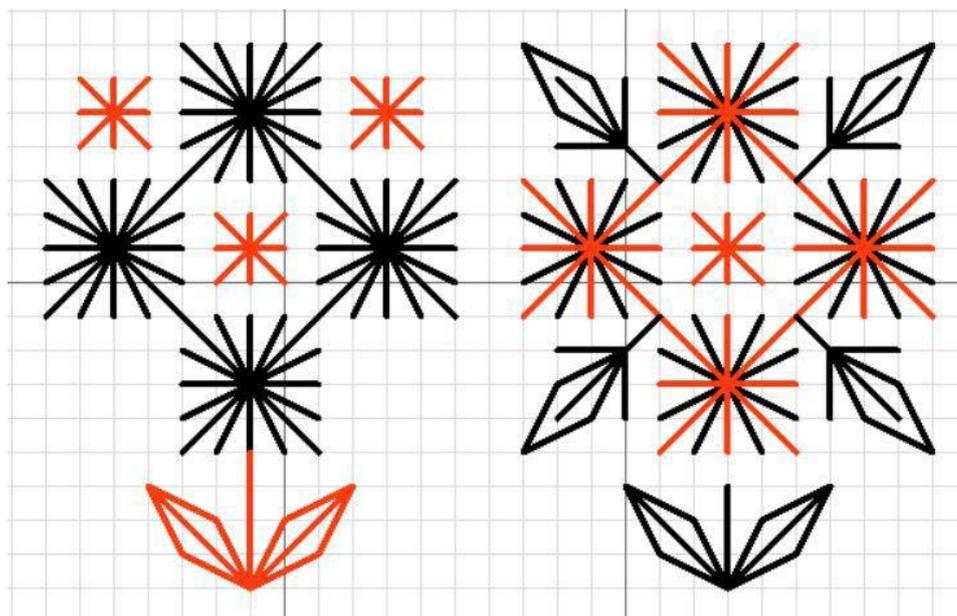
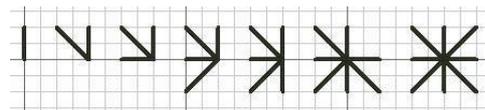
Technique: Blackwork Stitches: Back stitch, one strand Threads: DMC 310, DMC 4519

Method:

Leviathan stitch is worked over four threads and consists of eight long stitches worked in a counter clockwise direction. Follow the numbers carefully. Because the stitches overlap the centre of the stitch is raised. This contrasts with the smaller, flat eyelet stitch which consists of 8 stitches worked into the centre.



Work the 8 arm eyelets from the outside to the centre to create a small hole.



*This is also a band which can be expanded and developed as a block, diamond design or even flowers!*

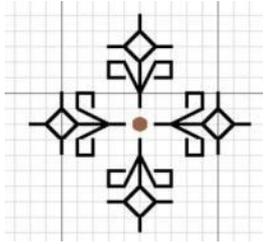
*Introduce another colour to add another dimension to the stitch.*

## Pattern 64 Floral band

Technique: Blackwork Stitches used: Back stitch

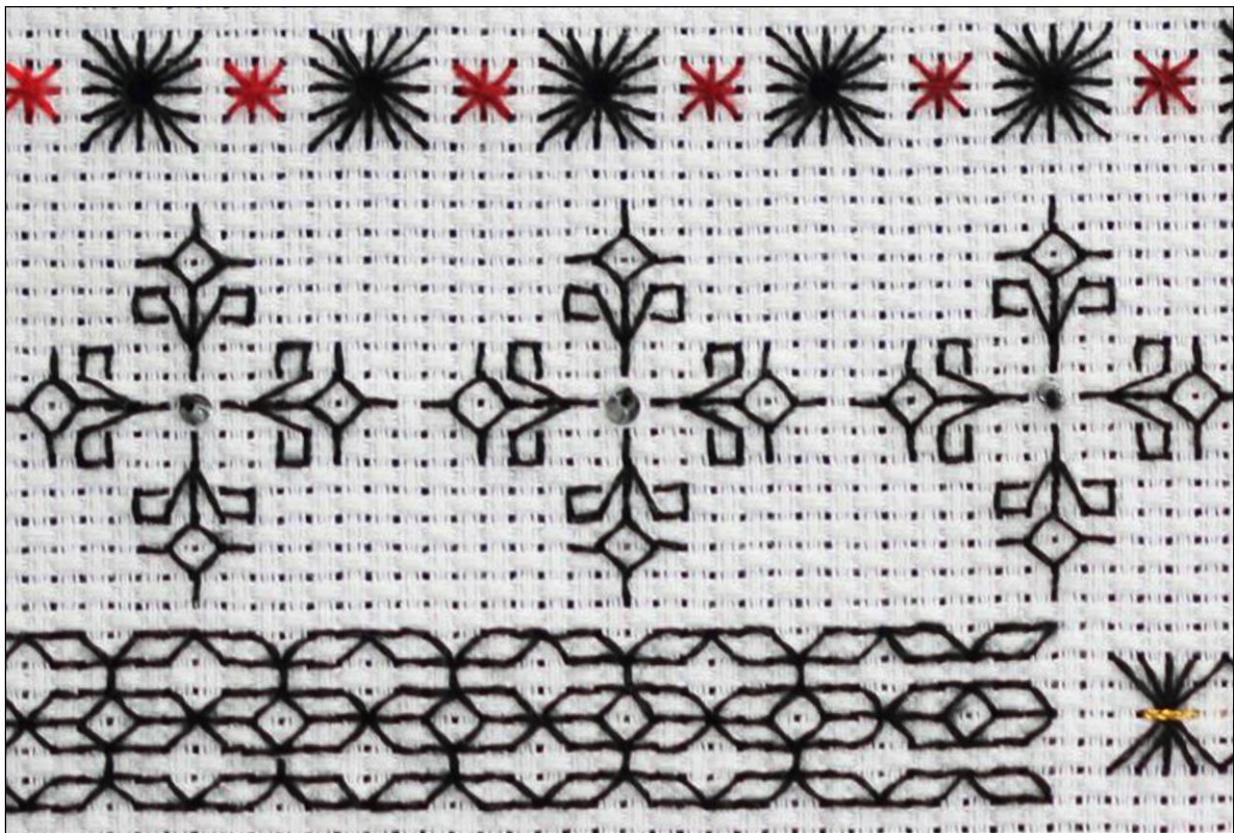
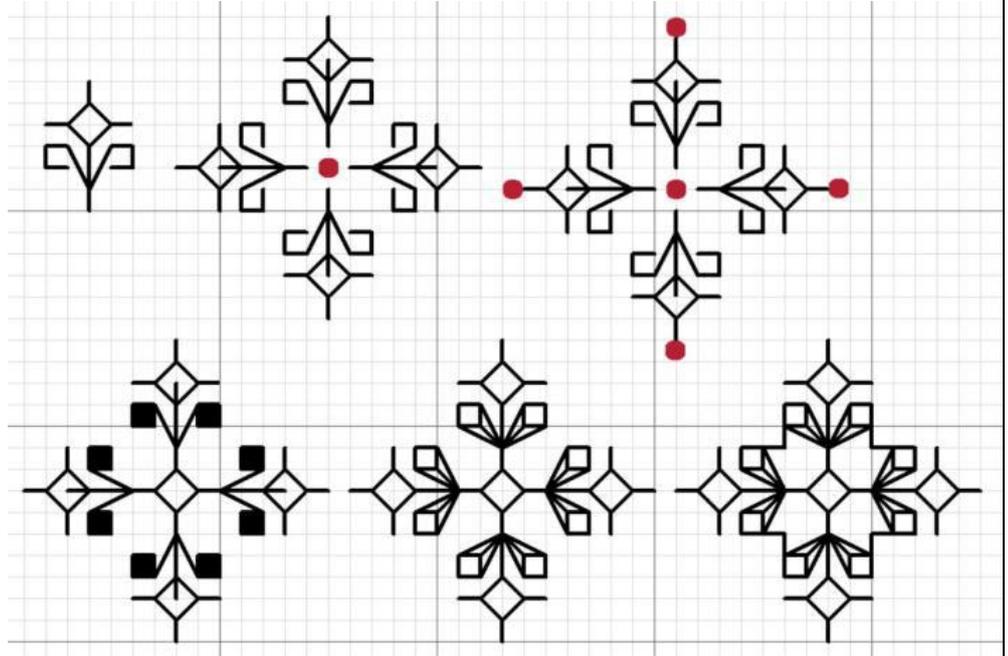
Threads: Anchor 1206 one strand , E3852 gold

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.



*Single motif*

*This is also a band which can be expanded and developed as a block or diamond design.*

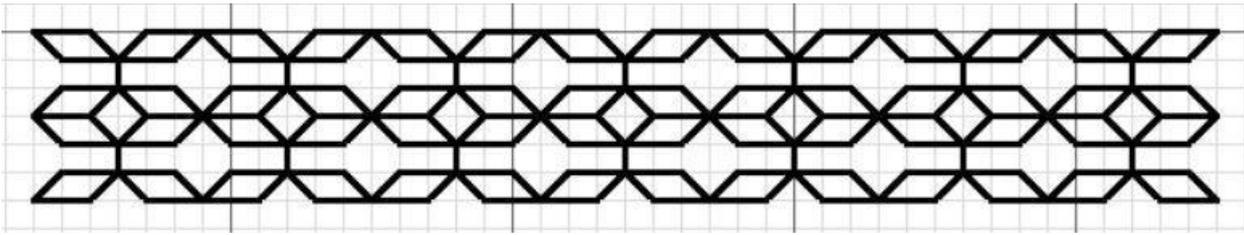


*Patterns 63 - 65*

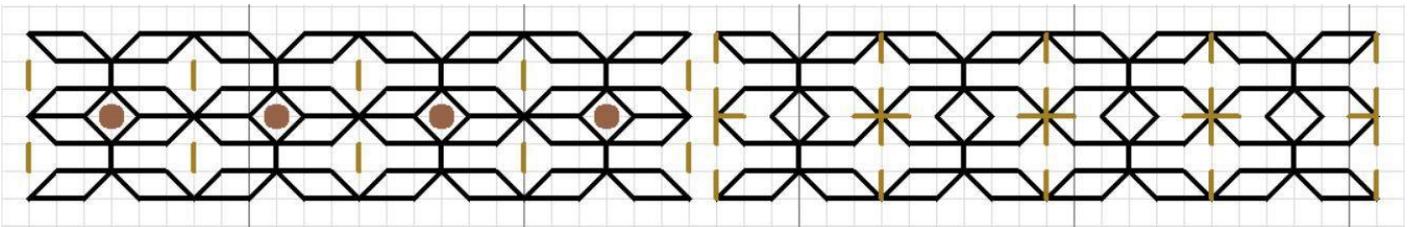
*The patterns fall into three categories: heavy, light and medium. Pattern 64 can be made into a medium weight pattern by adding lines or a heavy pattern by adding cross stitches.*

## Pattern 65 Ironwork lozenge band

Technique: Blackwork Thread: DMC 310, one strand



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.



*This pattern can easily be changed by adding colour and stitches.*

## Pattern 66 Wheatsheaf band

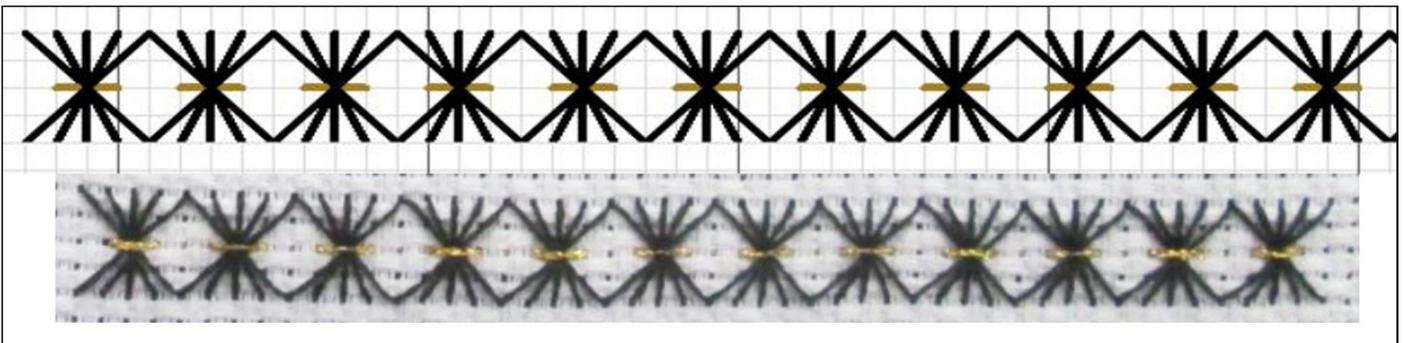
Technique: Embroidery

Stitch used: Long stitch Threads: DMC 310 one strand, gold metallic

Method:

Stitch five vertical stitches over four blocks. Pull the threads together with a horizontal band over two blocks. Optional: Add a bead or a vertical metallic stitch into the diamond.

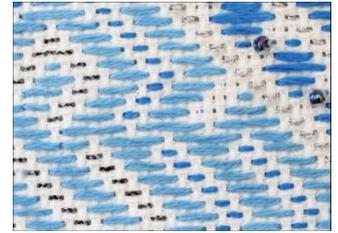
Variation: Stitch three vertical stitches and pull together with a horizontal band over two threads.



## Pattern 67 Pattern darning Japanese style

What is pattern darning?

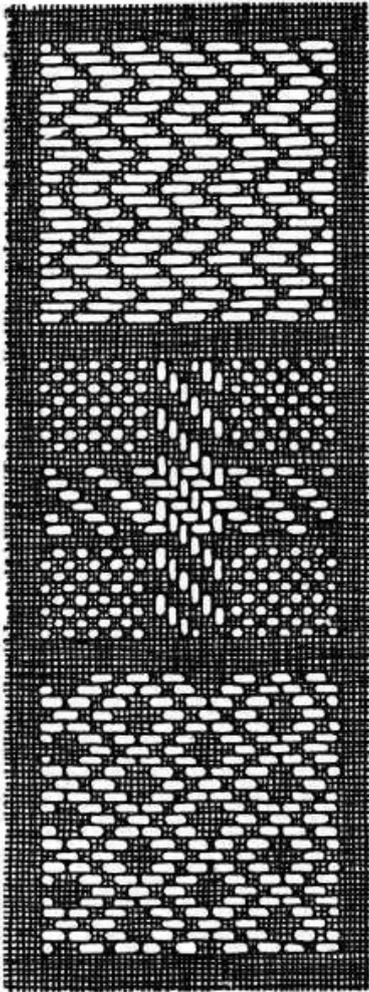
Pattern darning is a simple and ancient embroidery technique in which contrasting thread is woven in-and out of the ground fabric using rows of running stitches which reverse direction at the end of each row. The length of the stitches may be varied to produce geometric designs. Traditional embroidery using pattern darning is found in Africa, Japan, Northern and Eastern Europe, the Middle East, Mexico and Peru. Pattern darning is also used as a filling stitch in blackwork embroidery.



*Example of Kogin style pattern darning from Northern Japan*



*CH9340 Sumiko and CH0334 Kyoto Kogin from Blackwork Journey are examples of Japanese style pattern darning.*

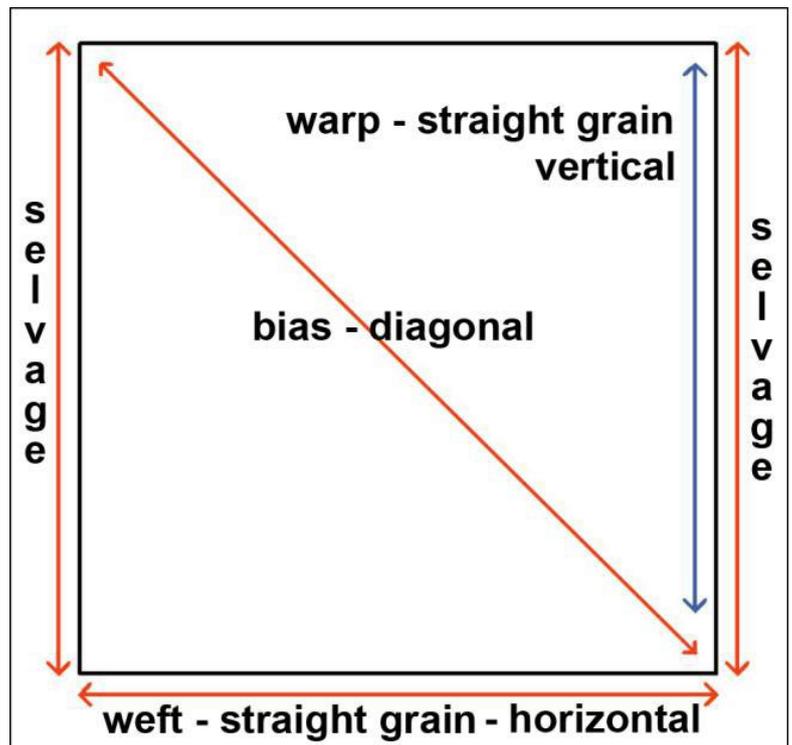


Pattern darning is really simple and effective. The density of the stitches, the number of strands of floss used and the ground fabric determine how the pattern appears. It can be used to make a border, frame a design or form a pattern in its own right.

Careful counting is required and the pattern is worked along the weft of the fabric in rows.

### What is the warp and weft of a fabric?

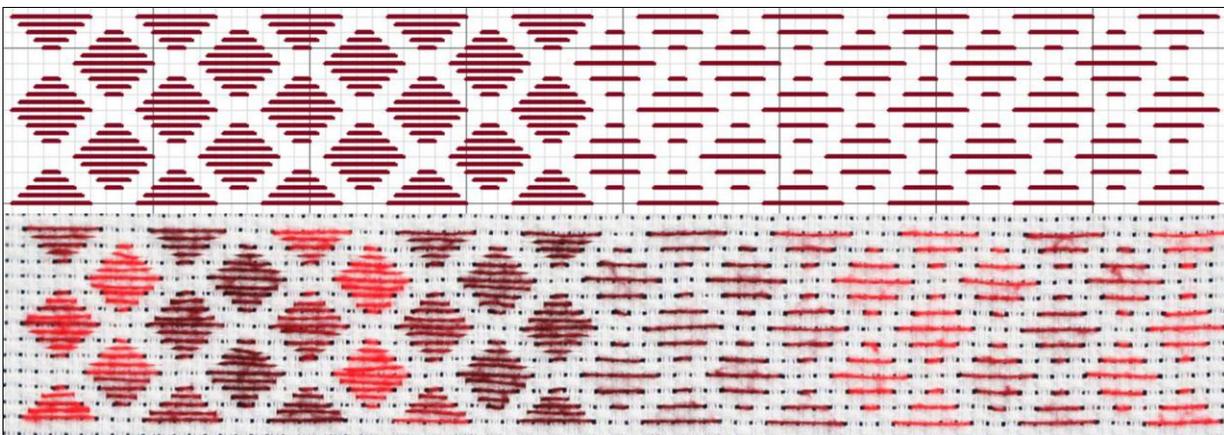
Woven fabrics are made up of a **weft** - the yarn going across the width of the fabric - and a **warp** - the yarn going down the length of the loom. The side of the fabric where the **wefts** are double backed to form a non-fraying edge is called the selvedge.



Understanding the fabric you are stitching on is important.

There is almost no stretch on the warp and a little stretch on the weft. The bias has a lot of stretch so if you are working diagonal rows of embroidery take care not to distort the fabric by pulling too hard.

### Pattern 67 Pattern darning Japanese style



Technique; Pattern darning

Threads: Anchor 1206 one strand **Needle: Use a needle with a sharp point to split the blocks!**

Method:

Using one strand of floss split the blocks to create the solid diamonds.

The dense diamonds are worked over 2,4, 6, 8 and 10 threads. The lighter diamonds are worked over 2, 6 and 10 threads. Pull gently so as not to pucker the fabric. The lighter diamonds are worked along the weft of the fabric between the blocks.

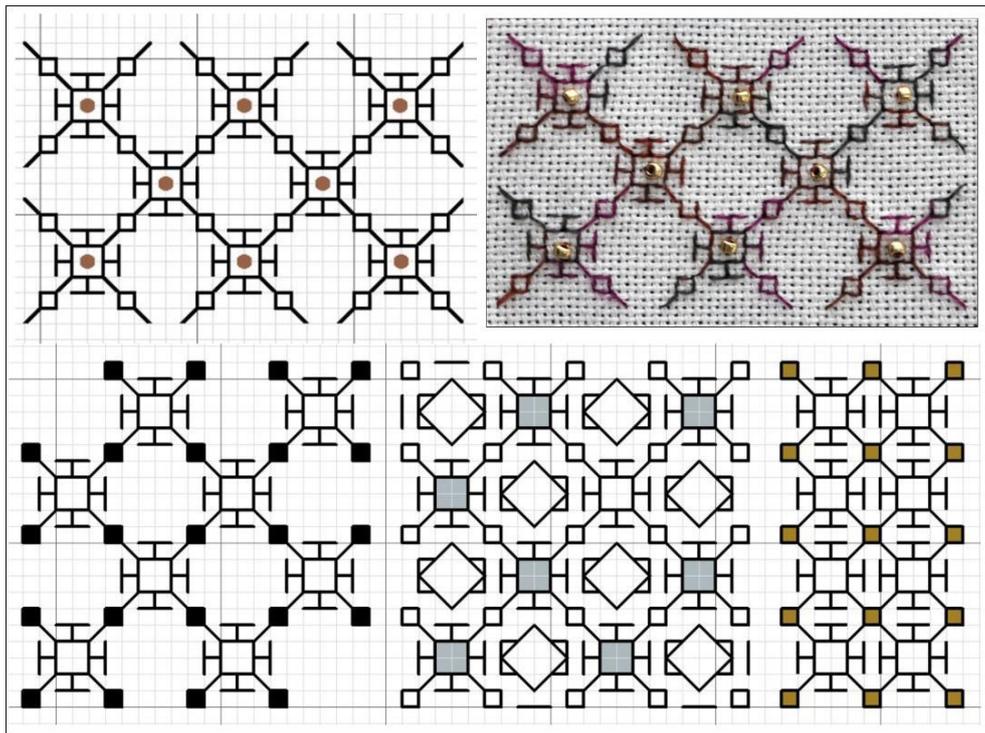
### Pattern 68 Take a simple motif and?

Technique: Blackwork one strand, cross stitch two strands

DMC 310

Method:

Work the basic motif and then add cross stitch or additional filler stitches if desired. Placing the motifs together creates a much denser pattern. The embroidered sample is worked on evenweave.

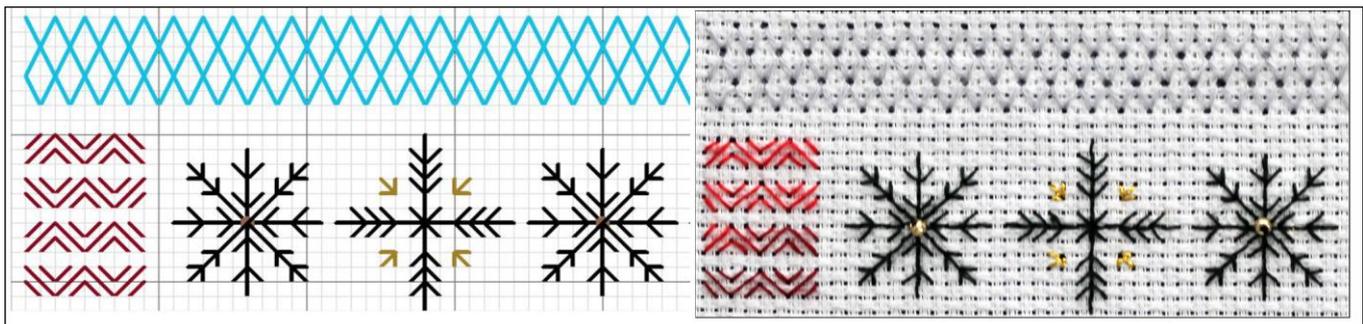


### Take two techniques - how do they work together?

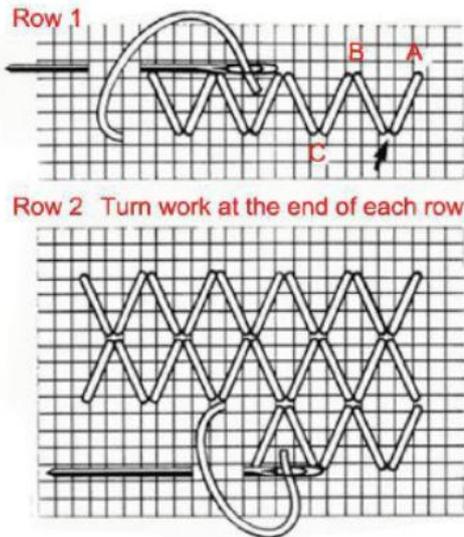
**Pattern 69 Wave stitch**, pulled thread work treated as an embroidery stitch

**Pattern 70 Coloured zig zag and blackwork snowflake motifs**

Different techniques are used throughout 'Sublime Stitches' to complement each other. Wave stitch is a pulled thread work technique worked in DMC 415 Pearl grey, two strands, in rows across the fabric. The holes create the texture and interest. Contrast this with Pattern 70.



These are lighter weight patterns using colour to make the impact. Which one do you prefer?



**Pattern 69** Wave stitch

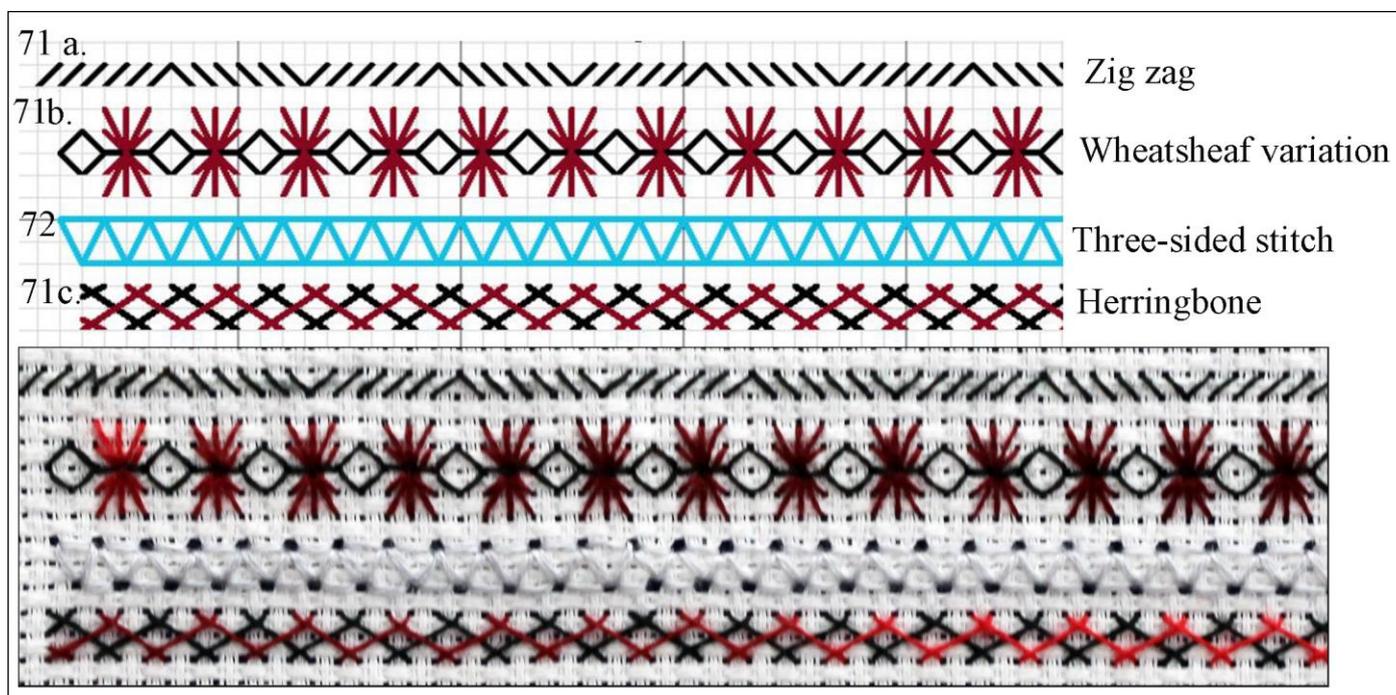
Use two strands.

Row 1 Insert the wave stitch pattern working from right to left over two blocks or four threads (evenweave), starting at the arrow. Work the full width of the pattern. Pull each stitch gently to create the wave pattern.

Row 2 Turn the work 180 degrees and repeat until the whole area has been completed.

*Many stitches can be worked as embroidery stitches on Aida by not 'pulling' the threads.*

**Patterns 71 and 72** consist of four different band patterns in two contrasting techniques



**Pattern 71** is a simple zig zag over one block in DMC 310, one strand

**Pattern 71b** is a wheatsheaf variation where vertical threads are tied with a horizontal stitch interlinked with diamonds. DMC 310 and Anchor 1206, one strand

**Pattern 71 c** is herringbone stitch worked in black and Anchor 1206

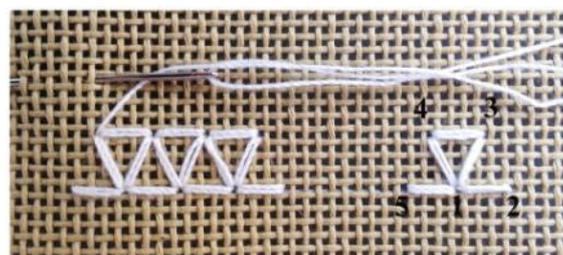
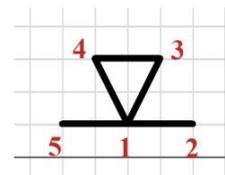
**Pattern 72 Three-sided stitch**

Technique: Pulled thread work Thread: DMC 415, two strands

Method:

Work from right to left following the diagram. The stitch covers four threads, with two diagonal and one straight stitch. There are TWO stitches to each side and the straight stitch making 6 stitches to each three sided stitch. Pull each stitch tight to create the holes,

Try this stitch on the 'doodle 'cloth first.



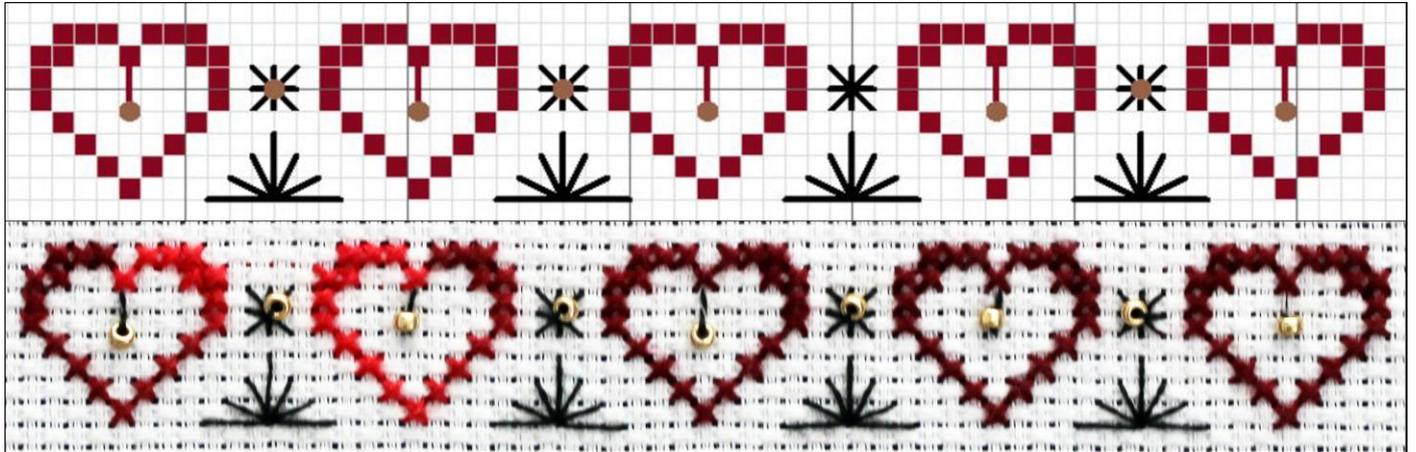
## Pattern 73 Hearts

Start or complete the band which was started in Part 4 before starting Pattern 74

Technique: Cross stitch , blackwork

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

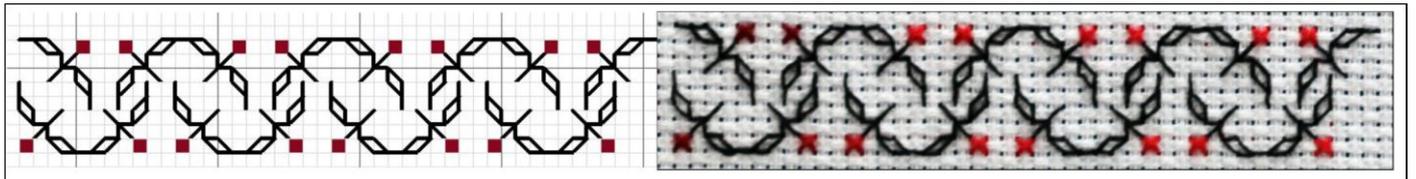
Add the beads after the embroidery has been completed.



## Pattern 74 Interlocking leaves

Technique: Blackwork Threads: DMC 310, Anchor 1206

Stitches used: Back stitch, one strand Cross stitch, two strands



## Verses in Traditional samplers

The introduction of moral verses into samplers is another indication of their role, well established by the middle of the 17th century, as part of a girl's education. Many of the embroidered motifs used on the samplers held a special meaning, such as acorns meant fertility and life, carnations for maternal love, the lily for purity, chastity and innocence

Mary Christian Law. 1808

A sampler worked with coloured silks consisting of numerous individual small motifs surrounding a central verse within an inverted honey suckle border. The base consisting of a country scene with a shepherdess, her flock, farm buildings, assorted animals all placed on a distinctive green chequered ground. Contained in the original maple frame.

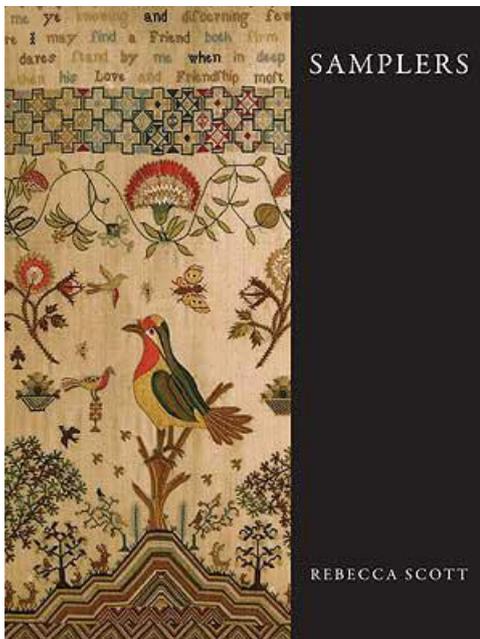


Alice Lydia Dunn. Aged Thirteen years. Circa 1835

This sampler clearly states at the bottom of the sampler that Alice was taught her needlework skills by her mother. Worked with coloured silks and contained in a period maple frame. The sampler is not dated but the style of needlework indicates the period.

If you are in England visit  
Witney Antiques, 100 Corn Street, Witney, Oxfordshire, OX28 6BU, England,

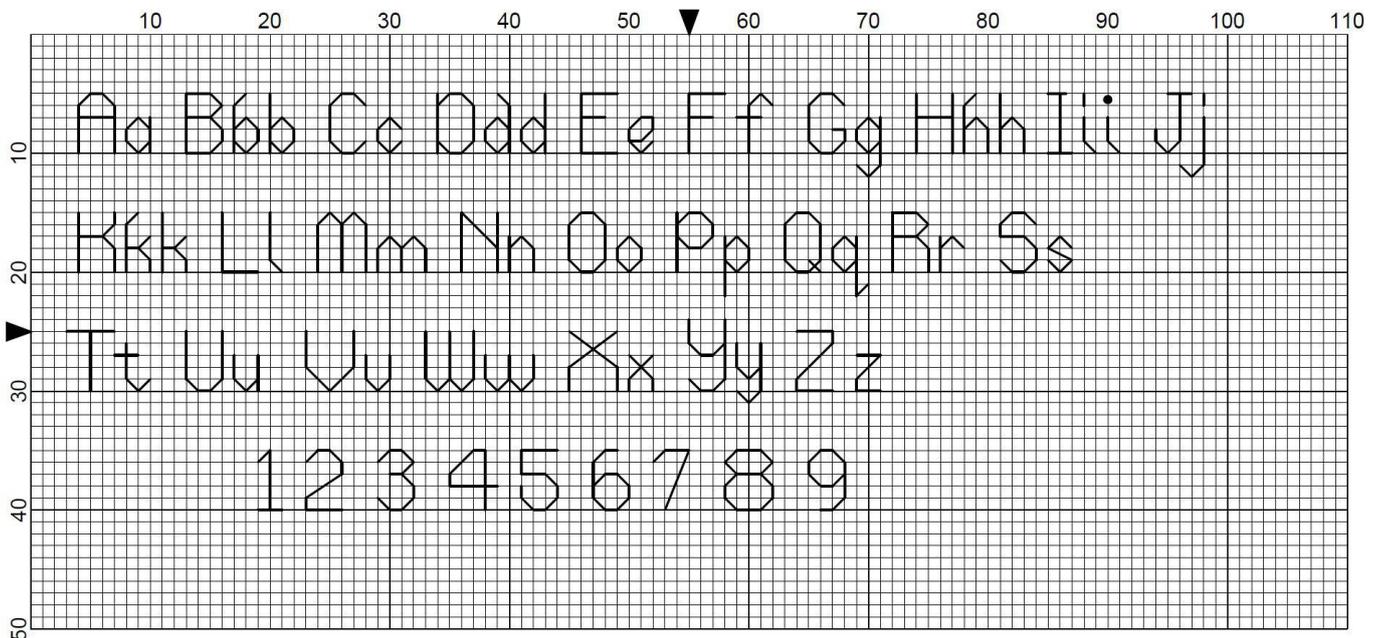
They have a themed exhibition of 17th to 19th century samplers in their gallery and many samplers can also be viewed on line.



'Samplers' written by Rebecca Scott, and well illustrated with samplers from Britain and the United States.

Shire Books: Paperback; December 2009; 128 pages; ISBN: 9780747807063

Alphabet over 5



**Additional alphabets:**

Upper and lower case backstitch alphabets over 5 threads are useful for creating verses in samplers so an additional alphabet has been included for your personal use.

This completes Page 5 of 'Sublime Stitches' Aida

