

# 'Sublime Stitches' Part 12 - Aida

## The Final Chapter!



## 'Sublime Stitches' Aida Part 12, Patterns 145 - 164

**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

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		

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.

### 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:**

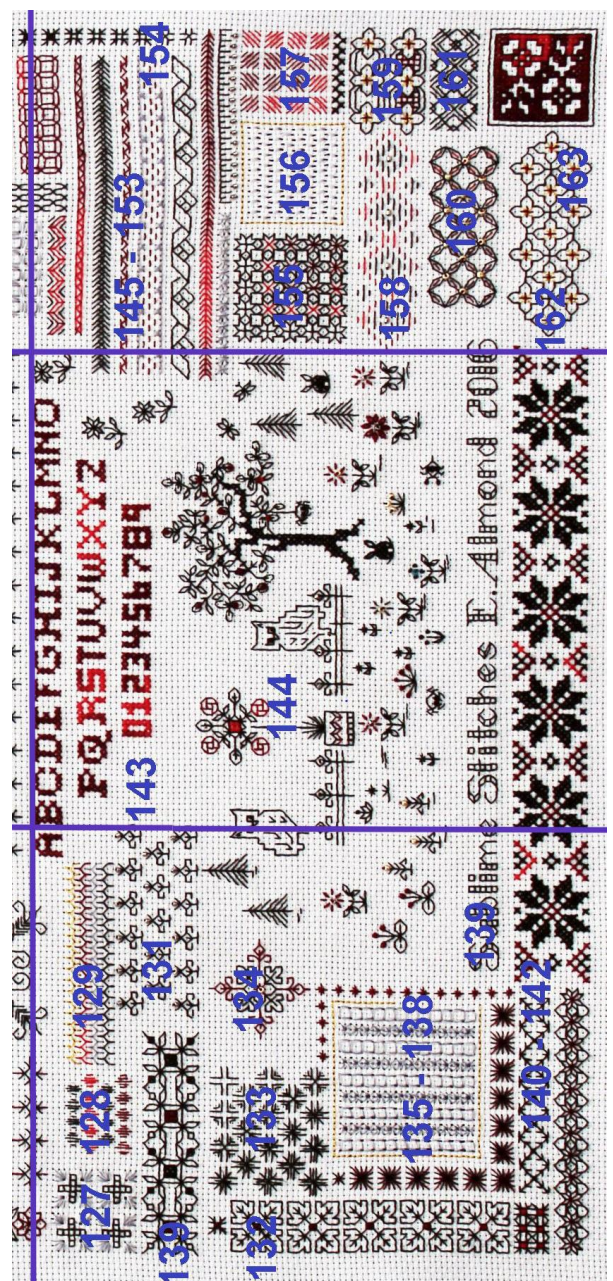
- DMC-310 black
- DMC-815 garnet - md

**Beads:**

- MHG-557 Mill Hill Glass Beads-Gold

**Part 12 Patterns 145 - 164**

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.



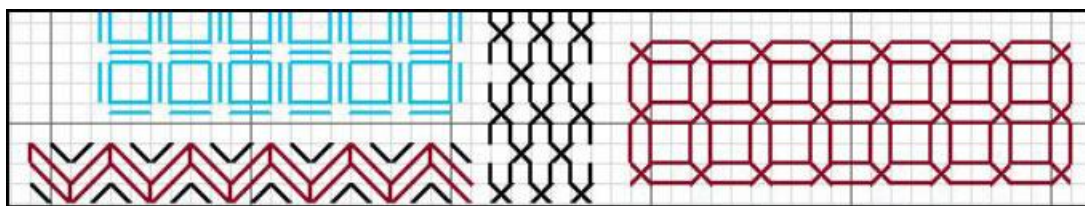
**'Sublime Stitches' Aida**

**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 9 and 11

These patterns which start on Part 9 and are continued in Part 12 are good examples of strip patterns which can be built up into blocks. They are simple to work and can be enhanced with embroidery stitches, cross stitch or beads. Changing the colour of each row on the diamonds also changes the effect as does the spacing.

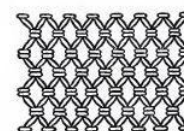


### Patterns 145 Chevron Stitch

Technique: Embroidery

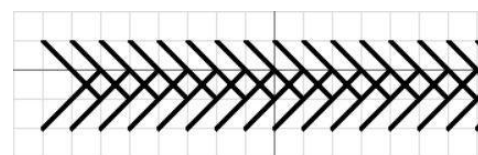
Thread: Anchor 1206 variegated, one strand

Worked as single bands or as a filler stitch. Where two rows meet two stitches merge in the same holes.



### Pattern 146 Overlapping long stitches over 4

Technique: Embroidery DMC 310, one strand



### Pattern 147 Open Chevron (see Pattern 145)

Technique: Embroidery

Thread: DMC 815, one strand

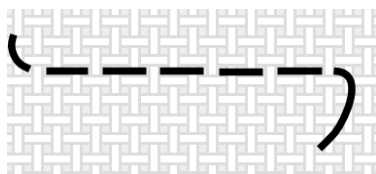
### Pattern 148 Back stitch, (Pattern 154) running stitch and cross stitch bands

Technique: Embroidery DMC 310, : Anchor 1206

Back stitch, one strand, running stitch one strand, cross stitch two strands. Very simple line designs are effective in separating heavier designs.

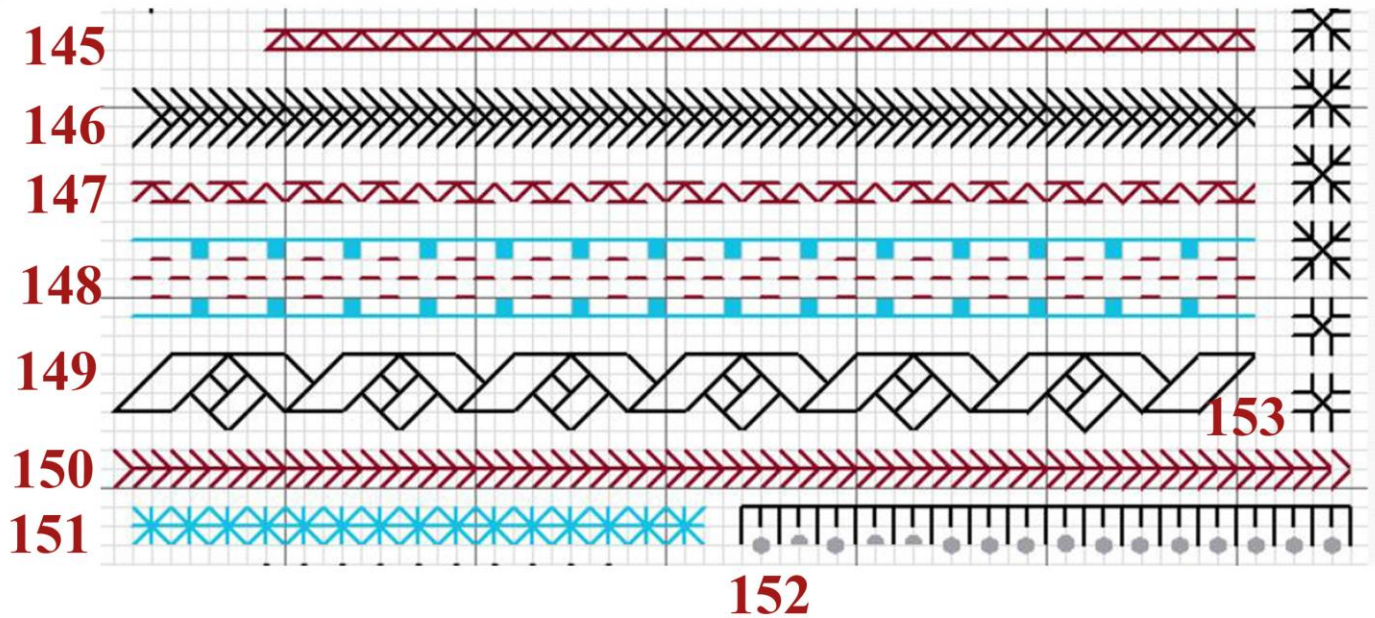
'Sublime Stitches' has used a variety of stitches and techniques but the value of simple embroidery stitches should never be underestimated.

Running stitch or straight stitch is the basic stitch in hand sewing and **embroidery**, on which all other forms of sewing are based. The stitch is worked by passing the needle in and out of the fabric. Running stitches may be of varying length, but typically more **thread** is visible on the top of the sewing than on the underside. So, a running stitch runs through the fabric



Running stitches are used in hand-sewing and tailoring to sew basic seams, in hand patchwork to assemble pieces, and in quilting to hold the fabric layers and batting or wadding in place. Loosely spaced rows of short running stitches are used to support padded satin stitch.

Running stitches are a component of many traditional embroidery styles, including kantha of India and Bangladesh, and Japanese kogin and sashiko quilting



*Patterns 145 - 153*

*The embroidery shows how the bands are distorted, so once the complete embroidery has been worked it will need to be damped and pulled into shape.  
If the design is to be framed stretching, damping and pinning into shape needs to be done before lacing the fabric on to the mounting card.*

## Pattern 149 Ribbon band

Technique: Blackwork Threads: DMC 310, one strand

## Pattern 150 Fly stitch variation

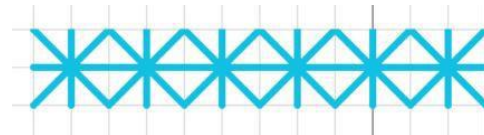
*Fly stitch*



Technique: Embroidery Threads: Anchor 1206 variegated, one strand

A bead can be added to the line of fly stitches to add texture and interest. Thread the bead on before adding the loop.

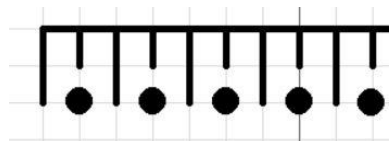
## Pattern 151 Eyelet band



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

## Pattern 152 Buttonhole stitch

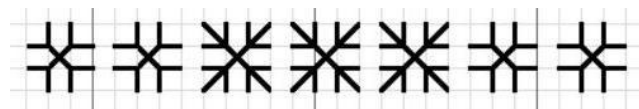
Technique: Embroidery Threads: DMC 310, one strand



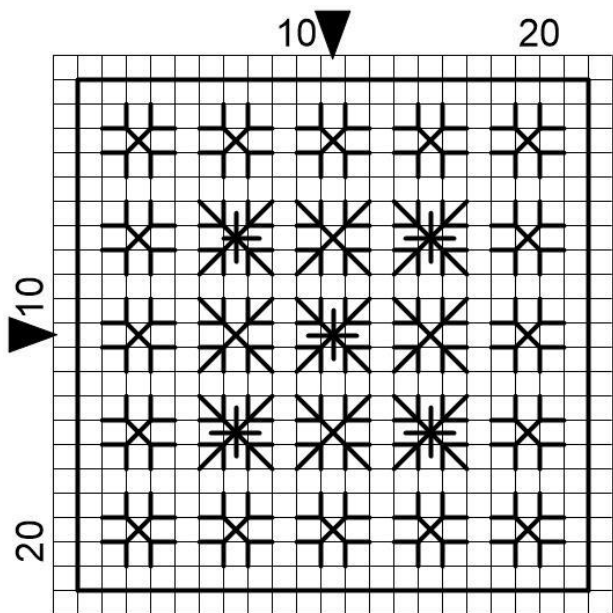
Work the row of buttonhole stitch (long and short stems). Add the beads underneath the short stitches.

*Colonial knots can be substituted for beads*

## Pattern 153 Building bands



Technique; Blackwork Threads: DMC 310. one strand

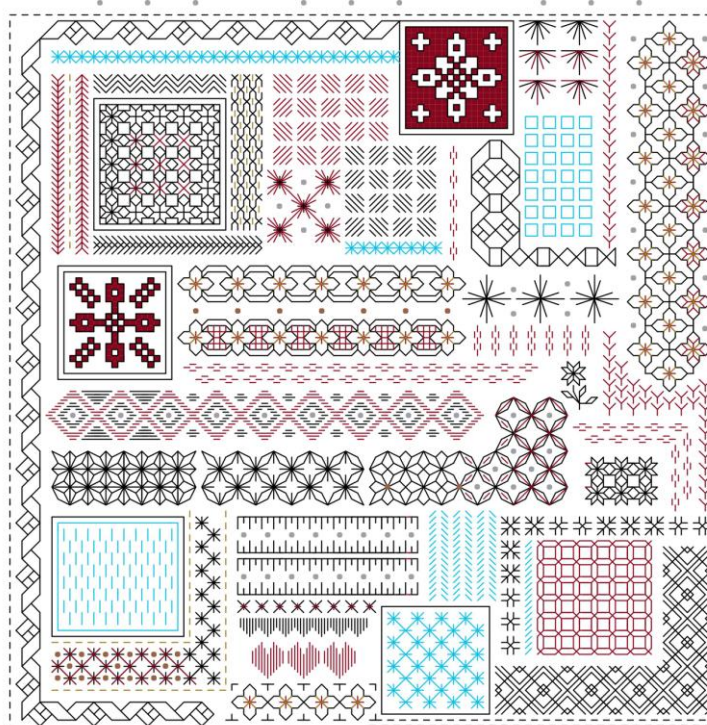


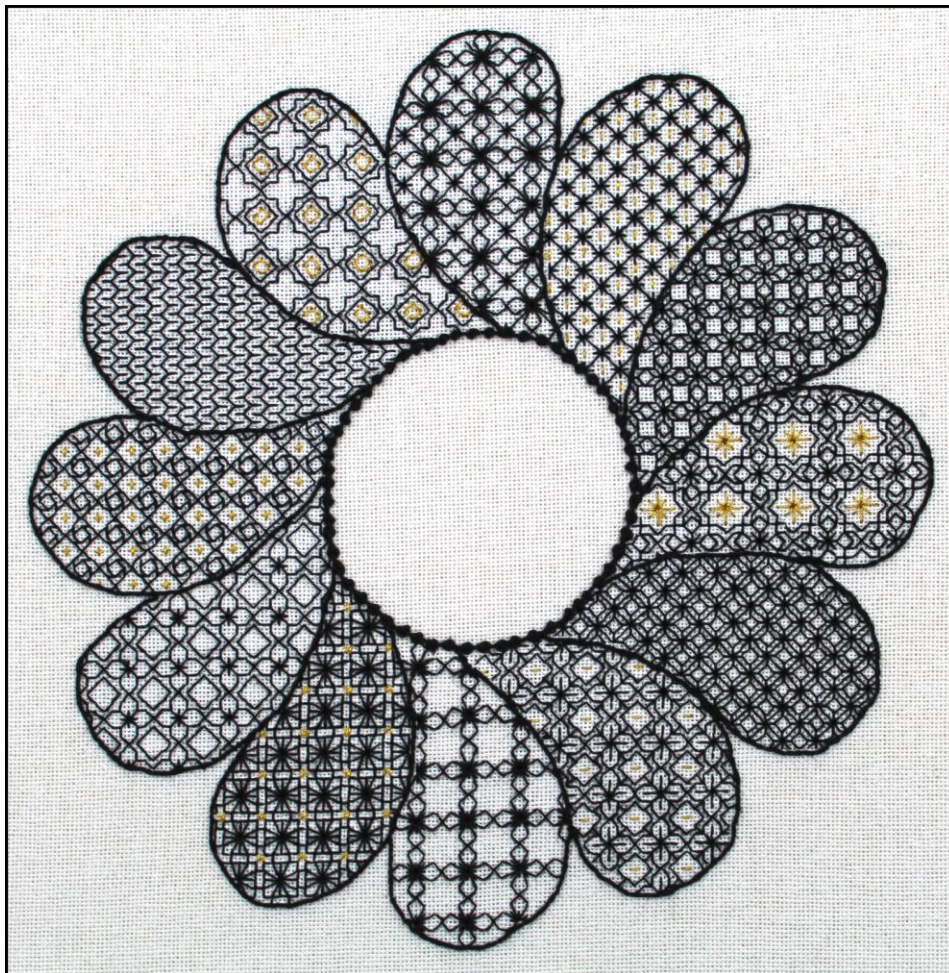
Blackwork patterns fall into three groups: light, medium and heavy.

This would be classed as a medium weight pattern.

When designing your own patterns take care to 'balance' the designs. Two heavy patterns placed alongside each other will unbalance the design.

*Sampler 12 Work in progress. This sampler will be based on Page 12. It demonstrates how the different band patterns can be used frame, support and build up a design. Changes are made throughout the design process. Balancing all the different elements, colour and texture is complicated but becomes easier with practice!*





CH0332 Feathers demonstrates how the patterns are balanced. This balance applies to all patterns whether they are samplers such as 'Sublime Stitches' are or more detailed designs.

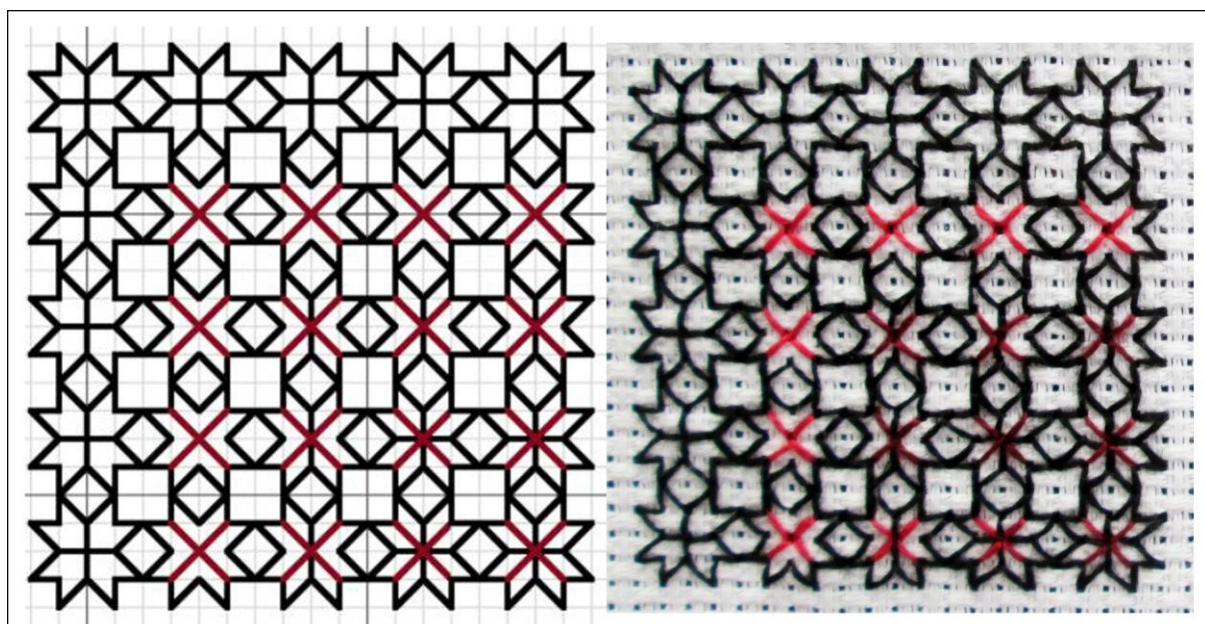
One strand of floss is used for each pattern. The heavier patterns are created by placing the stitches closer together rather than increasing the number of strands of floss.

**Pattern 154 - See Pattern 148**

**Pattern 155 Building patterns using flower motifs**

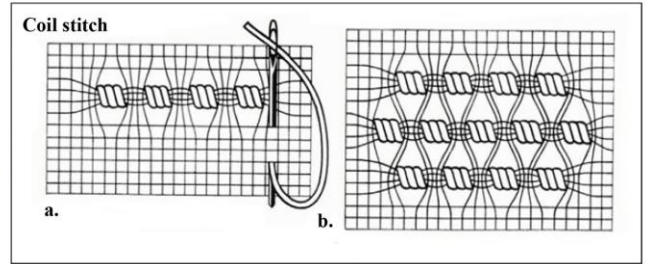
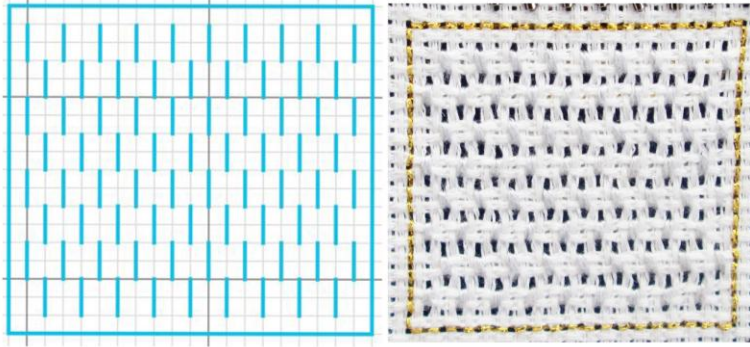
Technique: Blackwork Threads: DMC 310, Anchor 1206 , one strand

Again, a single motif is built up into a pattern block by adding stitches. The more stitches that are added the denser the shading becomes.



### Pattern 156 Coil stitch over 2 blocks

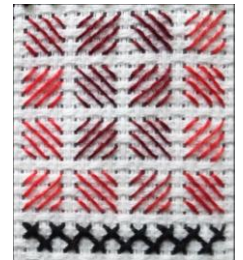
Technique: Pulled thread work Threads:



It is possible to work pulled thread stitches on Aida if the stitches are 'pulled' medium tight. The stitches are worked over two vertical blocks.

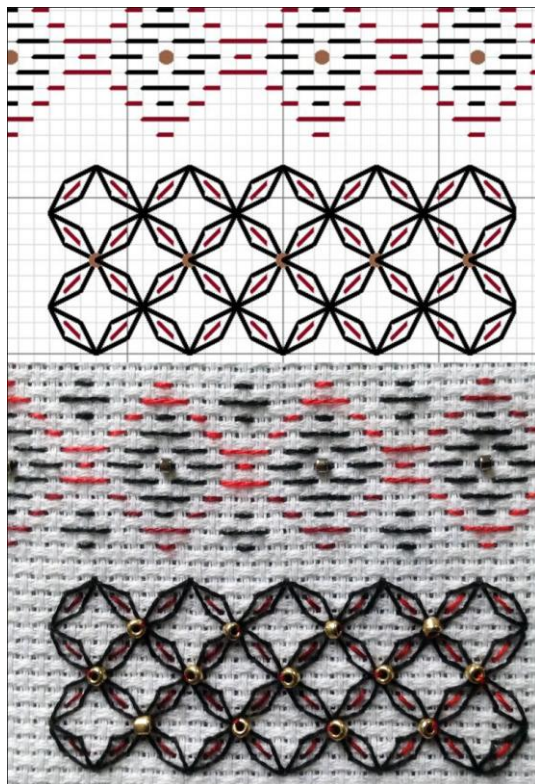
### Pattern 157 Cushion stitch and cross stitch

Technique: Blackwork and cross stitch Threads: Anchor 1206  
Cushion stitch, one strand, cross stitch, two strands



### Pattern 158 Japanese Kogin band

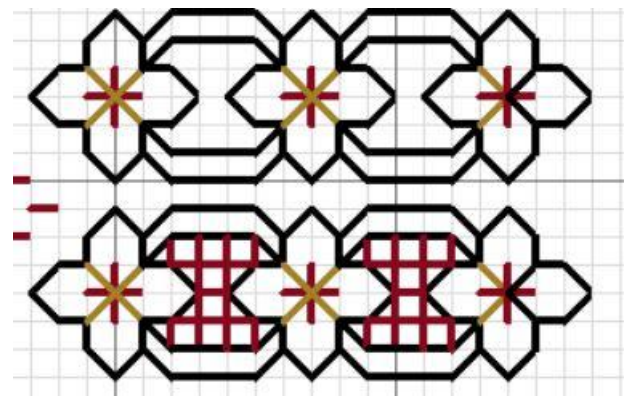
Technique: Pattern darning Threads: Anchor 1206, two strands  
Work the band and add the beads after the embroidery has been completed.



### Pattern 159 Floral bands

Technique: Blackwork Threads: DMC 310, 615, one strand

*Patterns 158  
and 160*



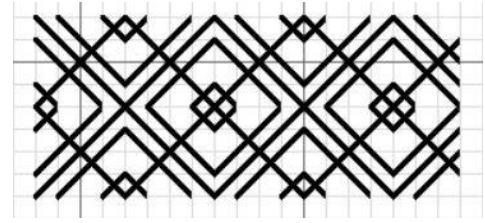
### Pattern 160 Diagonal band

Technique: Blackwork Threads: DMC 310, one strand  
The diagonal petals are worked over 4 x 2 threads. Add the beads after the embroidery has been completed.



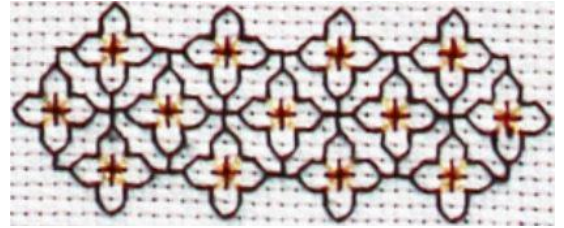
### Pattern 161 Diamonds

Technique; Blackwork DMC 310, one strand  
Work as individual stitches over blocks, not long stitches



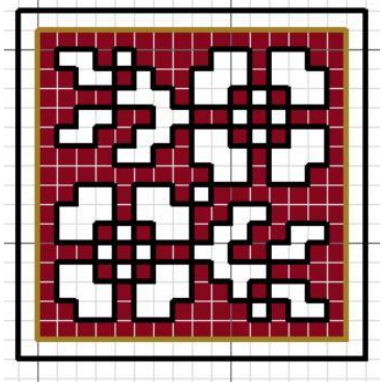
### Pattern 162 Flower band

Technique: Blackwork Threads: DMC 310 one strand, metallic gold



### Pattern 163 Assisi Block

Technique: Assisi work Threads: DMC 310, Coloris 4514  
The final pattern of 'Sublime Stitches is an Assisi block worked in cross stitch, two strands and outlined with DMC 310 back stitch.  
Check the design carefully, add the beads and trim all ends before working the border.

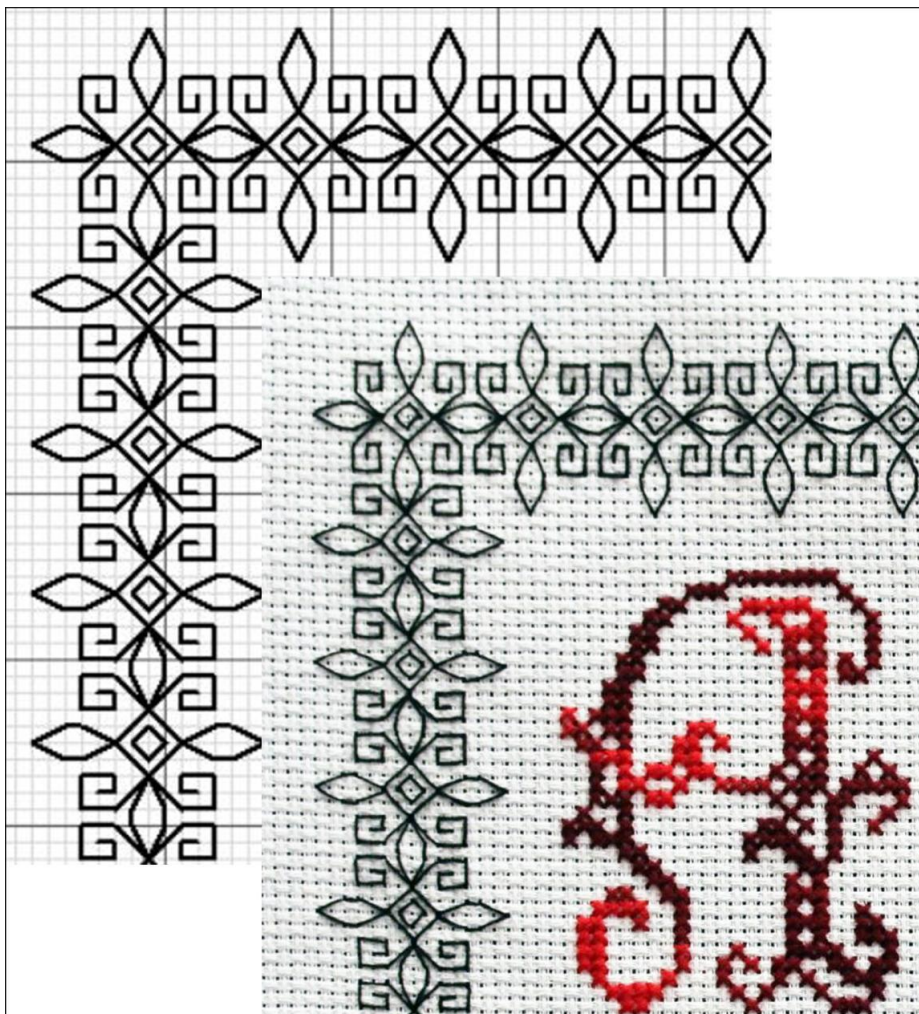


### Finishing your design.

**Place the finished embroidery face down on a soft towel and press lightly. Pull the embroidery gently into shape and leave to dry.**

### Mounting your design

How you choose to mount your design is a matter of personal choice. It can be framed or there is sufficient material around the design to add a border.



The measurements of the embroidery without a border are as follows:

**Zweigart 14 count Aida Sampler, not including border 225 x 414 stitches. THE EXACT AREA OF EMBROIDERY, NO BORDER IS: 16.07 x 29.57 inches Recommended Fabric size - 28 x 40 inches to allow for embroidery, possible border and mounting**

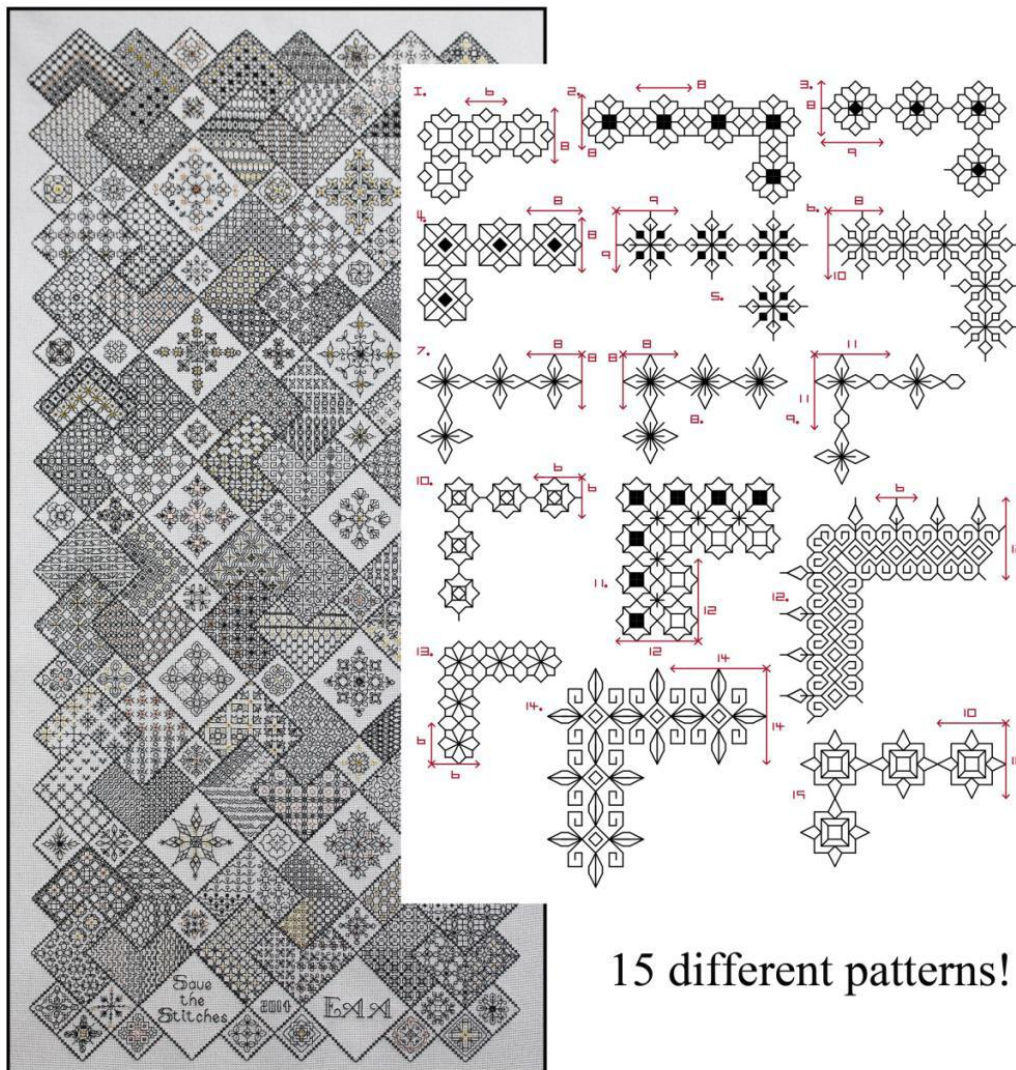
**I added a blackwork border and a four-sided stitch edging round 'Sublime Stitches' Aida.**

*Blackwork Border TOP left hand corner*



# SAVE THE STITCHES

Blackwork Journey - Designs by Elizabeth Almond  
Optional Borders and Corners for Projects!



15 different patterns!

[www.blackworkjourney.co.uk](http://www.blackworkjourney.co.uk)

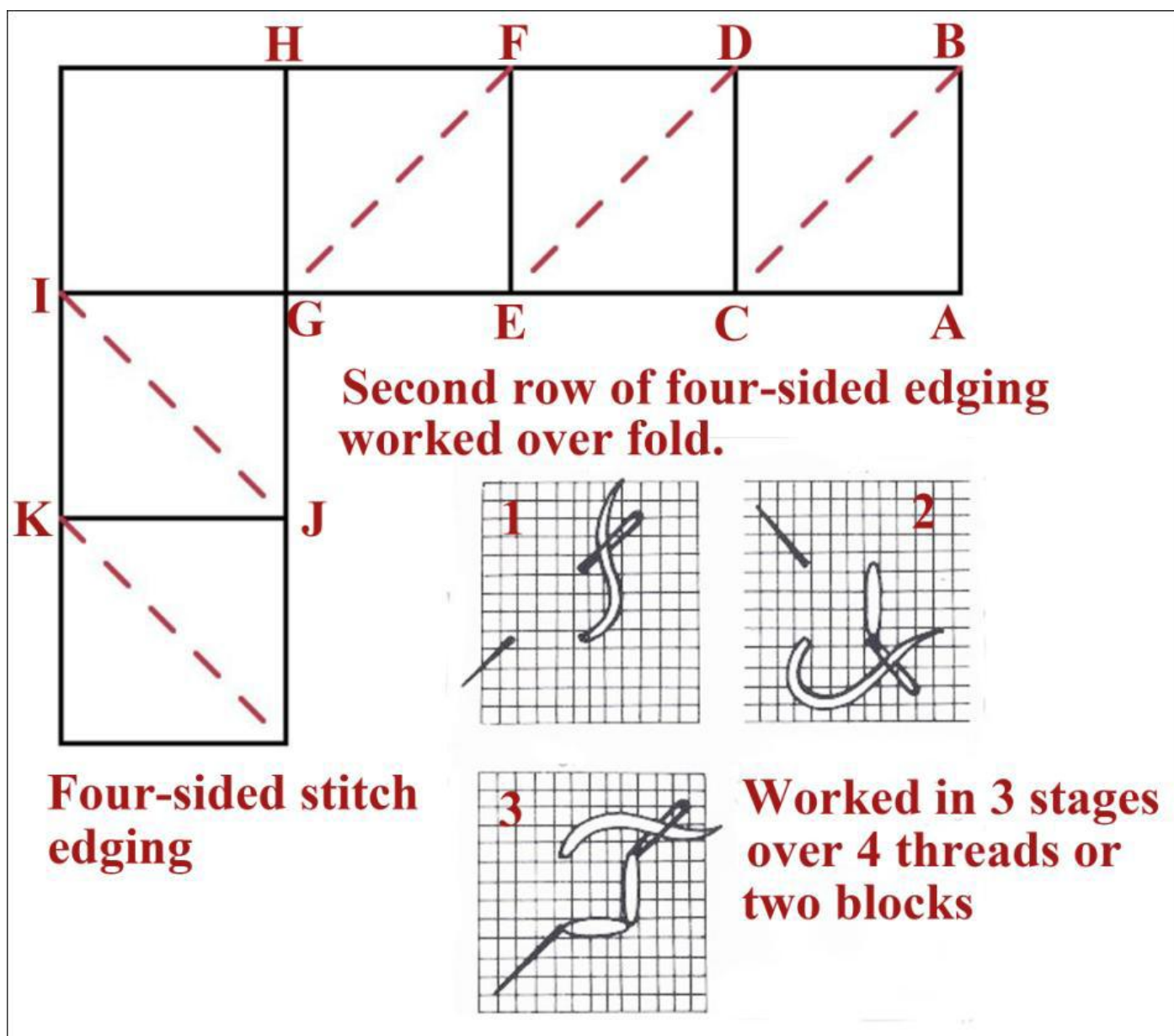
## FR0109 Borders and Corners in 'Freebies'

FR0109 contains 15 different border patterns that can be adapted for 'Sublime Stitches'. If you are planning on using an alternative border count carefully and work a rectangle in pale tacking thread round the embroidery to check that the chosen border will fit round the design.

## 'Sublime Stitches' Pulled thread work Border

Because my embroidery was to be used as a wall hanging and for teaching framing was not an option so I worked the blackwork border and two rows of four-sided stitch round the embroidery leaving sufficient material at the top to fold the fabric over and make an envelope to insert a brass rod. Four-sided stitch can be used as an edging on

Aida if the stitches are not 'pulled' but considered as embroidery stitches.



**Method:**

**Row 1** Work a four-sides stitch all round the distance you require away from the embroidery at least 2.5cm from the edge.

Turn raw edges to the back making sure the fold comes exactly along the top of the squares formed by the stitches.. Tack in place and mitre the corners

**Row 2** Bring the needle out at A, over at B, out at C, in at A and out again at E. Repeat until the corner is reached. Note: The material is double thickness because you are working through the folded material. On reaching the corner, bring it out at G, over at H and out again at G.



Turn the work round then bring the needle over at I, out again at G, over again at I, out at J, in again at G, out again at J. Continue until the next corner and turn.

*Four-sided stitch on evenweave*

**Row 3** Once all four sides have been worked work another row of four-sided stitch underneath the edging row.

Trim off the surplus fabric. This will create a neat, firm border.

Back the embroidery with a lining fabric and slip stitch into position using a matching thread.

*Slip stitch*



An alternative edging if the embroidery is to be used for a wall hanging is to turn the material over to the width required, work two rows of back stitch two squares apart through both layers of fabric and then slip stitch the lining to the front and press well.

*Two rows of back stitch worked as an edging*



This completes Part 12. I hope you have enjoyed working this design as much as I have enjoyed creating it.

If you have any queries please contact:  
[lizalmond@blackworkjourney.co.uk](mailto:lizalmond@blackworkjourney.co.uk)

Happy stitching, *Liz*

Ten independent samplers have been developed from 'Sublime Stitches'. These can be found in 'Charts' in Blackwork Journey.



