

'Sublime Stitches'

Part 7 - Aida



'Sublime Stitches' Aida Part 7 Patterns 86 - 100

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

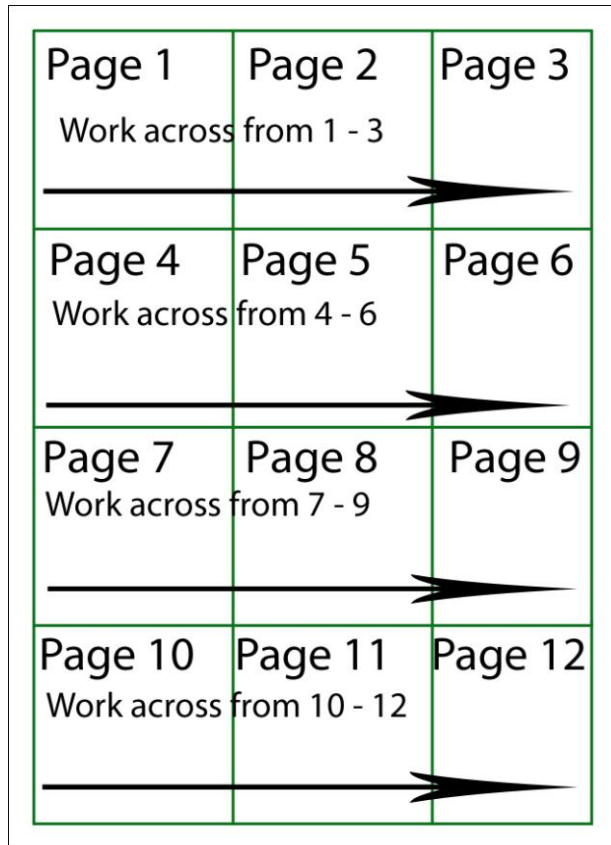
225 x 414 stitches

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

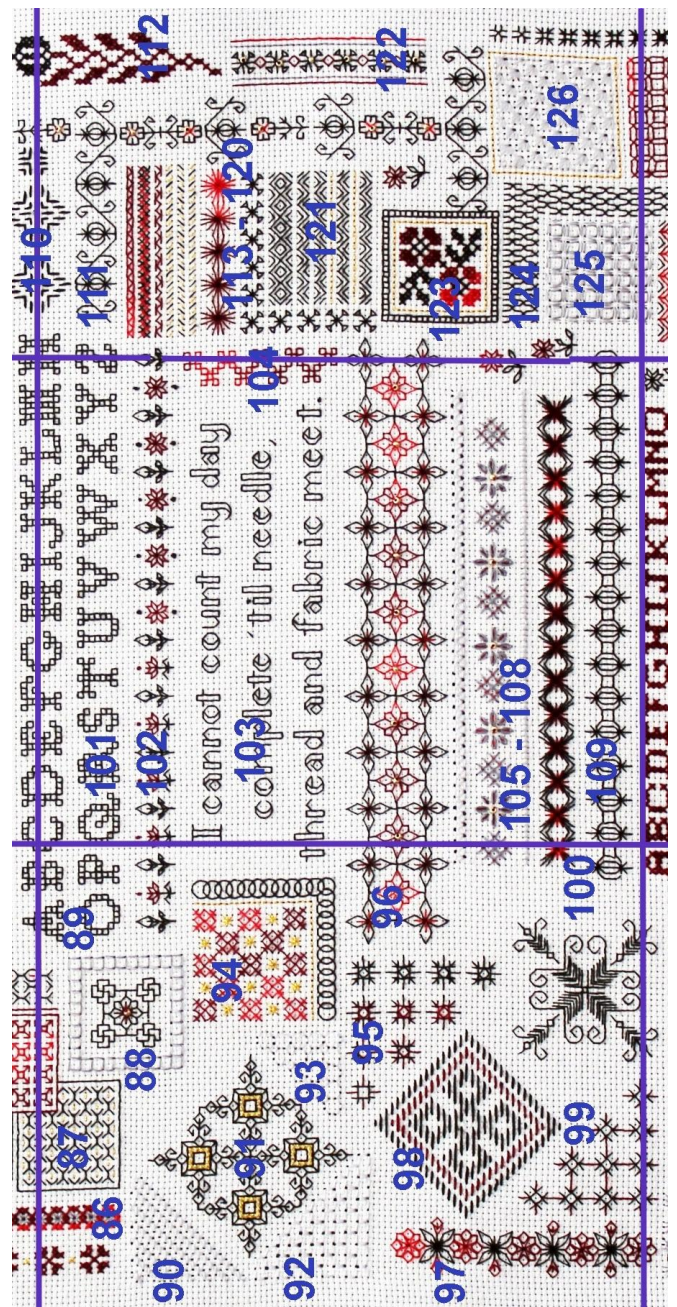
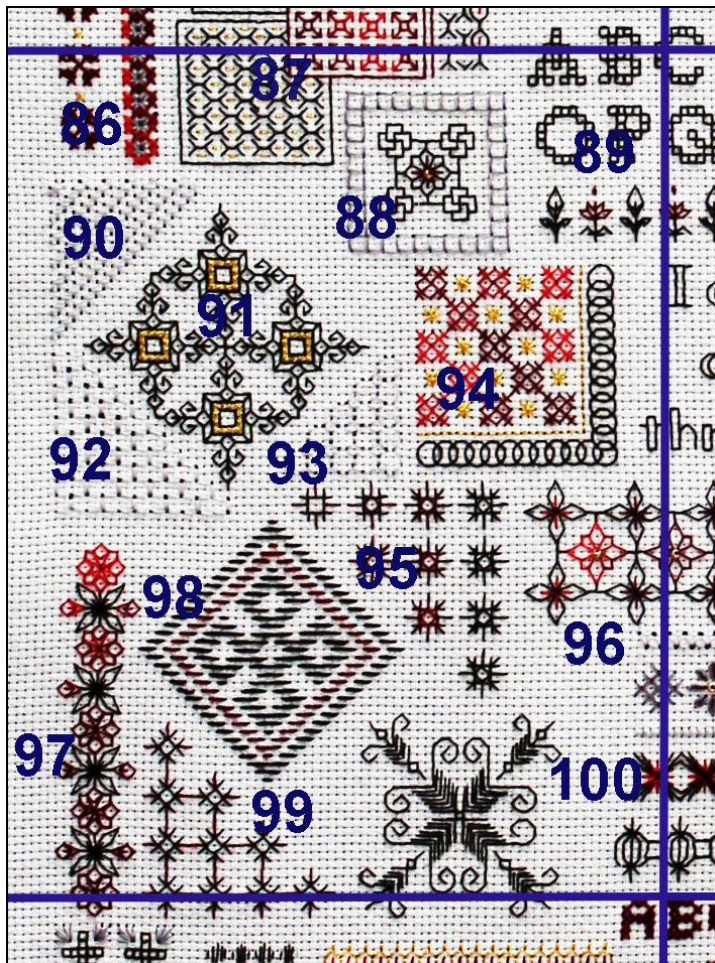
Beads:

● MHG-557 Mill Hill Glass Beads-Gold

Sublime Stitches' consist of 12 numbered pages which joined together complete the Master Chart. Complete the patterns from Page 4 and remaining patterns from Page 5 before starting the new patterns. There are 14 new patterns to add in Part 7

**'Sublime Stitches' Aida
Pages 7 - 9 Patterns 86 - 126**

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.



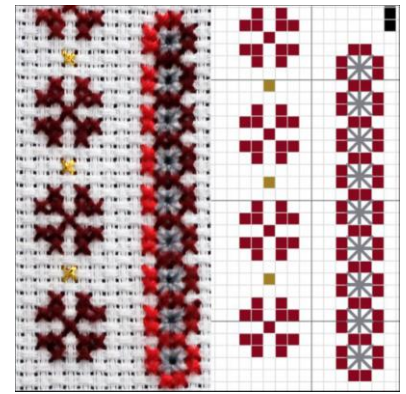
Part 7 Patterns 86 - 100

Pattern 86 Band Patterns

Different stitches can be combined to make attractive bands of different weights. Separate the heavier lines with a lighter pattern to create more contrast. Use the bands to build up borders on table linen, create frames and small gifts such as book marks. Add beads or colonial knots for texture.

Technique: Blackwork, Threads: DMC 310, Anchor 1206

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



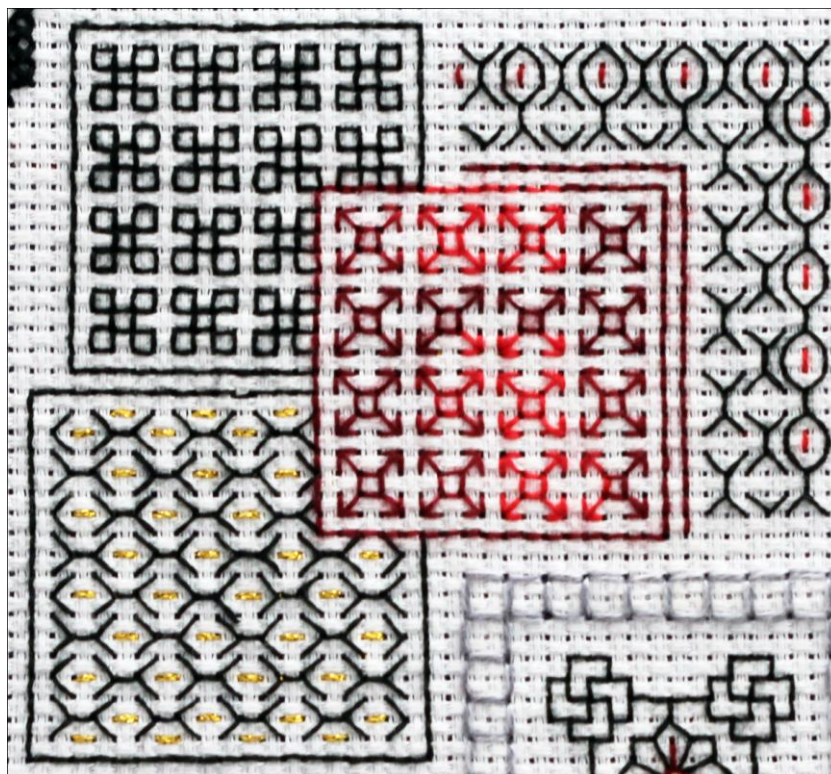
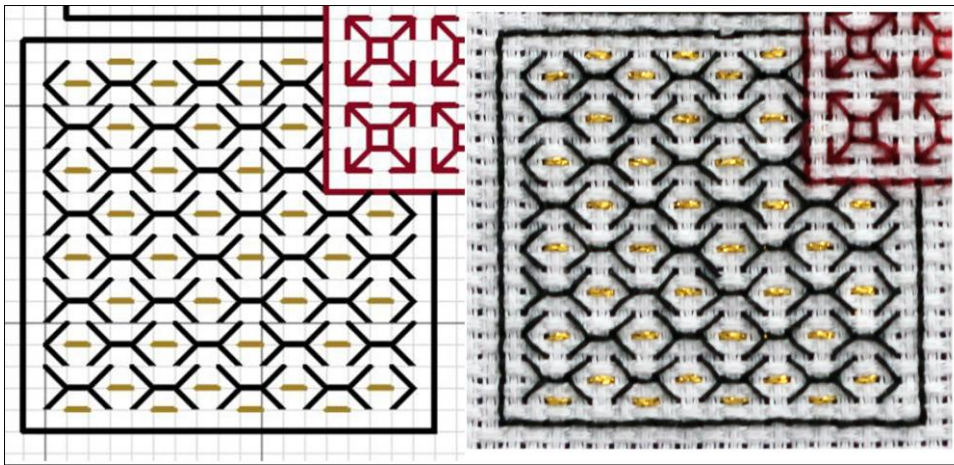
Pattern 87 Blackwork 'Bones'

This completes the group of three boxes filled with different blackwork patterns. Use the gold metallic thread or another colour for lines between the bones. This is an attractive and simple stitch for filling large areas

To alter the blocks add a four-sided stitch border as shown round Pattern 88.

Technique: Blackwork

Work a back stitch border round the outside of the block using one strand of DMC 310



Taking different patterns and overlapping them creates some interesting results. Think carefully about the weight of each pattern. Pattern 88 Four-sided stitch block contrasts with the blackwork blocks

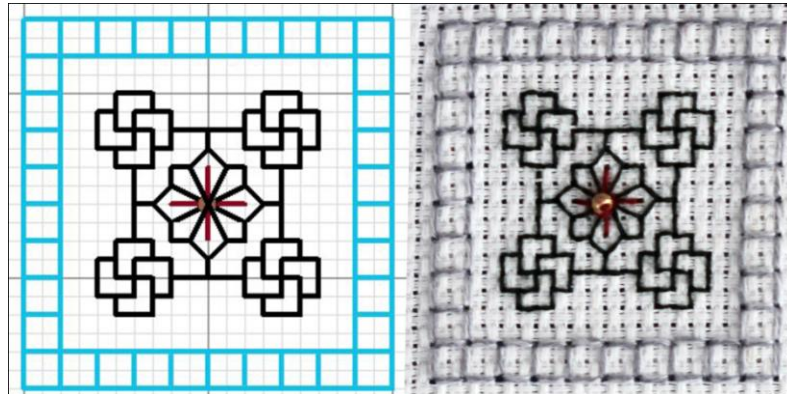
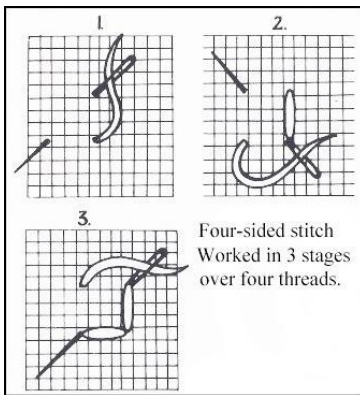
Technique: Blackwork Threads: DMC 310, E3852

Where stitches are worked over 1 x 2 blocks use one long stitch to create a smooth line.

Pattern 88 Four-sided stitch block with floral motif.

Four-sided stitch is used for framing the motif

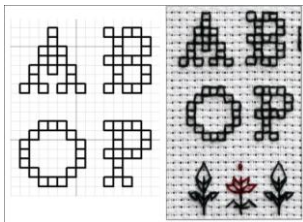
This consists of 3 straight stitches, to form the end, the middle and the top of the 'square'. Work from right to left over 4 threads. Always put the needle in at one corner and come out at the opposite one. Follow diagrams 1-3. This is an embroidery stitch so do NOT pull the threads.



Technique:
Embroidery
Threads: DMC
415 Pearl grey,
two strands,
DMC 310

Pattern 89 Back Stitch Alphabet

The design is taken from an old sampler in my collection which was worn and faded from exposure to the sun over many years. The embroidery was a labour of love worked on linen in a single strand of thread for the four-sided stitch alphabet. There is no name or date to identify its owner but by taking part of the sampler and recreating it, a little piece of its history has been preserved.



Technique: Blackwork Threads: DMC 310, one strand

Method:

Start the first four letters of the back stitch alphabet. The remainder of this alphabet will be completed in Part 8.



Four-sided stitch and eyelet alphabets on linen



Name and date your heirloom so that 100 years from now someone will treasure your embroidery!

Note: Patterns 90, 92 and 93 are pulled thread work patterns but on Aida they are worked as embroidery stitches and they are not 'pulled'.

Pattern 90 Diagonal raised band over two blocks

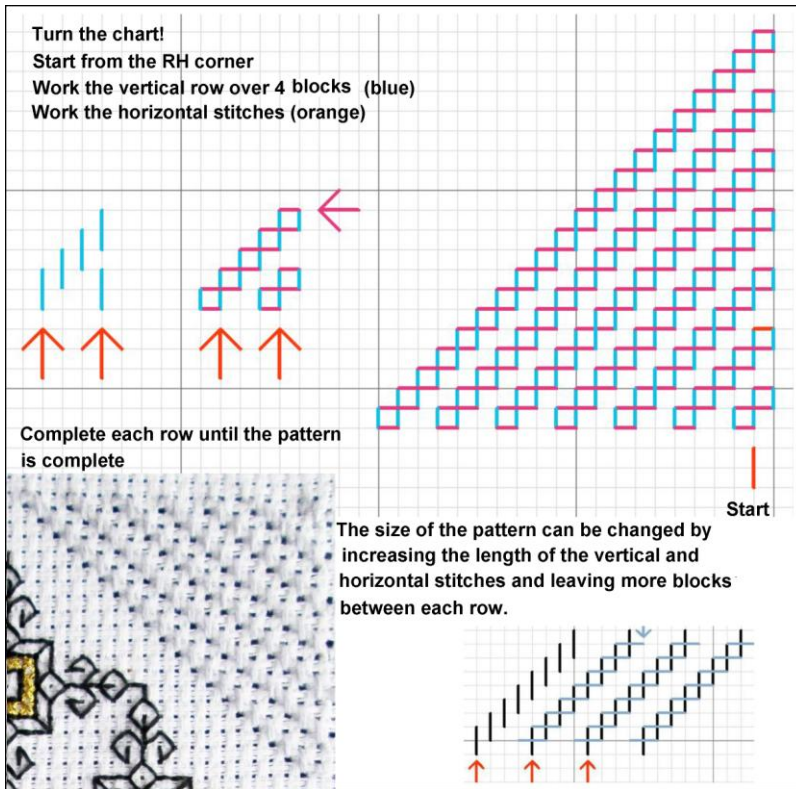
Technique: Embroidery Threads: DMC 415 Pearl grey two strands of floss.

Method:

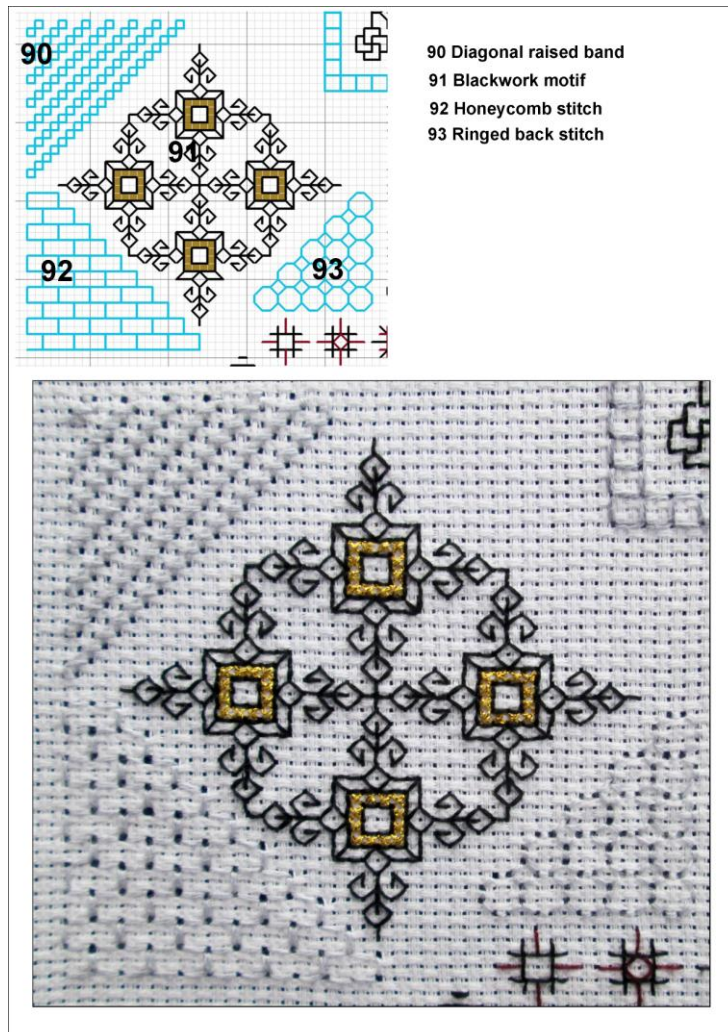
Turn the chart paper so that the numbers 10 - 20 etc are on the right, and the numbers 240 - 230 etc were on top.

Work **RIGHT TO LEFT**, from 25-227 going up towards the left diagonally to 5-246. This makes it very easy to work up the diagram, each row diminishing until you get to the last set which is only 2 in the top left corner once the pattern is completed and the work is turned to the correct direction.

The diagonal raised band is worked from right to left over 2 blocks. Work the vertical row first (blue) followed by the horizontal row (orange). There are **two blocks** between each diagonal row. Repeat each row until the whole pattern has been completed.



Pattern 91 Motif designed for 'The White Princess'



Technique: Blackwork Threads: DMC 310 black, E3852 Dark gold, metallic

A simple motif framed by two pulled thread work patterns. The motifs can be joined together to create a larger design.

Pattern 90 Diagonal raised band

Pattern 90 Motif

Pattern 92 Honeycomb stitch

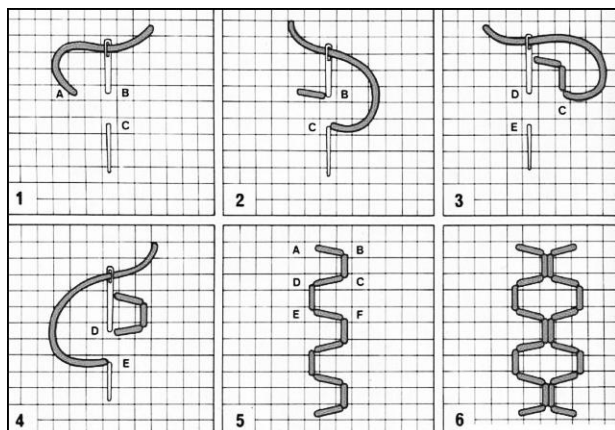
Pattern 93 Ringed back stitch

The pale grey stitches are used to frame the motif. To make the colour heavier use one thread of DMC 415 and one thread of DMC 415.

Pattern 92 Honeycomb stitch

This is a traditional pulled thread work stitch. In pulled thread work no stitches are removed but the threads are pulled together to create the holes which form the pattern. On Aida the stitch is worked over 2 x 2 blocks and is not 'pulled'.

Technique: Embroidery Threads: DMC 415 Pearl grey



Method:

Stitch the pattern working from the top, 2 x 2 blocks to make a smaller honeycomb or over 4 x 4 blocks to make a larger pattern.

Pull each stitch gently.

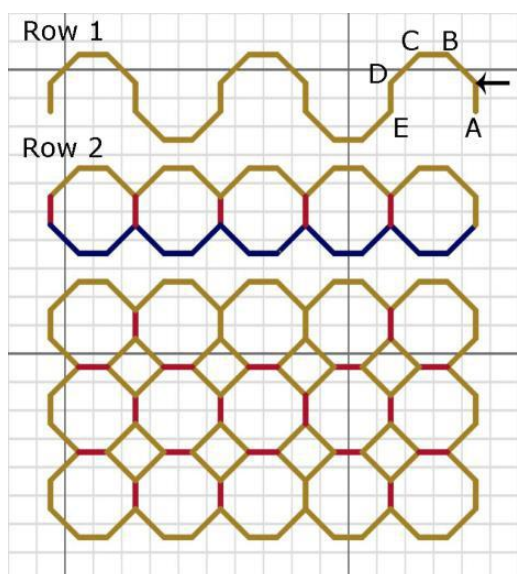
Turn the fabric and repeat the row.

Work the honeycomb stitch until the whole area has been completed.

Note: The vertical stitches share the same hole so there are TWO stitches in the pattern.

Pattern 93 Ringed back stitch

Technique: Embroidery Threads: DMC 415 Pearl grey



Method:

Worked from right to left following the chart. Bring the thread through at the arrow. Insert the needle at A, one block down, bring it through at B, two blocks up and one block to the left. Insert at B, bring through at D, one block down, two to the left. Insert at C bring through at E, two blocks down and one block to the left.

Continue the row of half rings the full length required.

Turn the fabric for the second row and work back completing the rings.

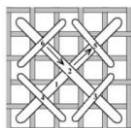
Where the red stitches are shown on the chart all the connecting stitches share the same holes.

Pattern 94 Rice stitch variation and detached eyelets

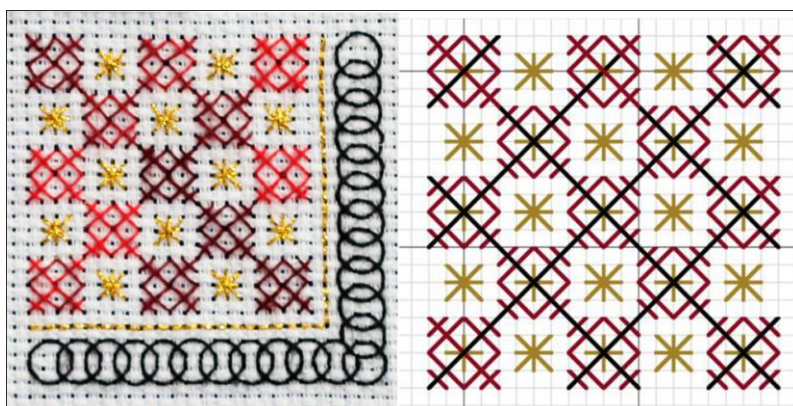
Technique: Embroidery Threads: DMC 310, Anchor 1206, E3852,

Method:

Work the diagonal cross over 4 blocks, insert a diamond and four small arms to complete the stitch. Add the gold metallic eyelets. A blackwork border is worked round the rice stitch

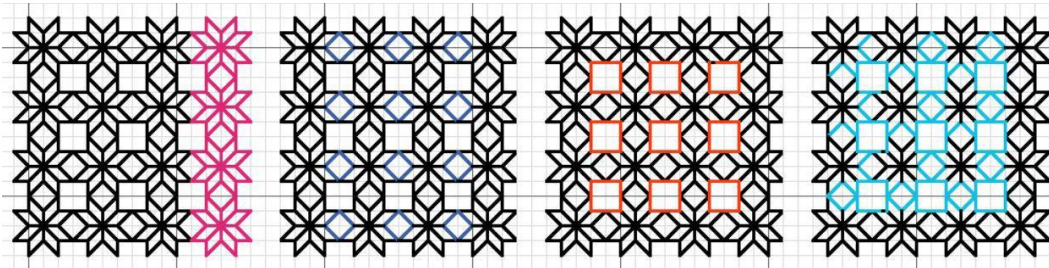


Standard rice stitch



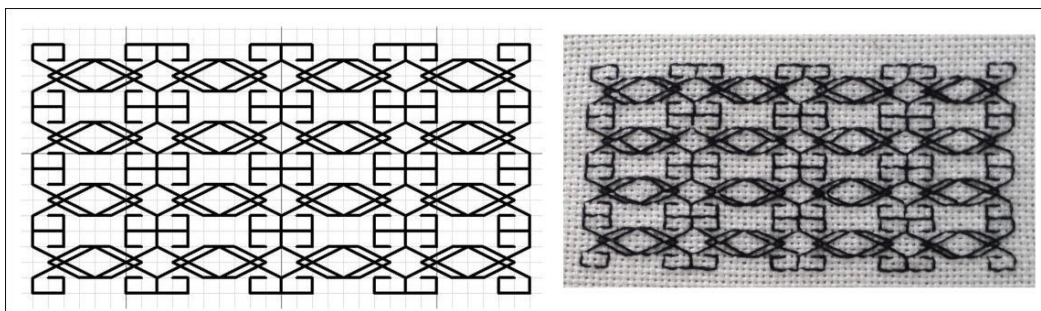
Developing a blackwork pattern

The secret of blackwork is learning how to understand and build a pattern from lines and simple shapes. Adding or removing a line can change the pattern completely. The pattern can then be used to 'frame' another pattern. Patterns 95 and 99 take simple shapes to build on.

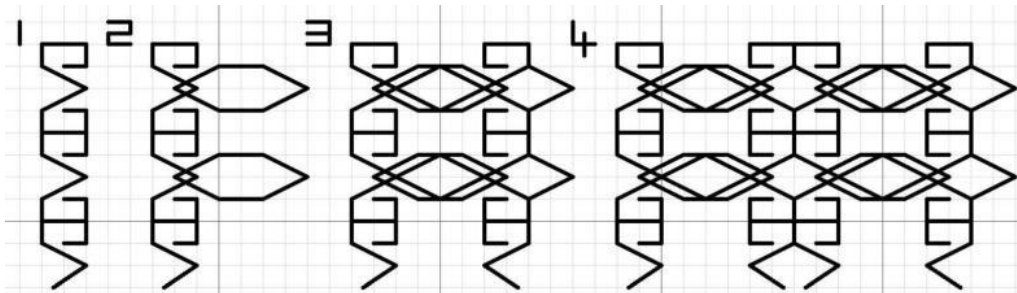


What do you see?
Stars, diamonds,
square or squares and
diamonds

If you have difficulty embroidering a pattern see if you can break it down into shapes that you can see. Once you do that it becomes easier to understand and then stitch. Everyone will look at a pattern and see something different.

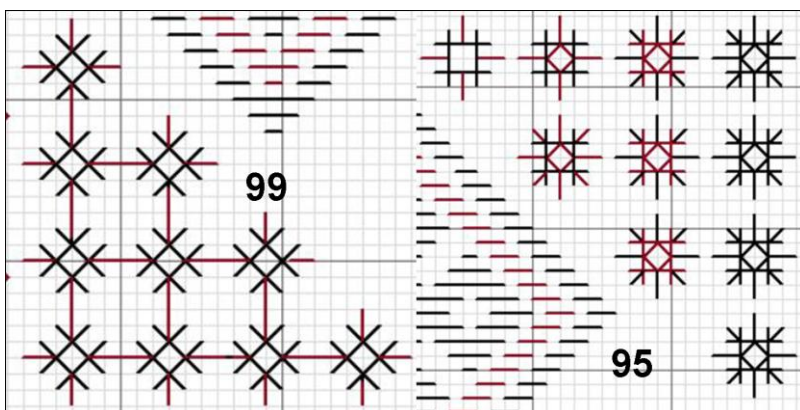


Looking back to Part 1 Pattern 3, this ironwork pattern needed to be broken down into different elements and it then becomes easier to stitch.



Patterns 95 and 99

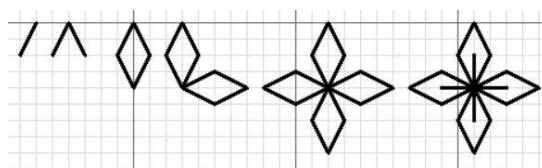
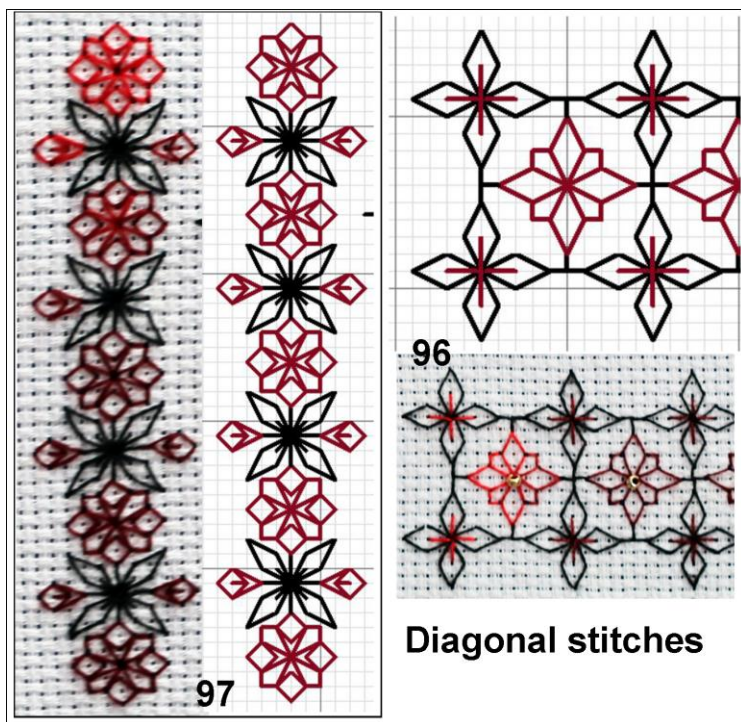
Technique; Blackwork Threads: DMC 310, Anchor 1206
Build up the simple blocks by adding and removing lines.



Patterns 96 Floral band, Pattern 97 Two floral bands

These two patterns show two different ways of using diagonal stitches over 2 x 4 threads. Understanding how to work diagonal stitches is a blackwork basic.

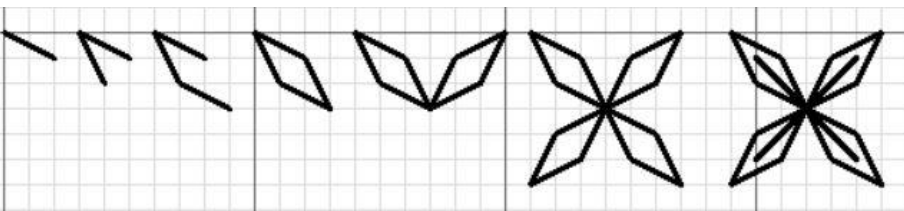
Technique: Blackwork Threads: DMC 310, Anchor 1206



The longer stitches work over 1 x 2 blocks to create the pointed petal.

This pattern continues in Part 8 Many blackwork patterns are built up in this way. Add depth to the petal by including a diagonal stitch. Increase the length of this stitch to change the weight of the flower.

Pattern 97



Technique: Blackwork Threads:
DMC 310, Anchor 1206

Pattern 97 is very detailed and helps to emphasise the lighter patterns.

The longer stitches work over 1 x 2 blocks to create the pointed petal. It will not work with two smaller stitches.

Introduction to Japanese Kogin embroidery

What is Kogin Embroidery?

Kogin embroidery is a form of counted pattern darning, which originated in the Aomori Prefecture of Northern Japan. This area is rural, with snow covered mountains, thick forests and rice paddies. Protective clothing for the farmers and fishermen was essential, so the fabrics were joined together by stitching and made into clothing for warmth and stability.

The patterns in Kogin embroidery are very intricate and many of the garments were very old and had been patched and re-stitched constantly with thick white cotton threads. Cotton fabric and threads were expensive, so local indigo dyed hemp cloth was often used for these garments.

The designs were usually geometric, often diamond shaped and the running stitches which varied in length, were only worked in rows, along the weft of the fabric. It was worked in the hand without using a frame and with a number of stitches on the needle at any one time, making it faster to stitch.

Working in the hand rather than on a frame requires a different approach and practice if you are to achieve the results which came so naturally to the local Japanese craftsmen.

There are two variations of Kogin embroidery:

One counted over and under an even number of threads for example, 2, 4, 6, 8

The other counted over and under an uneven number of threads for example, 1, 3, 5, 7

Suitable fabrics for pattern darning designs should be easy to count with a smooth texture. Whilst Zweigart 25 count Lugana or 28 count Zweigart evenweave is my preferred choice. Aida 14, 16 or 18 count may also be used. Adjust the thickness of the thread to suit the fabric chosen.

Note: Leave **one block** between each row when using Aida and two threads between each row when using evenweave.

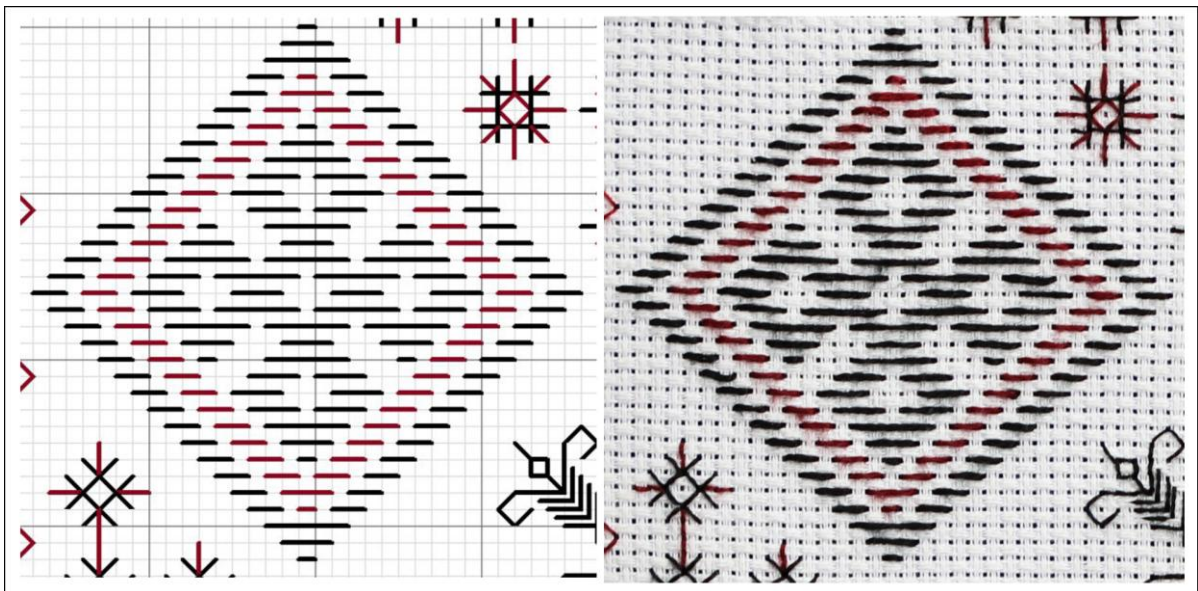
Threads: A variety of threads can be used depending on the fabric chosen.

Pattern 98 Kogin diamond

Technique: Kogin embroidery Threads: Anchor 1206, TWO strands

Method:

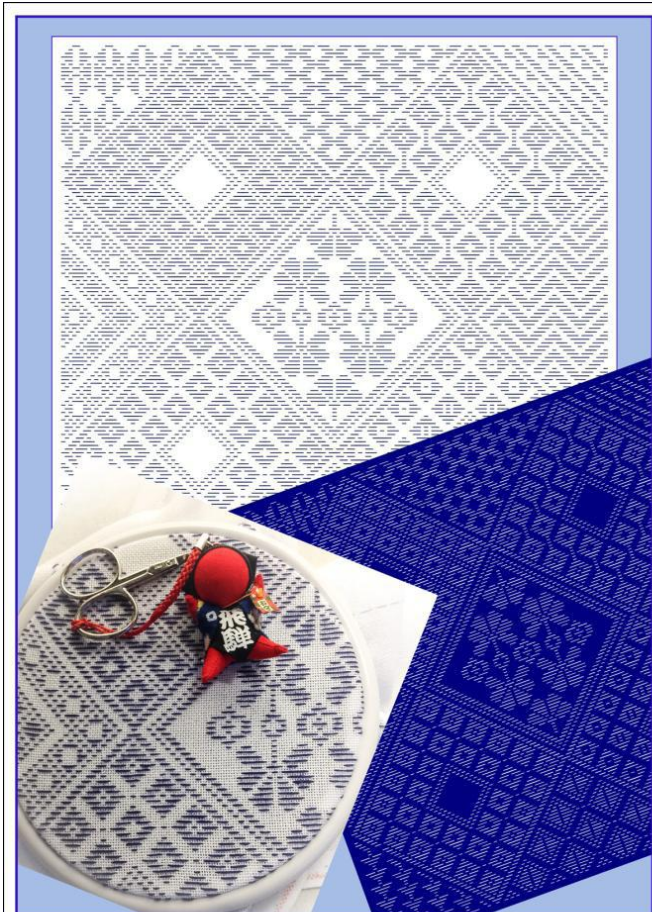
Backstitches of different length worked along the weft of the fabric from right to left across the full width of the row.



Kogin embroidery is being rediscovered and explored again in Japan and is a satisfying and challenging technique to embroider.

There are many charts in *Blackwork Journey* if you wish to develop this technique further including a large panel PR0041 Kogin, Kogin, Kogin and E-book 5 'Sew Simple - Sashiko and Kogin'

CH0351 Colour Aomori



Blackwork Journey
'Sew Simple' -
Sashiko & Kogin
E-Book 5

*Some of the Kogin designs on Blackwork Journey
 CH0340 Sumiko, CH0341 Pattern Plus, new this month PR0041 Kogin, Kogin, Kogin and e-book 5
 'Sew Simple' - Sashiko and Kogin*

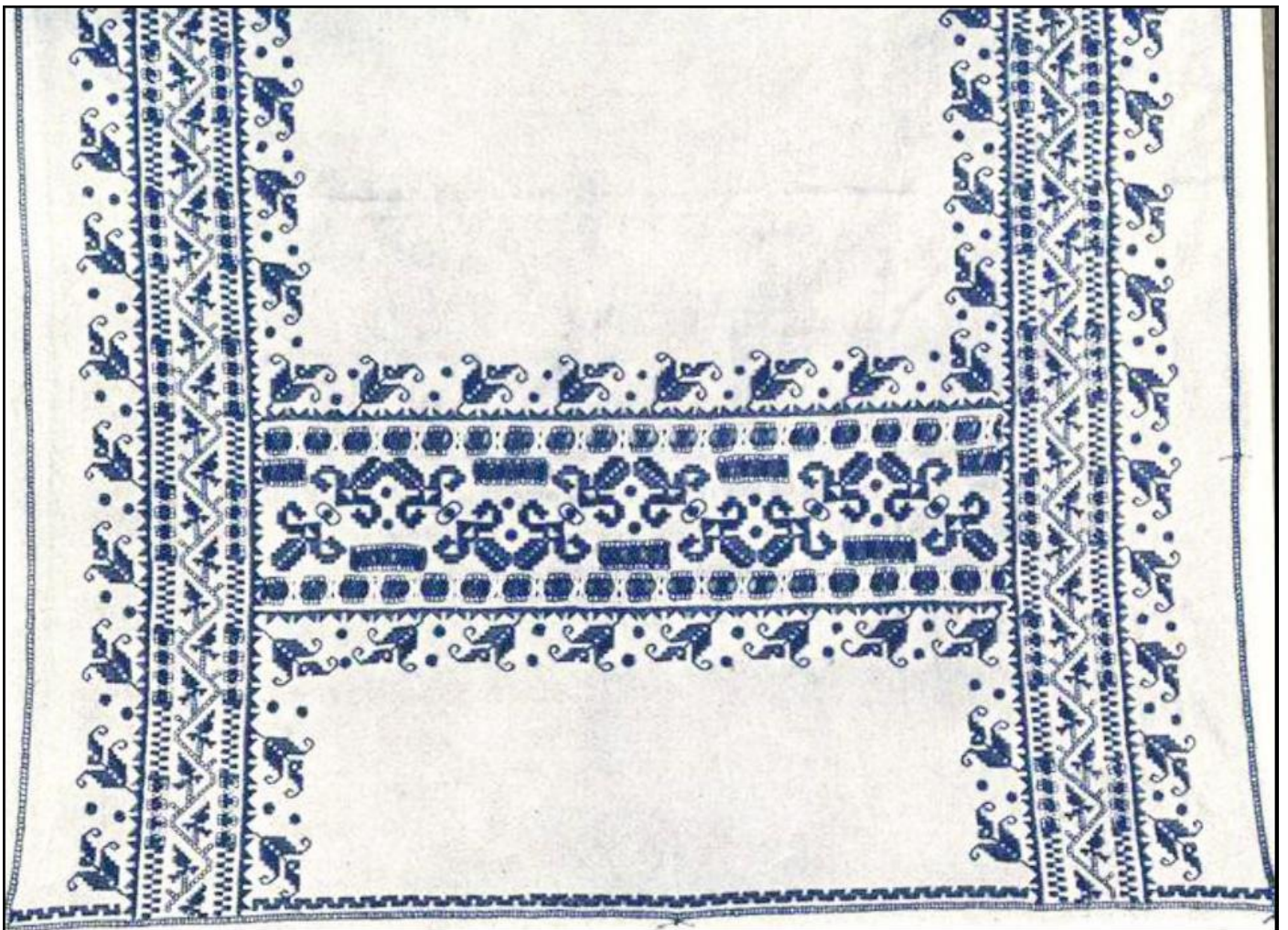
Pattern 99 Variation of Pattern 95 (See Pattern 95)

Pattern 100 Lagartera embroidery motif

Again, this is a little known Spanish counted thread technique with a long history. Lagartera in the province of Toledo, in the area known as Castilla-La Mancha is famous not only for its cuisine, art, needlework and culture but for the tales of Don Quixote. This is where a centuries old embroidery tradition, unique to the area, was developed and still thrives.

Traditionally, Lagartera Embroidery is worked on even-weave linen in satin stitch and double running stitch. and is characterized by bright colours, an absence of animal motifs, and the use of geometric motifs suggesting a strong Arabic influence.

The women of Lagartera used to meet in groups to embroider and make their own dresses and house linen, and it still is the custom for brides to have a large dowry of this work.

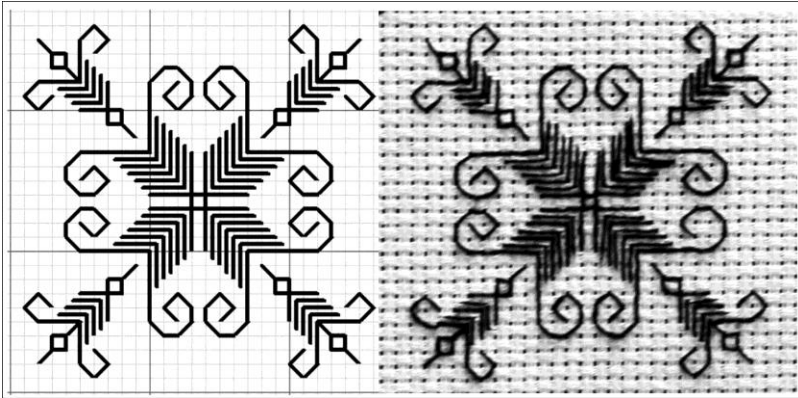


*Book on Lagartera embroidery
'Los Bordados Populares en Segovia' 1930*

Looking through this book many of the designs are similar to Kogin patterns showing how designs traverse cultures and countries. Even when countries such as Japan have been isolated by location and history similar ideas appear. The world of embroidery is small but its influence is far reaching!

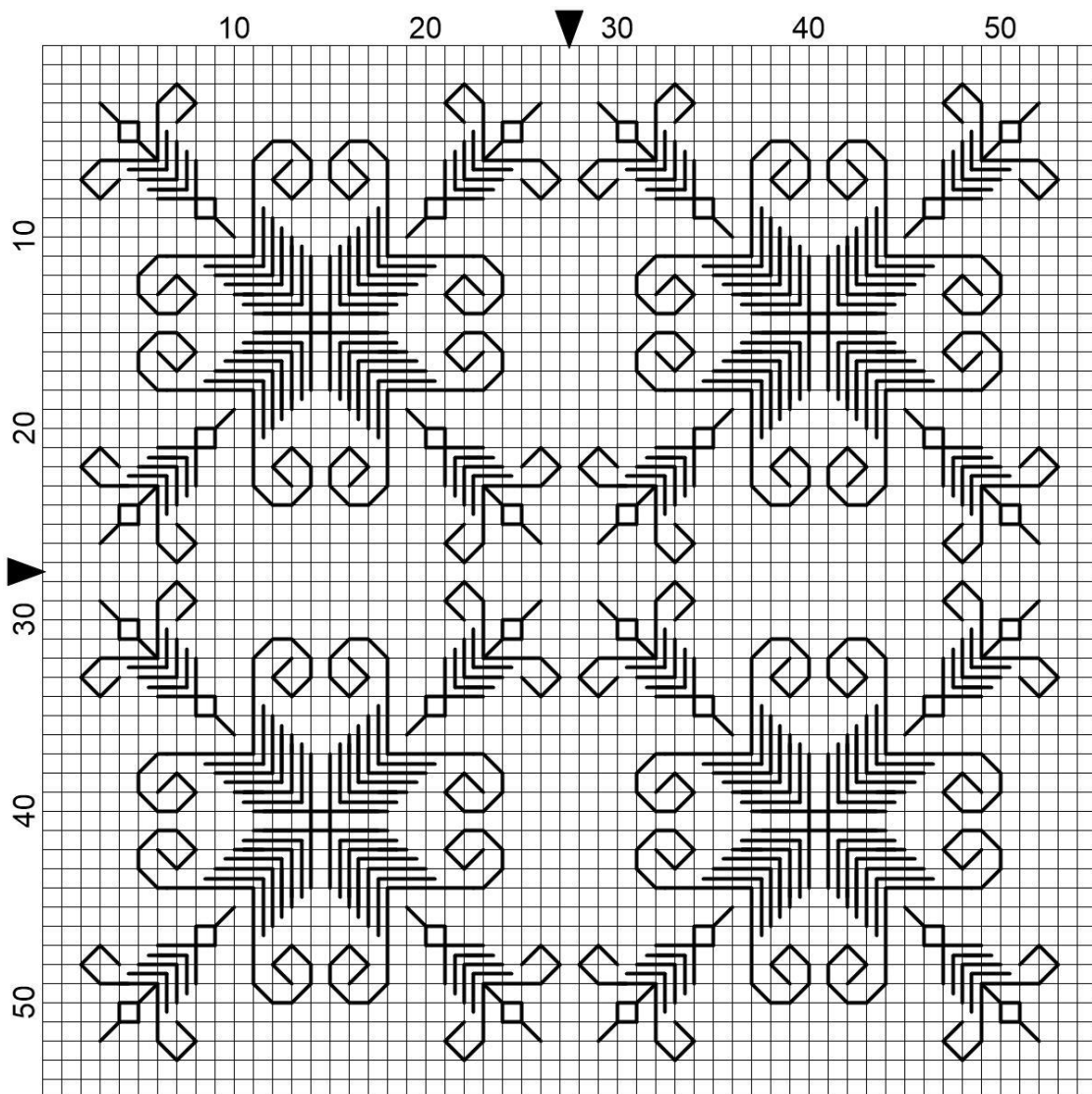
Pattern 100

Technique: Lagartera embroidery Threads: DMC 310, one strand



Method:

Start from the centre of the motif and work outwards. To create a heavier motif use two strands.



To expand the design join four of the motifs together.

This completes Part 7 of 'Sublime Stitches' Aida I hope you have enjoyed this month's contribution.

If you have any queries please contact:
lizalmond@blackworkjourney.co.uk

