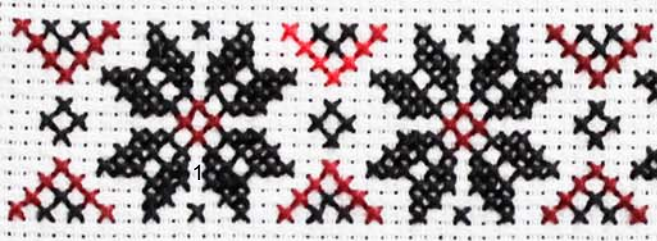


'Sublime Stitches'

Part 11 - Aida



'Sublime Stitches' Aida Part 11, Patterns 139 - 144

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 completed.

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.

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

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

Part 11 Patterns 139 - 144

Sublime Stitches' consist of 12 numbered pages which joined together complete the Master Chart. Complete the patterns from previous pages before starting the new patterns.

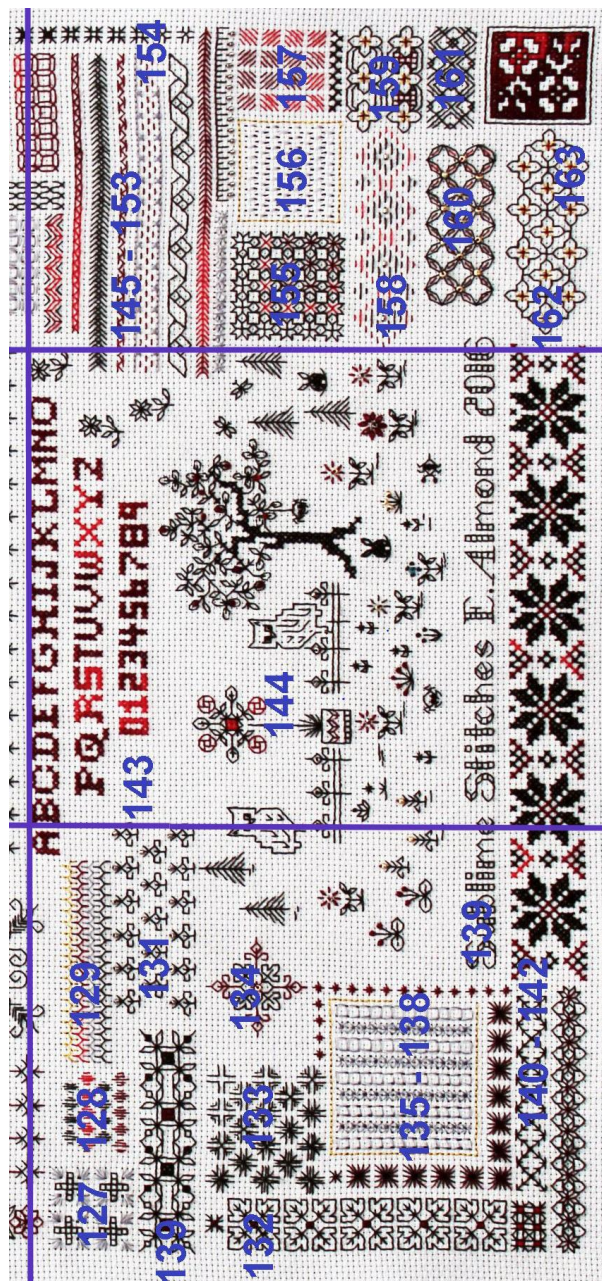


'Sublime Stitches' Aida

Pages 10 - 12 Patterns 127 - 163


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 Pages 8 and 10



Pattern 139 'Sublime Stitches' title, name and date

Technique: Blackwork Threads: DMC 310, one strand



Adding a name and date to your sampler is following a long tradition. The earliest signed and dated band sampler in the Victoria and Albert Museum's collection was worked by Mildred Mayow in 1633. In many cases the age of the embroider was also added. With the composition of band samplers comes the first clear indication in England of the form being used as a method of instruction and practice for girls learning needlework.

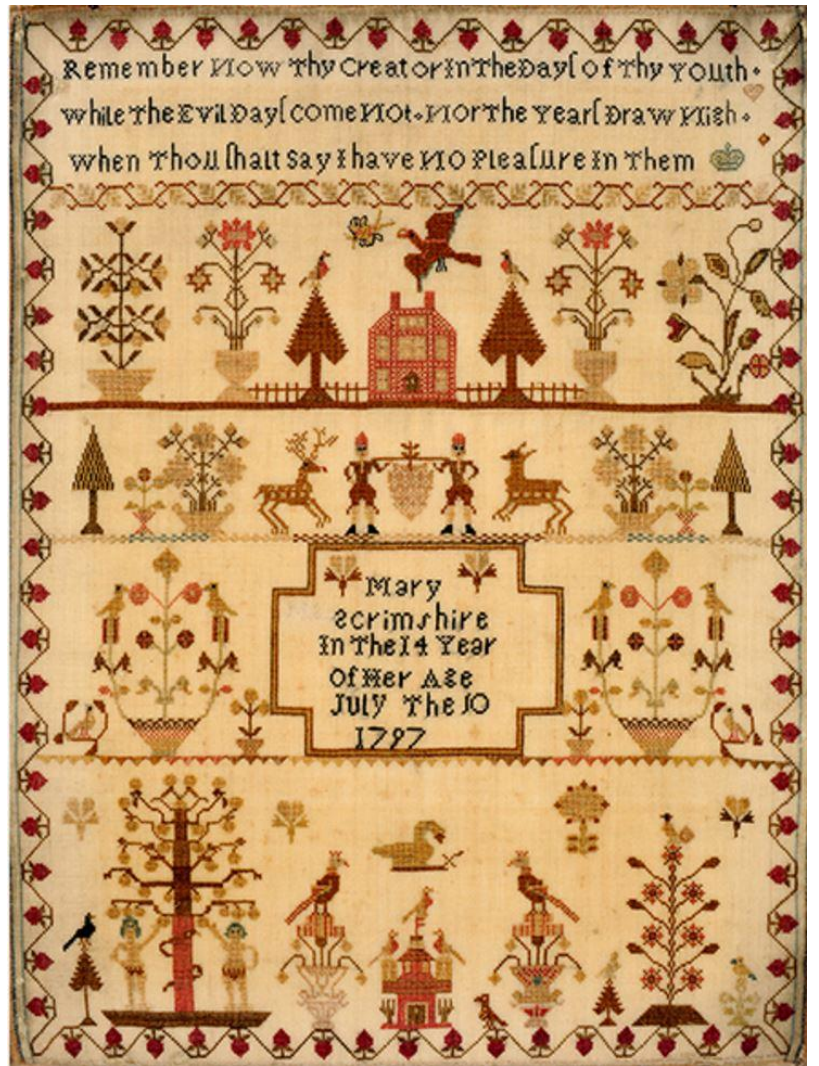
Stitch the title 'Sublime Stitches' and then use the included alphabet to name and date your sampler. Other alphabets have been included in 'Sublime Stitches'. Graph the name and date out on squared paper first to ensure that the letters will fit the space provided.

Free graph paper can be downloaded from: <https://www.printablepaper.net/category/graph>

This printable graph paper (also known as grid paper) features squares of various sizes, from 1 line per inch to 24 lines per inch. Variations include index lines (heavier grid lines) and the size of the paper (legal, letter, ledger, and A4). Click any paper to see a larger version and download it.



'Sublime Stitches' alphabet



Mary Scrimshire. Aged 10 July 10 1797.

An attractive sampler worked in coloured silks contained within a strawberry border. Amongst the familiar potted plants, topiary trees, small birds etc are the biblical figures of the Spies from Canaan and Adam and Eve. Mary's name is placed in a bold central cartouche.

Contained in a broad rosewood frame.
Framed size: 21 x 17 in
Witney Antiques

Linen sampler by Mildred Mayow, embroidered with silk;
English; dated 1633
© *Victoria and Albert Museum, London*

Where patterns overlap complete any part patterns from the previous pages before commencing Pattern 140

Pattern 140 Hungarian Cross stitch border

Cross-stitch is one of the oldest form of embroidery and can be found all over the world. Many folk museums show examples of clothing decorated with cross-stitch, especially from continental Europe, Asia, and Eastern and Central Europe. Its origins are not known but hand woven linen and its potential for counting the threads and cross stitch go hand in hand.

Cross-stitch is often used together with other stitches and comes in a variety of forms. It is sometimes used in crewel embroidery and it is often used in needlepoint. A specialized historical form of embroidery using cross-stitch is Assisi embroidery which has been included in 'Sublime Stitches'.

There are many stitches which are related to cross-stitch and were used in similar ways in earlier times. The best known are Italian cross-stitch, Celtic Cross Stitch, Irish Cross Stitch, long-armed cross-stitch, Ukrainian cross-stitch and Montenegrin stitch. Italian cross-stitch and Montenegrin stitch are reversible, meaning the work looks the same on both sides. These styles have a slightly different look than ordinary cross-stitch.



*Detail of floral border pattern in cotton.
Small tablecloth Hungary mid 20th century.*

These more difficult stitches are not often used in embroidery, but they are still used to recreate historical pieces of embroidery.

To reintroduce them to the modern needlewoman would be an interesting development.

The double cross-stitch, also known as a Leviathan stitch or Smyrna cross stitch, combines a cross-stitch with an upright cross-stitch. This has been used many times in this project to add texture and interest.

Cross-stitch is often combined with other popular forms of embroidery, such as Hardanger embroidery or blackwork embroidery and may also be combined with other work, such as canvaswork or drawn thread work. Beadwork and other embellishments such as paillettes, charms, small buttons and specialty threads of various kinds may also be used.

Berlin wool work and similar petit point stitchery used cross stitch to create rich and colourful designs

I have seen it being worked in Eastern Europe, India and the Far East, from a girl stitching on a market stall in Kuala Lumpur to a tribal hill village in Thailand.

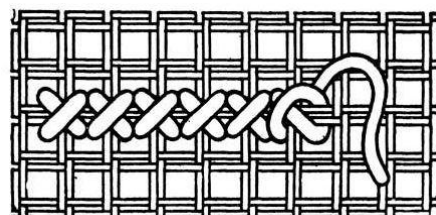
Hungarian Cross stitch border

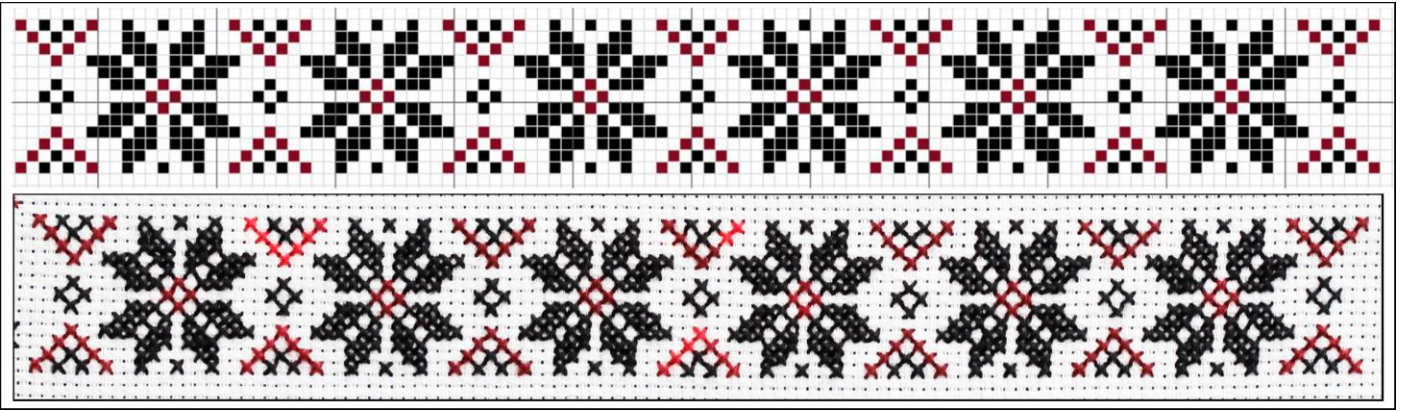
Technique: Cross stitch

Stitches used: Cross stitch DMC 310,two strands

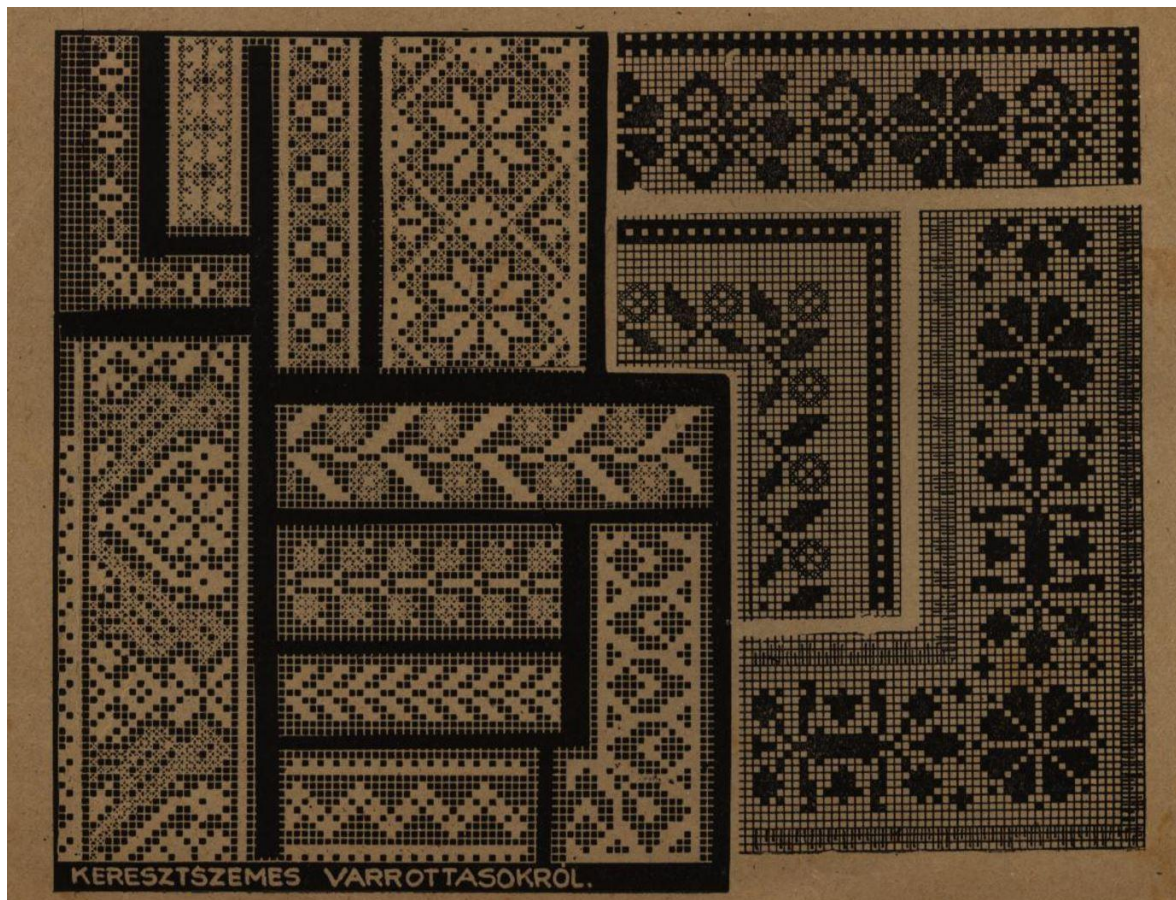
Note: Always work the top stitches in the same direction

Cross stitch

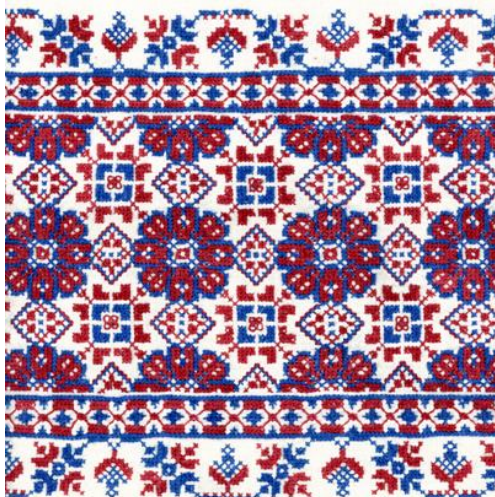




The cross stitch pattern is used to add weight to the bottom of the design and to emphasise Pattern 139 'Sublime Stitches' and the designer's name.



Extract from an old Hungarian pattern book. Filet lace designs can also be used for cross stitch if you count carefully.



Cross stitch - a counted thread technique and traditional free style embroidery



Hungary is one of the most beautiful European countries that I have visited and art, architecture, music and inspiration abound and whilst the pace of life has quickened it is still possible to escape to a quiet corner and contemplate the past.



Budapest on the River Danube

Traditional Hungarian folk dress has great meaning. The elaborate symbolism on clothing may express local, regional, social, religious, and ethnic identity. Community traditions of clothing are based on age, social group, and even family status. In the past, a woman's folk costume changed when she got married, after her first child was born, and after the birth of her first grandchild. The traditional dowry of a Hungarian bride consisted of hundreds of items.

Cross stitch motifs show only one aspect of Hungarian embroidery with many free-hand floral designs of various stitch types embroidered onto costumes and household linens. This led to the development of several distinctive regional and local styles of embroidery. The best-known of these come from Kalocsa, Kalotaszeg, and Mezőkövesd.

Hungarian folk embroidery has two large groups, which have evolved independently of each other:

"A) Men embroidery: coats, skins and embroidery on skin and strap. Ribbons and haircuts were made in their workshops with lavishly decorated colourful nebulae, coats, subactions, collars, filters, zeka. The woven fabric, which at the same time developed with the embroidery, was also fired by men. These beloved craftsmen were sought after by the royal court, high priesthood, nobility, and the average population. They were excellent specialists who established guilds in the Middle Ages and engaged in lively trade.

B) Women embroideries: all linen and thin tissue embroidery. Women made white and multicoloured handicrafts, embroideries, stitches, stitches, holes and postings. They were woven and woven for their own use, that is, what was needed in a household.

Both types of embroidery are found in Hungary today.

The Hungarians embroidered women's and men's apparel and embroidered objects of their home: cushions, bedspreads, wall protectors, tablecloths, towels for towels and towels. This included the ticket and the umbrella. And he never forgot his temples, which are decorated with beautiful embroidery today. This is particularly characteristic of Kalotaszeg. In Kőrénny, even the ceiling would be embroidered by the girls and women if they allowed. "

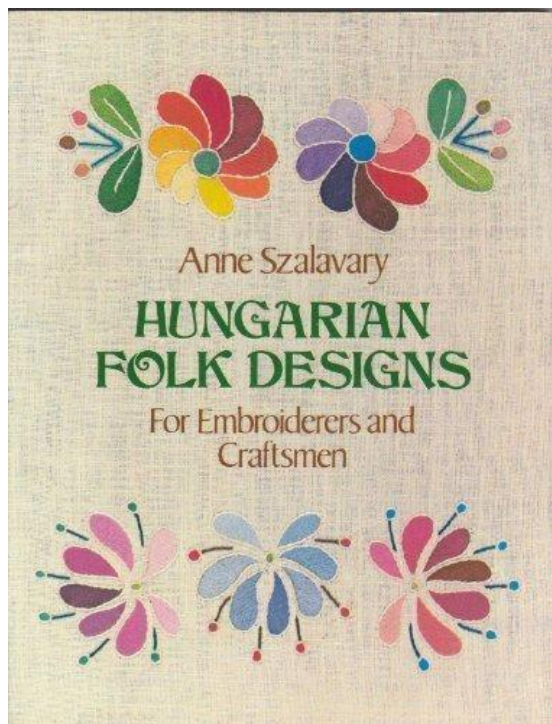
Hungarian Folklore Museum (AHM)

<http://hungaria.org>

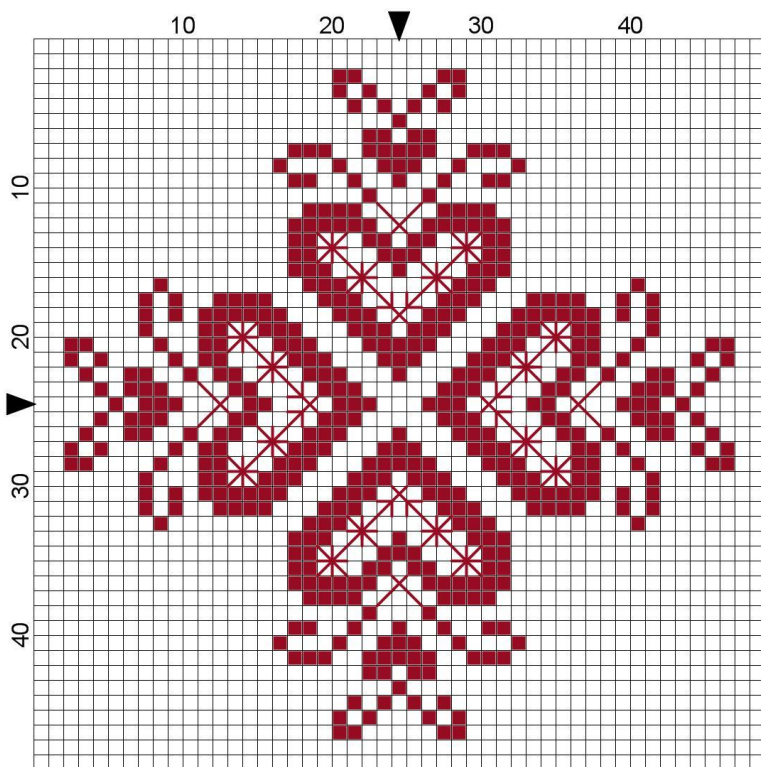
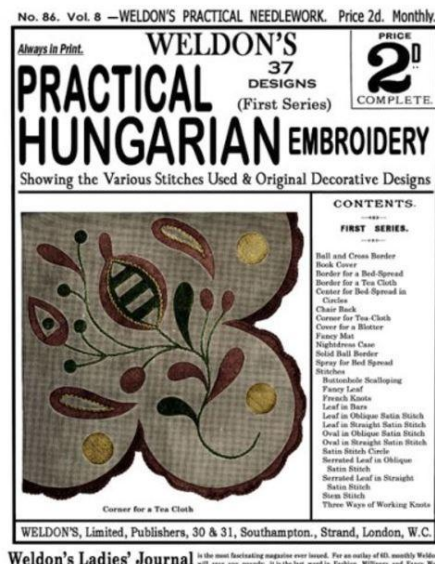
If you are visiting Hungary explore the village museums called tájházak (folk art houses)

Tájház ('a house in the countryside') is a small-scale museum, situated in a traditional building of folk architecture. Hungary has currently about 300 of these small local-scale museums, which are real jewel boxes full of traditional artefacts, beautiful handcrafted items, great examples of needlework, lacework and traditional costumes, furniture and kitchen utensils. In these buildings you can study traditional folk lifestyle in their original, authentic setting.

Hungarian Folk Designs for Embroiderers and Craftsmen (Dover Pictorial Archive Series) Paperback – June, 1980 Anne Szalavary - Author



Practical Hungarian Embroidery (Weldon's Practical Needlework) Spiral-bound – 2008



Have fun with Folk Embroidery!

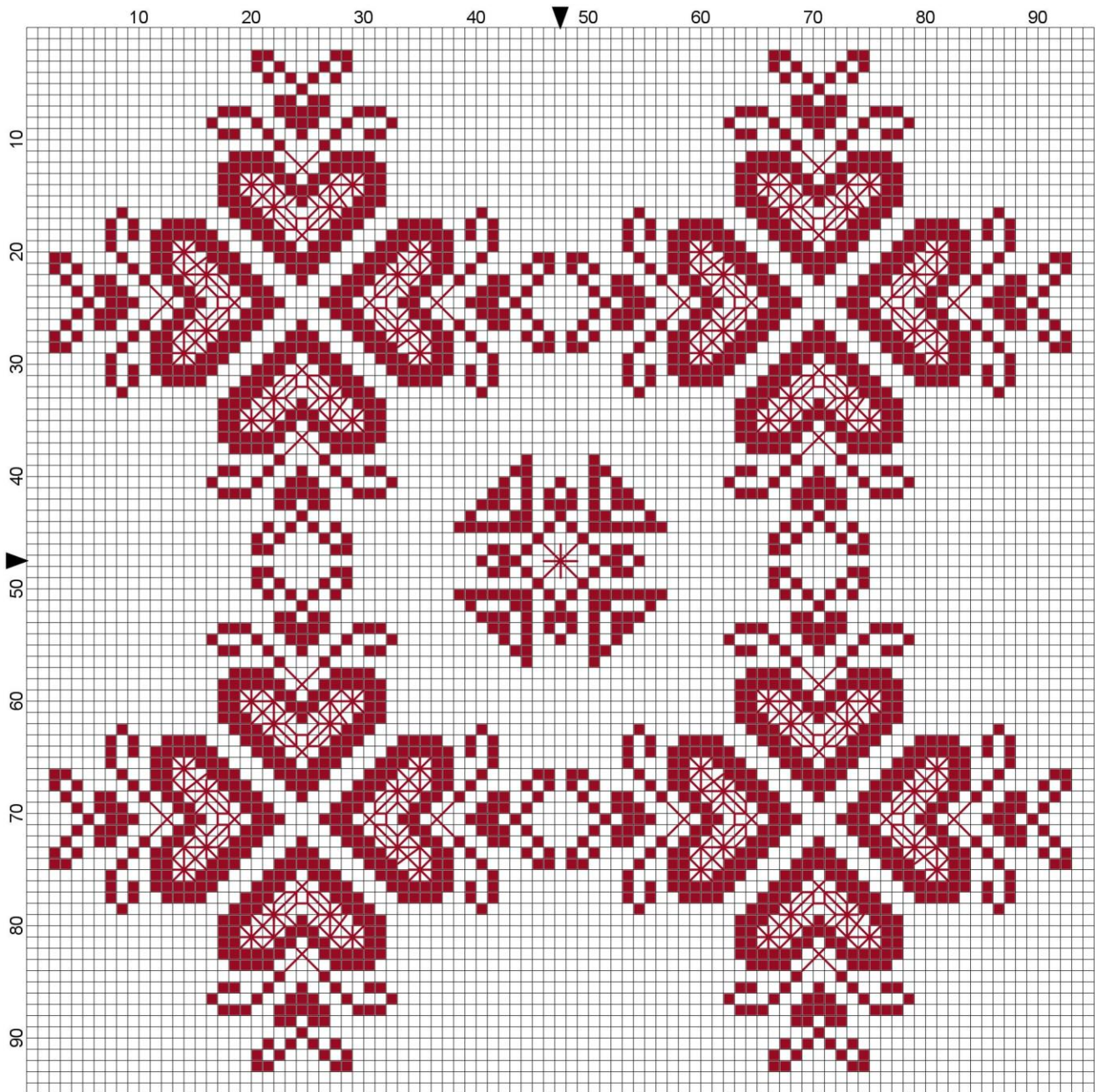
Hearts and flowers are common motifs in Folk art and can be used to build simple and attractive designs.

From one small motif I have built up a larger design which could be used for cards, table linen or soft furnishings.

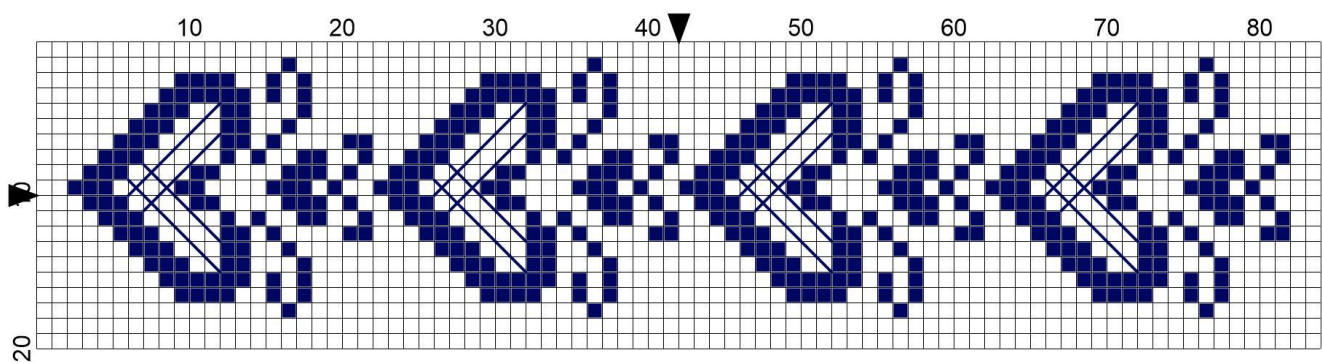
Stitches used:

- Back stitch, one strand
- Cross stitch, two strands

Join the single motifs together to make a border suitable for table linen



Join four motifs to make a larger design or place hearts one underneath each other to make a border.

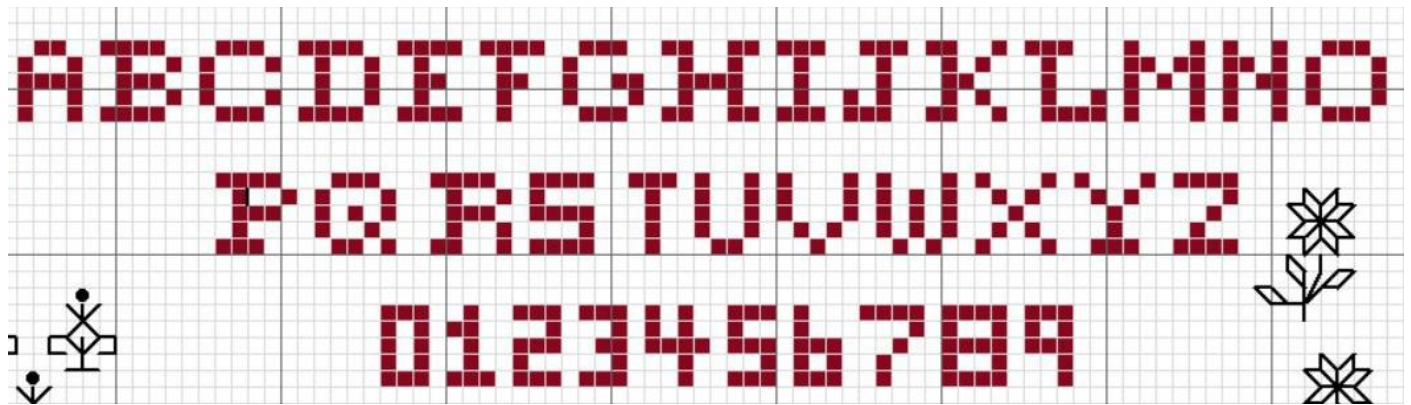


Pattern 143 Cross stitch alphabet

Technique: Cross stitch

Threads: Anchor 1206, two strands

A simple alphabet over five blocks can be outlined in back stitch in black. In this sampler the letters have not been outlined. Choose which effect you prefer.



Note: Usually when outlining cross stitch work the back stitch after the cross stitch has been completed. This creates a neater finish especially when working lines of cross stitch as in borders.

CH0362 Sampler 9 none of the cross stitch letters have been outlined.



Pattern 144 County Owls

The remainder of Part 11 is a country scene with my favourite birds, owls. Tawny owls nest in my garden every year and usually have two or three babies. The symbolism and mythology associated with owls is different depending on different parts of the world.

In some countries it is a harbinger of death, in others such as Mongolia the owl is regarded as a benign omen. The great warlord Genghis Khan was hiding from enemies in a small coppice. An owl roosted in the tree above him, which caused his pursuers to think no man could be hidden there.

In modern Japan, owls are regarded as lucky and are carried in the form of a talisman or charm.

Among the Kikuyu of Kenya, it was believed that owls were harbingers of death. If one saw an owl or heard its hoot, someone was going to die. In general, owls are viewed as harbingers of bad luck, ill health, or death. The belief is widespread even today.



In Hinduism, an owl is the *vahana*, mount, of the Goddess Lakshmi.

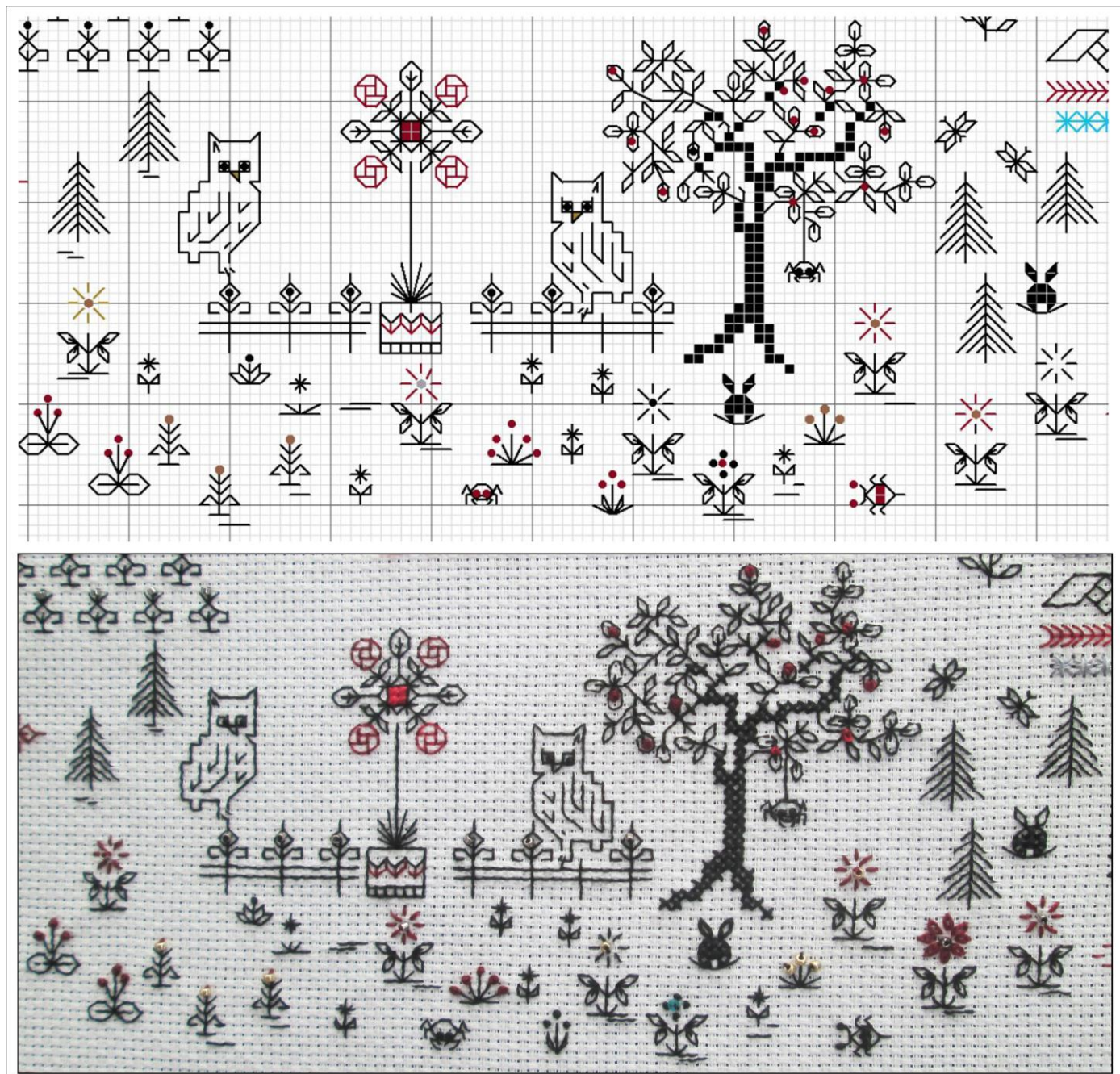
Owl, c640BC, Greece

However the modern west generally associates owls with wisdom. This link goes back to ancient Greece, where Athens, noted for art and scholarship, and Athena, Athens goddess of wisdom had the owl as a symbol

When I did my City & Guilds Embroidery course one of my projects was to create an appliqué and embroidery design of an owl and I based it on the owl of Athens.



Follow the pattern using up scraps of thread for the flowers. Use DMC 310 for the owls and rabbits!
Beads can be used as alternatives to knots.



This completes Part 11 of 'Sublime Stitches' Aida.

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

Happy stitching,

Liz

