

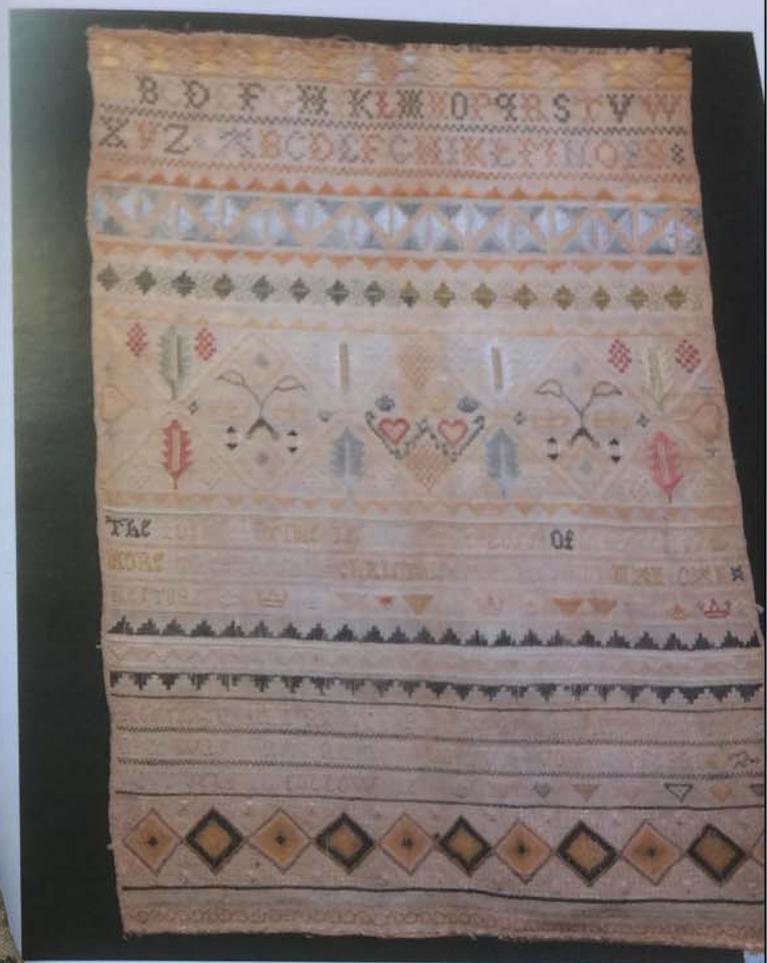
'Sublime Stitches'

Part 9 - Evenweave

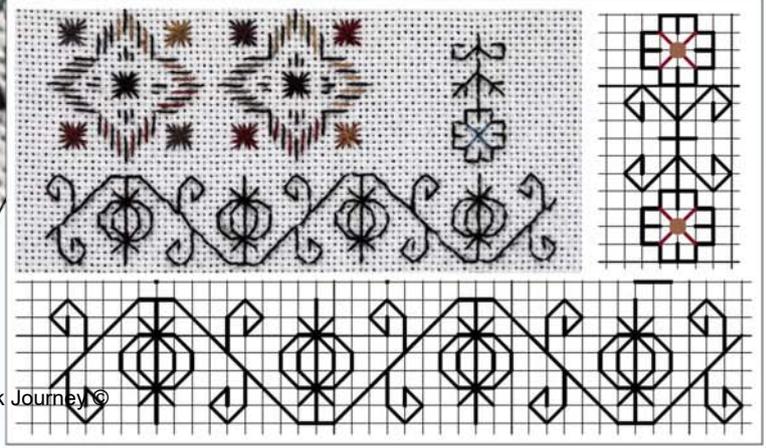


gave such work one of its alternative titles: flame stitch.
 The dyes, once vibrant as the reverse of the sampler shows, have faded to pastel shades disfiguring the stitched inscriptions difficult. However, perseverance reveals the wording to be as follows:

The Loss of time is much the loss of grace is much the loss of Christ is such as no man can restore.
 Remember man as you pass by as you are now once was I as I am now so must you be prepared yourself to follow me
 The embroiderer gave no thought to line length or punctuation.



Early British eighteenth-century sampler which uses the band-pattern



'Sublime Stitches' Evenweave Part 9 Patterns 106 - 120

Full Sampler Design Area: 16.07 x 29.57 inches worked on 28 count evenweave

225 x 414 stitches

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

Suggested fabric:

Zweigart 28 count evenweave, white, antique white or cream

Zweigart 25 count Lugana, white or cream

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 below.

The evenweave sampler was worked in DMC Coloris floss in six shades
DMC 310 as the base colour.

Page 1	Page 2	Page 3
Work across from 1 - 3		
→		
Page 4	Page 5	Page 6
Work across from 4 - 6		
→		
Page 7	Page 8	Page 9
Work across from 7 - 9		
→		
Page 10	Page 11	Page 12
Work across from 10 - 12		
→		



Evenweave Sampler Threads:

DMC996 electric blue is used on the chart to show DMC Cotton P rle No.12, ecru.

Key- please note the threads can be adapted to suit your requirements. These are a guideline only!

Page 9 is worked underneath Page 6 The chart will be found at the back of this PDF.

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:

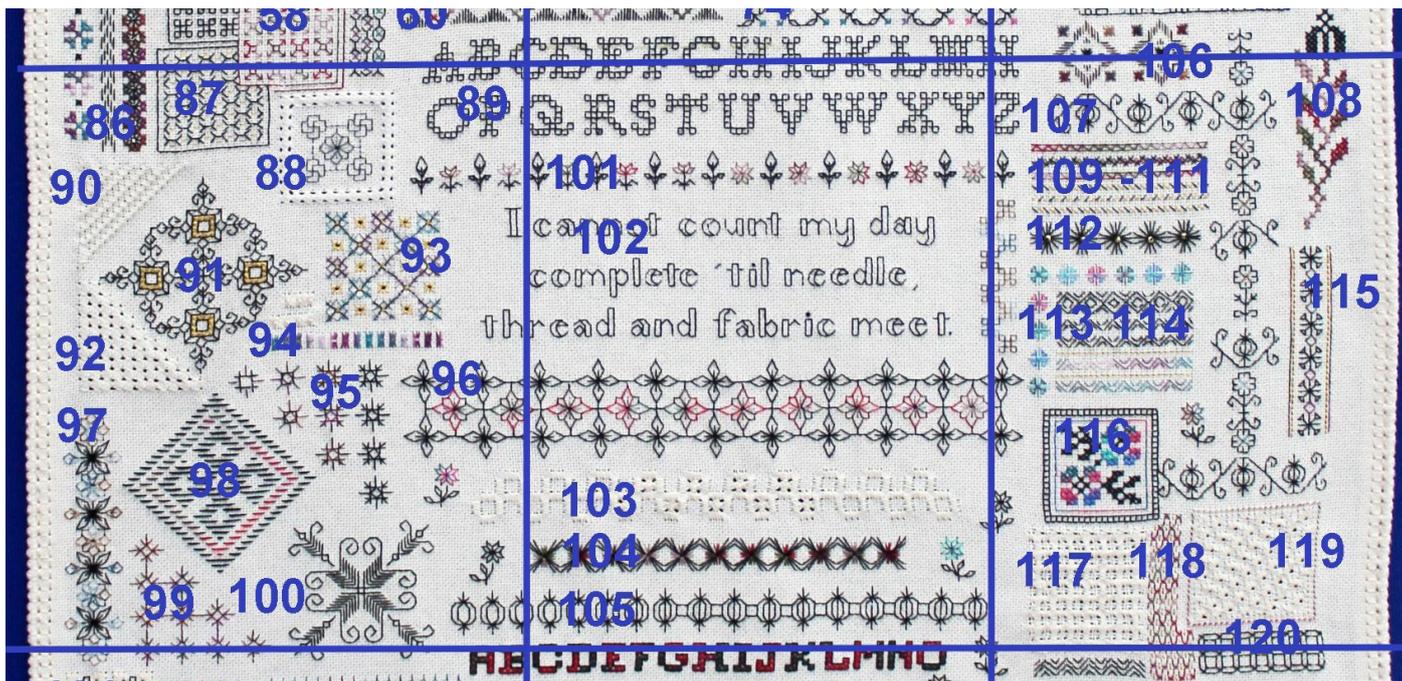
— DMC-310 black
— DMC-815 garnet - md
— DMC-996 electric blue - md
— DLE-E3852 Dark Gold

French Knots:

● DMC-310 black ● DMC-815 garnet - md

Beads:

● MHG-557 Mill Hill Glass Beads-Gold



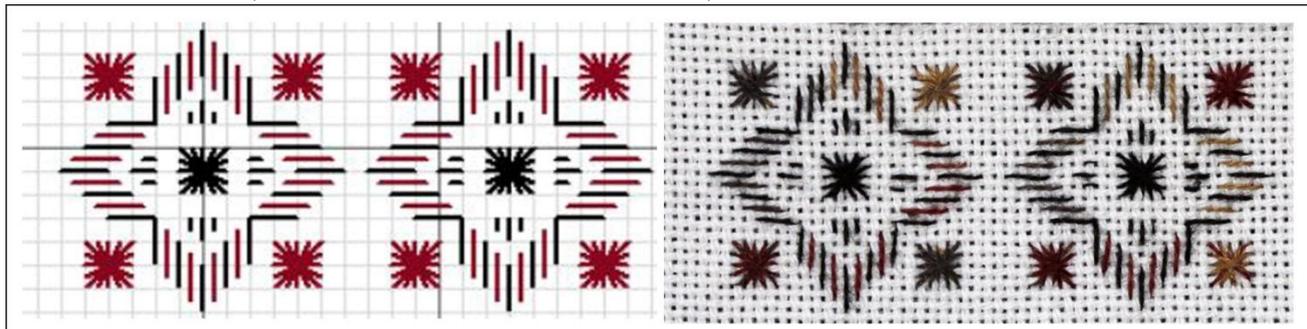
'Sublime Stitches' Evenweave Pages 7 - 9 Patterns 86 - 120

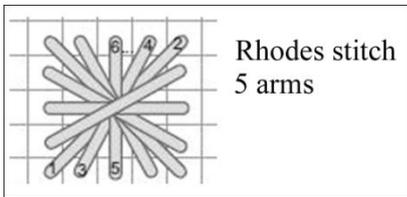
To help position the patterns correctly on the fabric and to see how they relate to each other look carefully at the embroidery. If only a small part of a pattern is shown on one page leave it until the following month and work the pattern as a whole.

Complete the patterns from Page 6 and Page 8 before starting the new patterns. There are 15 new patterns to add in Part 9.

Pattern 106 Pattern darning and Rhodes stitch

Threads: DMC 310, Coloris 4522 Stitches: Back stitch, one strand





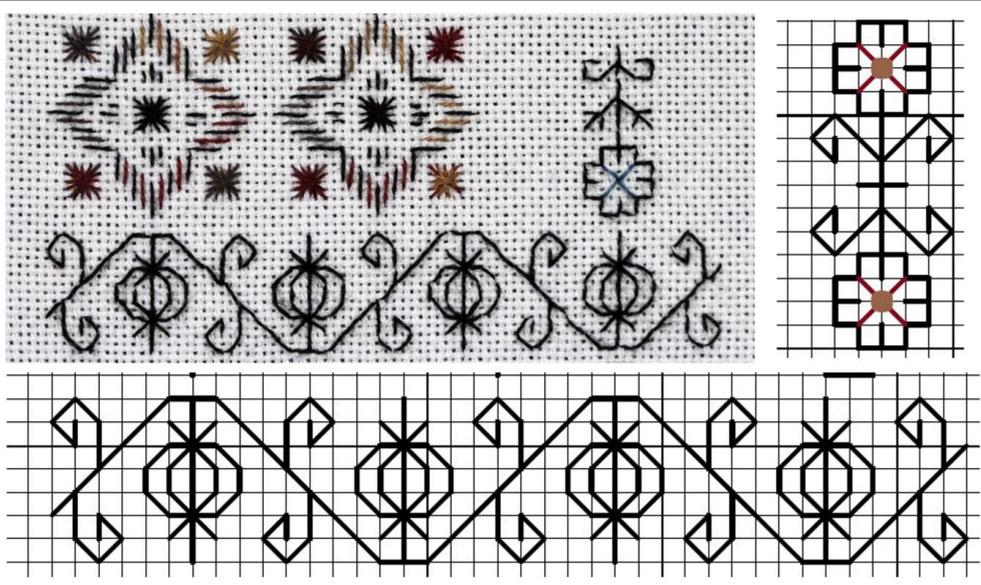
Rhodes stitch
5 arms

Using textured stitches adds interest to a simple embroidery. Rhodes stitch comes in many sizes but a 5 arm stitch has been used here.

Pattern 107 Elizabethan border designed for 'The White Princess'

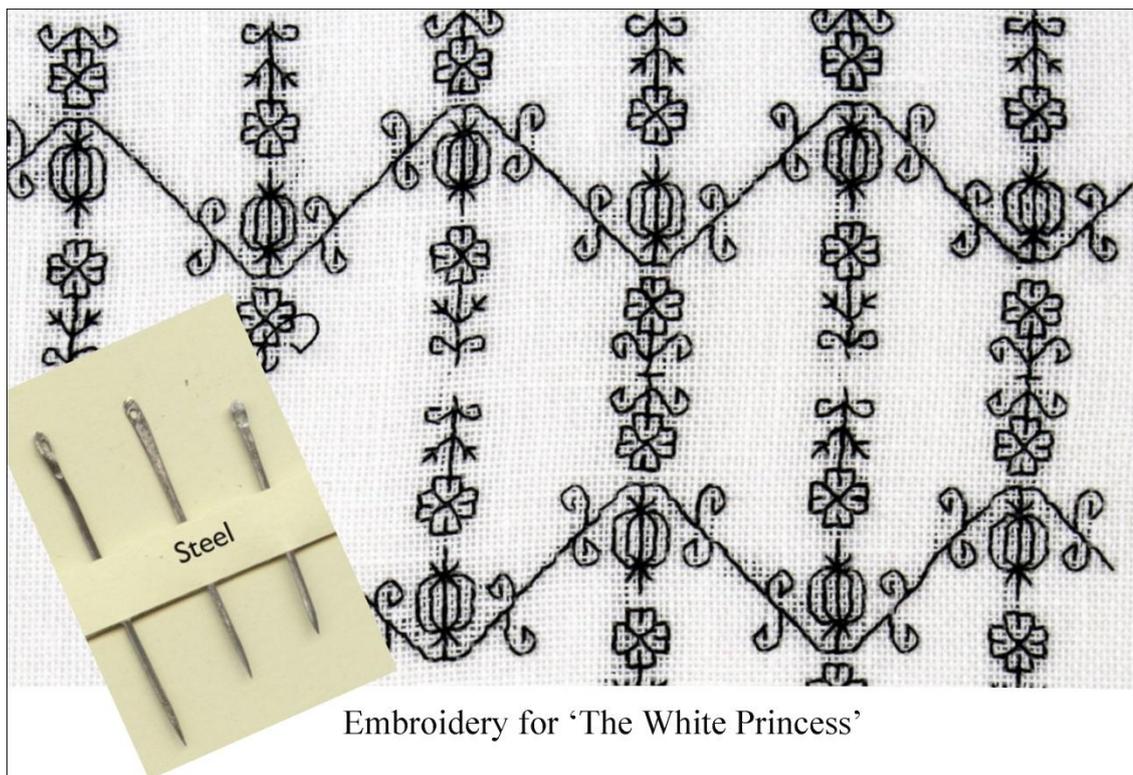
This blackwork border consisting of flowers, scrolls and fruits has been used to 'frame' a block of horizontal bands. Whilst it is an open pattern it contains a lot of detail and interest.

Technique: Blackwork Threads DMC 310, on



Pins and needles were expensive items in those days and only used by the wealthy; the ordinary people used sharpened thorns to hold their hats in place and keep their garments together. There are various allusions in literature, including in *The Canterbury Tales*, to monks and friars making pins. A guild of pinmakers was first mentioned in 1376, and the livery company, the Company of Pinmakers, was incorporated in 1636. Because of their

expense, pins were regarded as the ideal gift to the ladies in one's life, and many merchants received financial bonuses with the caveat that the money was to be used 'for her pyns' hence the term 'pin money.'



Embroidery for 'The White Princess'

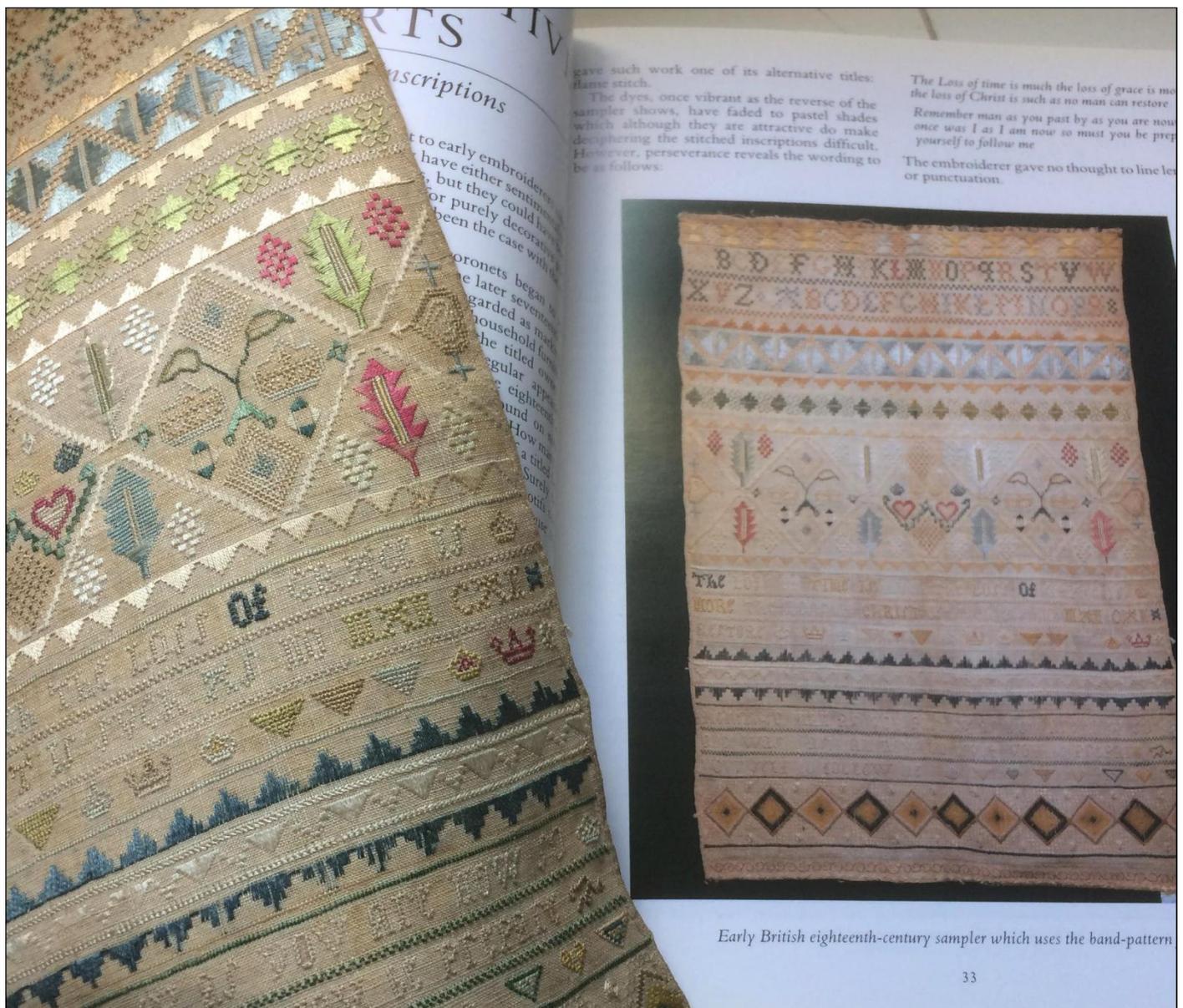
Pattern 108 Cross stitch flower - A Strange Coincidence?

Cross stitch flowers appear in samplers throughout the ages from early ones which are collected and admired to the traditional pattern books which were used by embroiderers looking to enhance their embroidery. Stylised flowers and plants dominated the 17th century band samplers often in repeating wave like patterns. Carnations and gillyflowers were often used because needlewomen were familiar with them.

An old recipe for gilliflower wine is mentioned in the *Cornish Recipes Ancient & Modern* dated to 1753:

To 3 gallons water put 6lbs of the best powder sugar; boil together for the space of 1/2 an hour; keep skimming; let it stand to cool. Beet up 3 ounces of syrup of betony, with a large spoonful of ale yeast, put into liquor & brew it well; put a peck of gilliflowers free of stalks; let work fore 3 days covered with a cloth; strain & cask for 3-4 weeks, then bottle.

In my collection of samplers is a sampler worked in the 1700's. I purchased it at a craft show for a few pounds but was delighted to find the exact sampler had been photographed and written about in *The Embroiderers Guild book 'Making Samplers'*. It is worked in silk on a linen background with alphabets, inscriptions, motifs and patterns as a band sampler. The stitches are tiny and very detailed and whilst the colours have faded over the years it is still a piece of great beauty and interest.

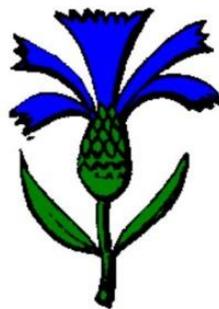


Originally it was much longer but has been chopped up into a shorter length. It contains two areas of embroidery representing holly and a leaf and berry spray similar to mistletoe. 'A Schole-house for the Needle' published in 1624 included motifs of a holly leaf and a holly leaf with berry spray.



Some of the stitches used on the sampler:

Algerian eyelet, Satin, Tent, Back stitch, Florentine, Cross stitch



The Gillyflower received its flower symbolism during the Crusades and the heyday of heraldry.

Of Gillofers. Chap. viij.

The Kynde.

Vnder the name of Gillofers (at this time) diuerse sortes of floures are contayned. wherof they call the first the Cloue gillofer whiche in Deede is of diuerse sortes & variable colours: the other is the small or single Gillofer & his kinde. The third is that, which we cal in English sweete williams, & Colminiers: wherunto we may well ioyne the wilde Gillofer or Cockow floure, which is not much vnlike the smaller sort of garden Gillofers.

Vetonica altitis.

Carnations, and the double-cloaue Gillofers.

Vetonica altitis minor.

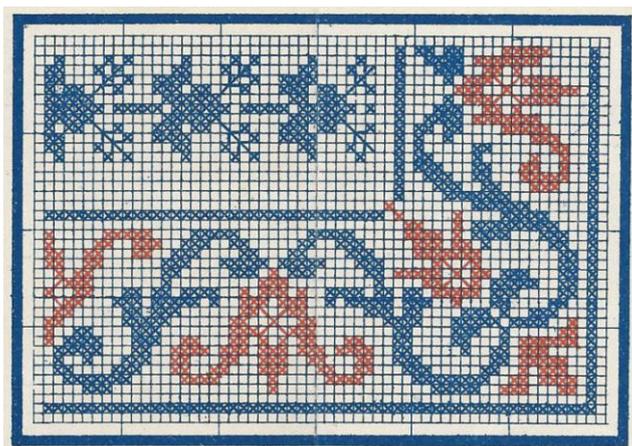
The single Gillofers, Soppes in wine, and Pinkes, &c.



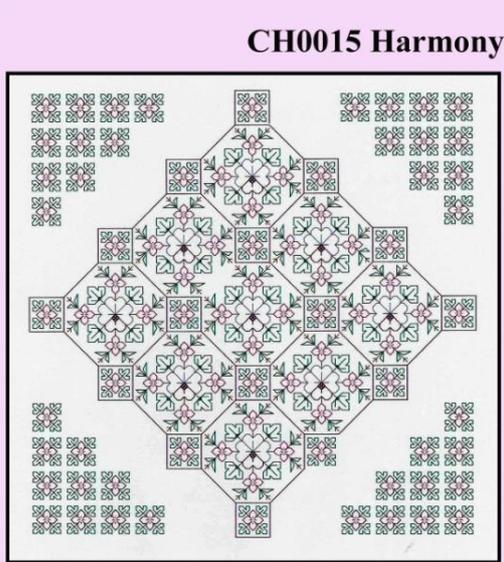
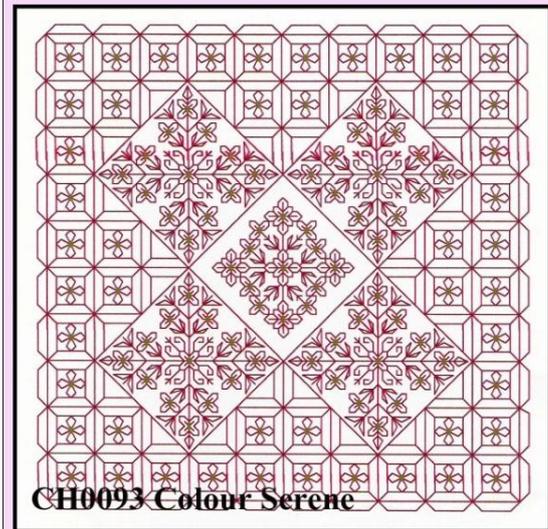
The Description.

The Cloue gillofer hath long small blades, almost like Leeke blades. The Calke is round, and of a foote and halfe long, full of ioyntes and knops, & it beareth

Page of *Gillofers* (gillyflowers - carnations and pinks) from Henry Lyte's *A newe Herball* of 1578,



Old cross stitch pattern books also use flowers in bands and border. This is taken from an old German cross stitch book.

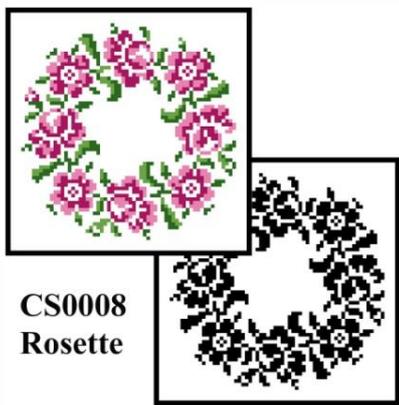
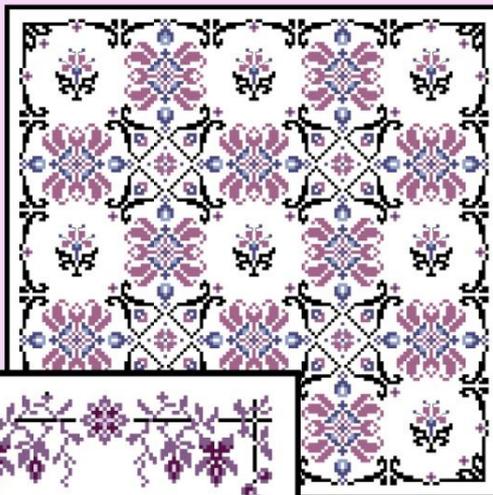


Flowers feature in many of the Blackwork Journey charts. Beads can be used in place of cross stitch in many patterns.

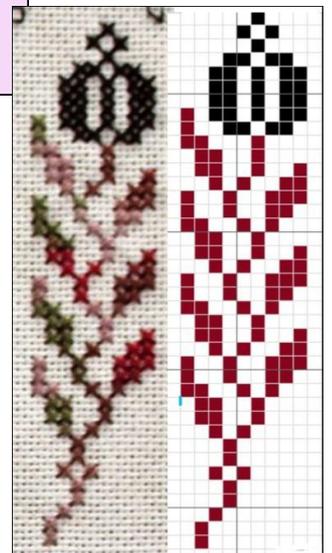
Beads should always be added after the embroidery has been completed.



CS0004 Nouveau

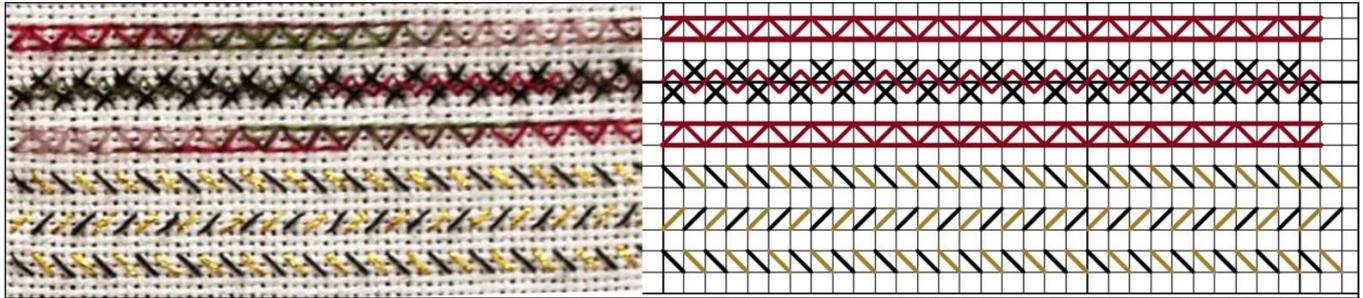


Pattern 108 is based on old illustrations from samplers from the UK and Europe.
Technique: Cross stitch Threads: DMC 310, Coloris 4518, two strands



Patterns 109 - 111 Narrow bands

Narrow bands are useful for defining areas, filling open spaces and building into blocks. They are simple to stitch and grow quickly. They can vary from a single line of pulled thread work to diagonal stitches worked in different colours..

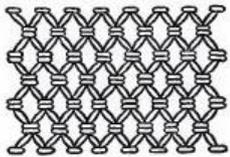


Patterns 109 - 111 line stitches

Pattern 109 Chevron stitch



Technique: Embroidery Threads Coloris 6518, one strand
This stitch can be worked as a single row or build up to create blocks.



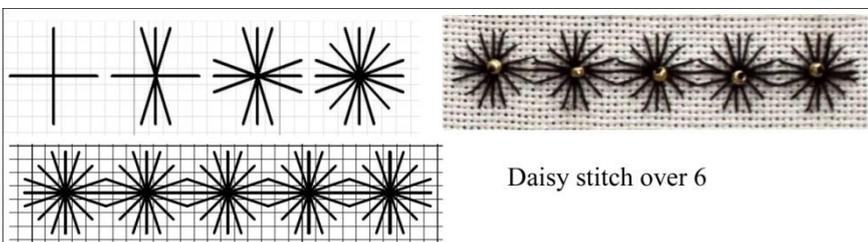
Pattern 110 Cross stitch and diamond band

Technique: Embroidery Threads: DMC 310, Coloris 4522, one strand

Pattern 111 Three rows of diagonal stitches

Threads: DMC 310, gold metallic

Pattern 112 Daisy stitch over 6



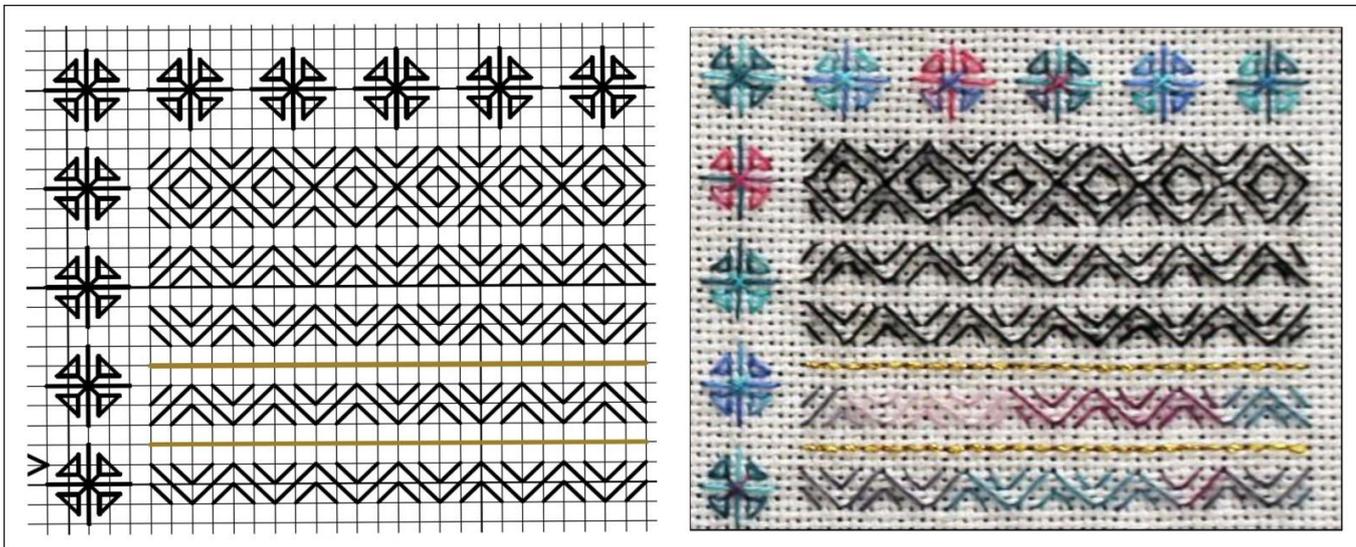
Technique: Embroidery Threads; DMC 310, one strand. Count carefully!

Patterns 113 - 114 Building bands, using colour

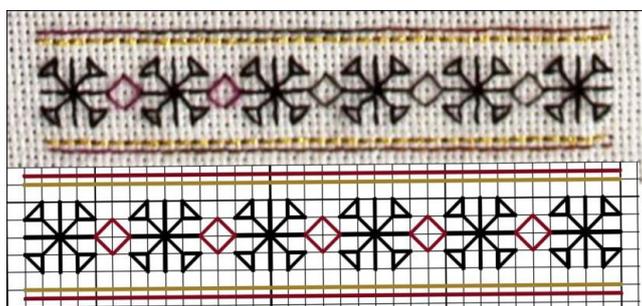
Technique: Embroidery Threads: DMC 310, Coloris 4514, 4507

Using colour within a design changes the dynamics of the design. Bands worked in colour appear less dense than the same pattern worked in black. Coloris 4514 is used for the bands and Coloris 4517 for the tiny motifs that surround the bands. a line of gold metallic back stitch separates the colour bands.

These simple patterns can be used to cover large areas quickly.

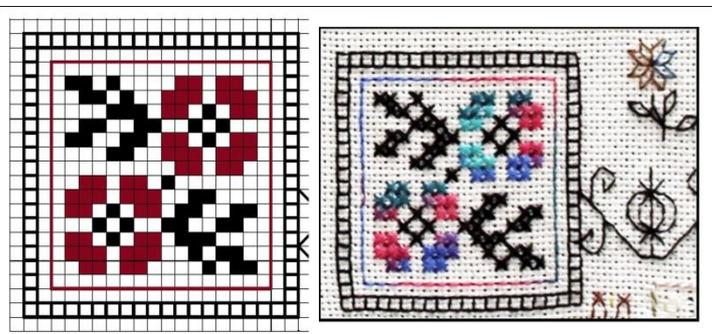


Pattern 115 Variation of Pattern 114



Technique: Blackwork
 Threads; Coloris 4522, E3852 gold

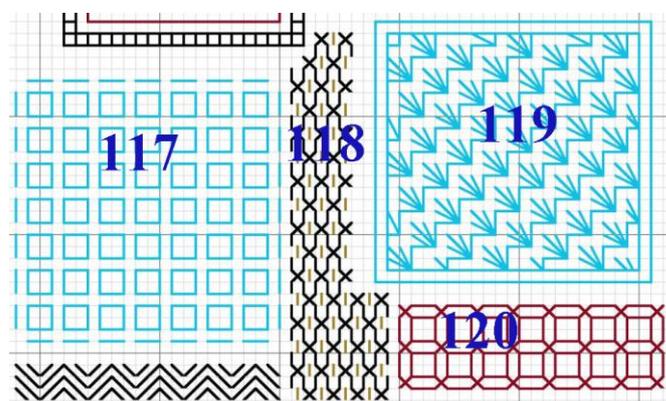
Pattern 116 cross stitch motif with four-sided stitch border



Technique: Cross stitch, embroidery
 Threads: DMC 310, Coloris 4507

Many pulled thread work stitches can be used as embroidery stitches by not 'pulling' the threads together. The four-sided stitch border is worked over 2 x 2 threads.

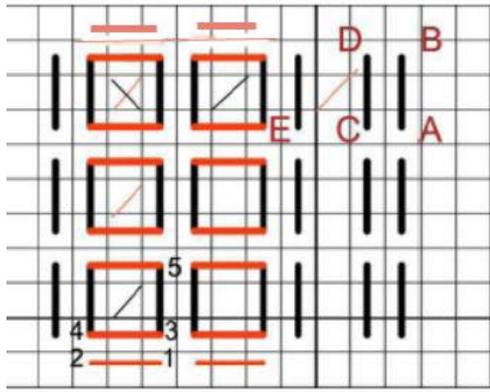
- Pattern 117 Cobbler Stitch - pulledthread work**
- Pattern 118 Blackwork filler pattern**
- Pattern 119 Leaf stitch - pulled threadwork**
- Pattern 120 Blackwork**



Patterns 117 - 120



Pattern 117 Cobbler Stitch - pulled thread work



Cotton P rle No.12 or two strands of floss

Method:

Cobbler stitch worked in pairs across the fabric leaving two threads between each pair. Start in the top right hand corner. Work the vertical rows first over 4 threads in pairs leaving two threads between each stitch.

Row 1 Vertical: A - B, C -C, C - D, D - E

Row 2 Turn your work to complete the pairs making the top of the box. Horizontal: 1 -2, 3 - 4, 4 - 5

Pattern 118 Blackwork lozenge pattern

Technique: Blackwork Threads: Coloris 4518, one strand, E3852 gold

Pattern 119. Leaf stitch - pulled thread work

Threads: Cotton P rle No.12 or two strands of floss

Method:

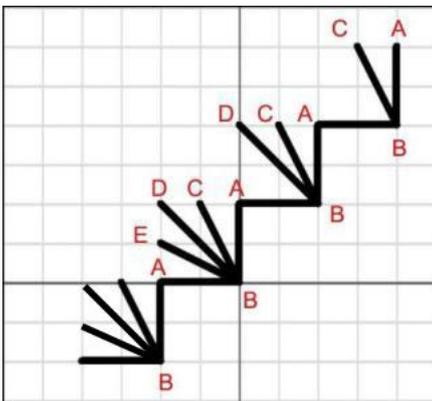
Work the leaf from the bottom right hand corner. Five long stitches make up the 'leaf'. Work A - B, C - B, D - B, E - B. Repeat the sequence

Compensating stitches are added so follow the diagonally pattern carefully.

Pull **medium tight** to create the holes. This is a very attractive filling stitch suitable for covering large areas.

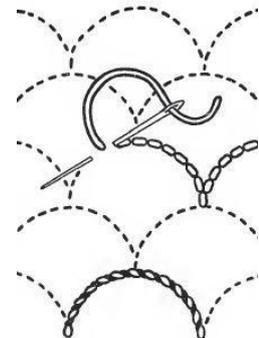
To finish the leaf stitch block, work a back stitch square round the leaf stitch in Coloris 4518 and whip it with Cotton P rle No.12. This is a very attractive filling stitch suitable for covering large areas.

To finish the leaf stitch block, work a back stitch square round the leaf stitch in Coloris 4518 and whip it with Cotton P rle No.12



Work each leaf stitch individually before moving on the next one

*Back stitch and back stitch whipped.
Back stitch whipped creates a cord effect!*



Pattern 120 Blackwork

Technique: Blackwork Tread: DMC 310, one strand

Add cross stitch to the centre of the blocks in this simple pattern to create a heavier finish.

This completes Part 9 of 'Sublime Stitches' evenweave. Many of the patterns from this section can be used in other projects both as bands and filler patterns.

Happy stitching,

Liz

Sublime Stitches Evenweave

