

'Sublime Stitches'

Part 4 - Evenweave



'Sublime Stitches' Evenweave Page 4 Patterns 46 - 61

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 above.

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

Page 4 is worked underneath Page 1

Page 4 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

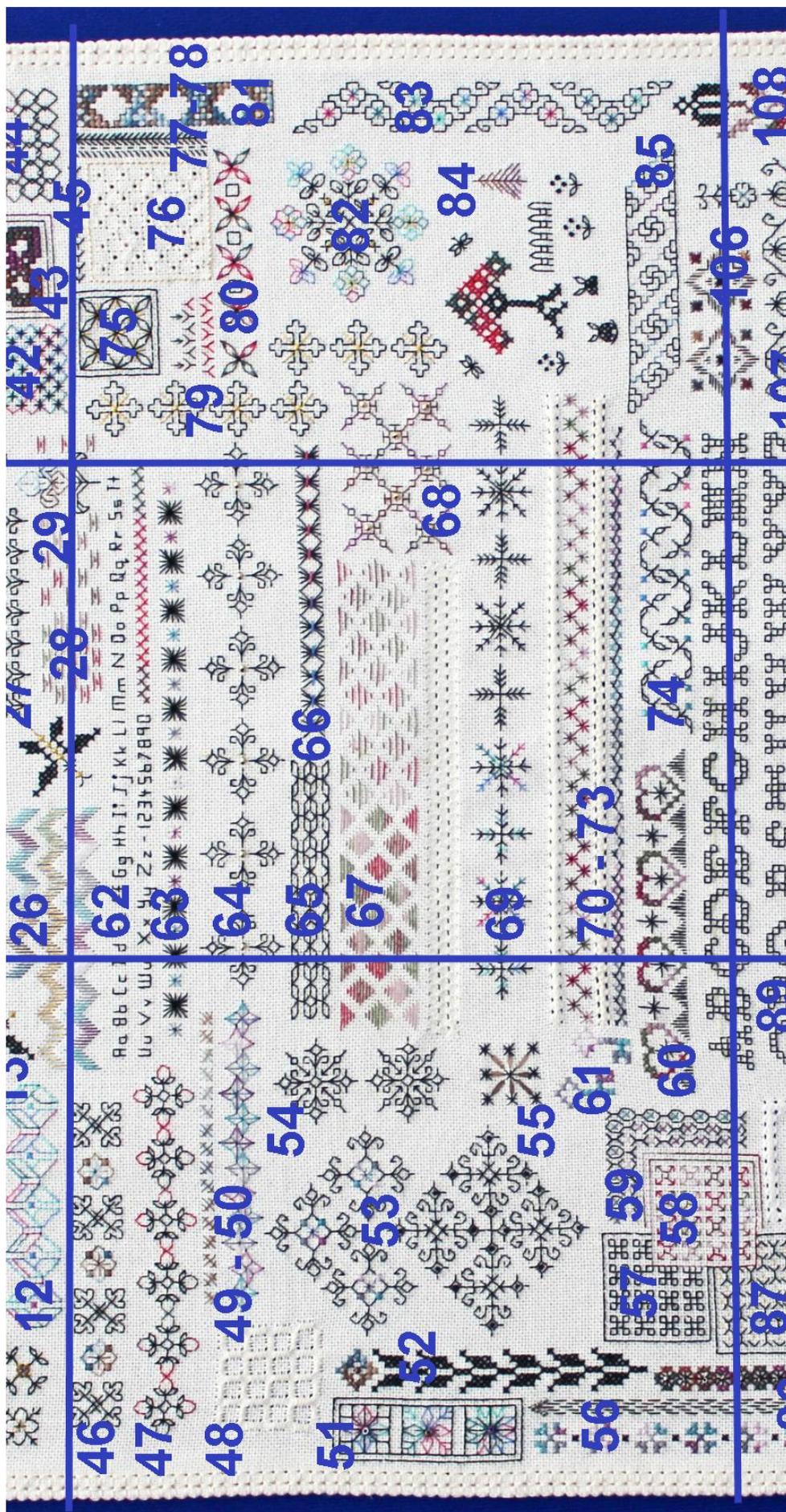
Beads:

● MHG-557 Mill Hill Glass Beads-Gold

Evenweave Sampler Threads:

DMC 996 electric blue is used on the chart to show DMC Cotton Pêrle No.12,ecru

The evenweave sampler was worked in DMC Coloris floss in six shades plus DMC 310 as the base colour. The colours correspond to the 117 Floss colours to coordinate DMC Coloris with DMC Embroidery Floss.



'Sublime Stitches'

Evenweave

Pages 4 - 6 Patterns 46 - 85

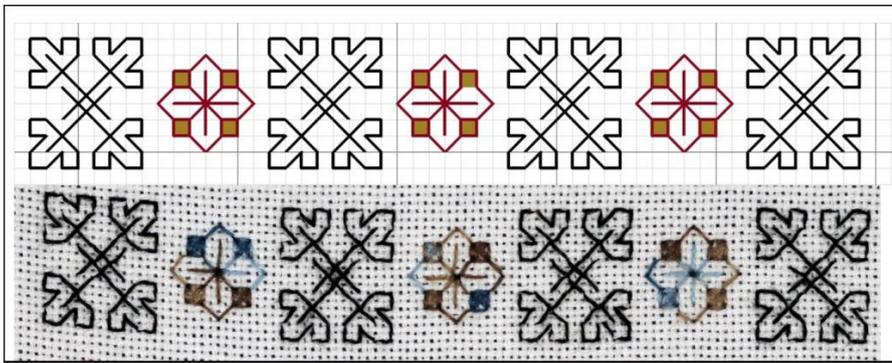
To help position the patterns correctly on the fabric and to see how they relate to each other look carefully at the embroidery. If only a small part of a pattern is shown on one page leave it until the following month and work the pattern as a whole.

The patterns to be added this month are the remaining ones from Page 1 and Patterns 46 - 60 from Page 4

Complete any patterns from Page 1 as you work across the chart

Samplers are built up from different motifs and bands which work in relationship to one another. By looking at each element and seeing how they are constructed it is possible to use the patterns in many different ways, to build new designs and extend existing ones. The smaller samplers which have been added to 'Charts' in Blackwork Journey have been developed from single pages from 'Sublime Stitches'

Note: Finish each band or motif before moving on to the next one. Do not take threads across open spaces between bands as the threads will show through on the front of the work.



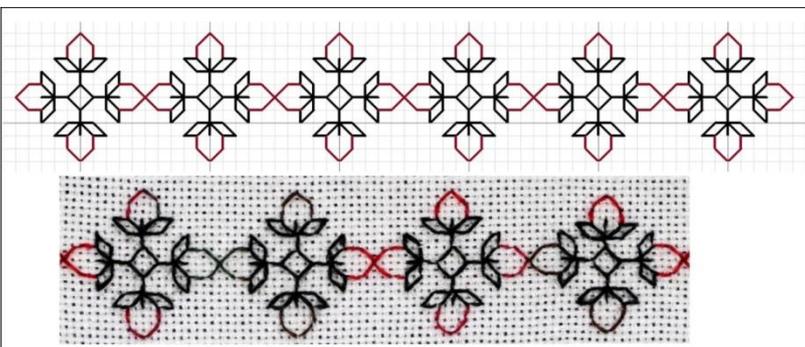
Pattern 46 Leaves and Flowers - building bands This pattern was started on Page 1. Complete this pattern first.

Technique: Blackwork Stitches: Back stitch, one strand Cross stitch, two strands
Threads: DMC 310, DMC 4515, one strand

Method:

Work the blackwork block in back stitch, placing the flower motifs between each block. Finish each motif before moving on to the next one. Do not take threads across open spaces between bands as the threads will show through on the front of the work.

Note: Take a single motif and expand it into a band or, take four of the same motifs and build a block.



Pattern 47 Fruits

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

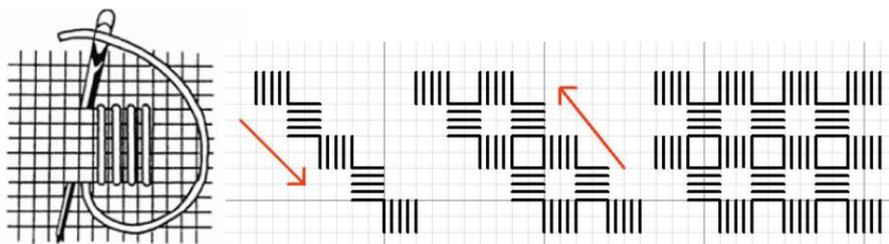
This is also a band which can be expanded and developed as a block or a diamond design.

Pattern 48 Step Satin Stitch

Technique: Pulled thread work or Embroidery Stitches: Satin stitch over 4 threads
Thread: DMC Cotton P rle No.12,ecru

Method:

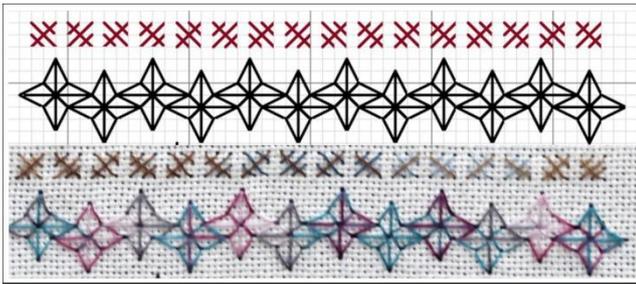
Step satin stitch is worked diagonally over 4 threads. Row 1 move from left to right, working 5 stitches pulling each stitch tight. Work five horizontal stitches below the first group. Repeat until the row has been completed. Turn the work and repeat the sequence.



Note: Pulled thread work patterns fall into three groups – light, medium and heavy. When placing stitches in a sampler or pattern it is advisable not place two heavy patterns together as it will unbalance the design. Pulled thread work patterns should always be worked in a frame to ensure the correct tension. The fabric should be drum tight.



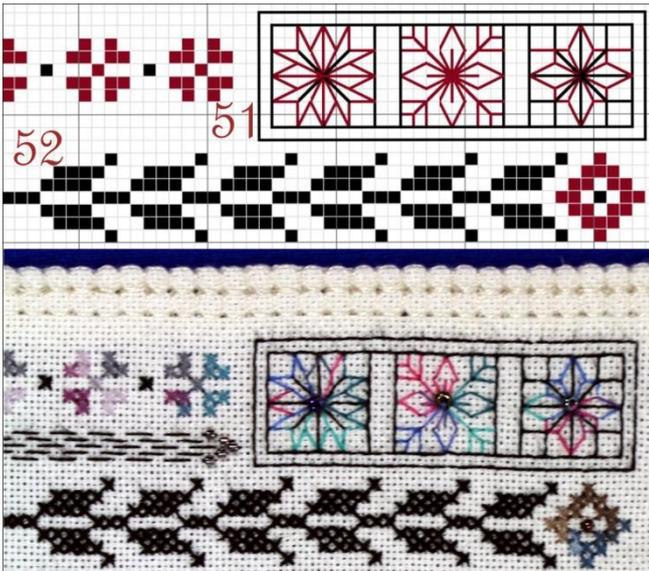
Patterns 49 - 50 Blackwork bands



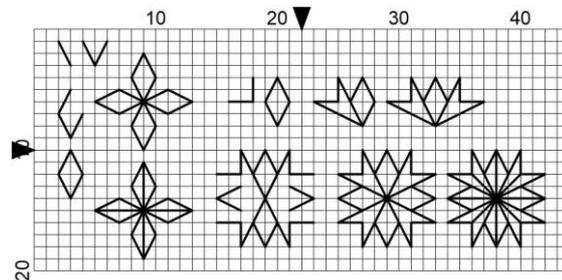
Technique: Blackwork Stitches used: Back stitch
Threads: DMC 4514, 4515, one strand

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.

Pattern 51 Stained Glass Windows and Pattern 52 Hungarian Cross Stitch Motif



Technique: Blackwork Stitches used: Back stitch
Threads: DMC 310, 4507



Building shapes over 2 x 4 threads or more is not as simple as it looks. Follow the diagram carefully to build up the window.

Pattern 52 Technique: Cross stitch

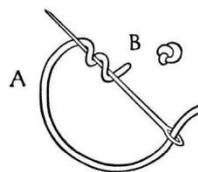
Stitch used: Cross stitch, two strands Threads: DMC 310, 4515

Cross stitch motifs are used to add weight and balance to the sampler. The photograph also shows the Four-sided stitch edging which was used to finish off the evenweave sampler.

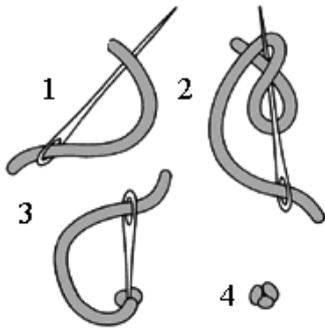
Pattern 53 Wrought Iron

Technique: Blackwork Stitches used: Back stitch, Cross stitch, two strands, Colonial or French knots, two strands
Threads: DMC310, 4507

French Knot
Wrap the thread twice round the needle



Use either French or Colonial Knots rather than beads. Colonial knots sit better on the surface of the fabric but require practice!

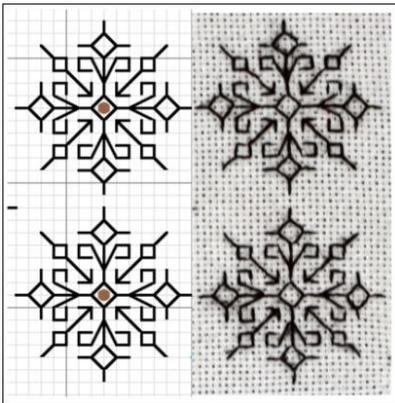


Colonial Knot

A Colonial Knot is worked in three stages:

1. Bring the needle up through the fabric as you would a French knot.
2. Push the thread away from you towards the RIGHT. Wrap the thread round the needle in a figure of eight. Use your thumb to control the thread.
3. Keep the needle as upright as possible and push the needle downwards into almost the same spot as you came up.
4. Pull the thread gently and you will have a perfect colonial knot every time!

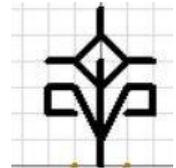
Pattern 54 Blackwork Lace



Technique: Blackwork Stitches used: Back stitch, one strand Thread: DMC 310

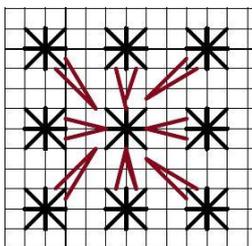
Pattern 53 developed from this motif. Break the motif down into different segments and then build it up again.

This appears many times in the samplers and the chart samplers as the base for a number of different patterns.



Mount the fabric 'drum tight' in a ring or frame. this will improve your stitching!

Pattern 55 Chicken Scratch



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

Originally worked on gingham, the red threads are looped through the arms of the eyelet in the centre. They are NOT worked as two stitches.

Pattern 56 Band Patterns - different techniques

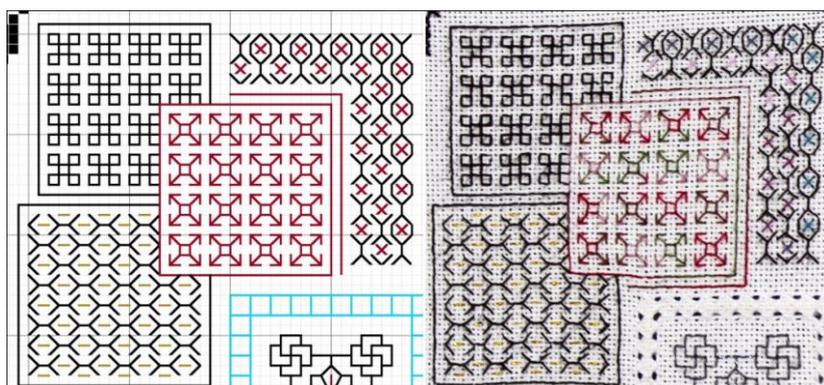


Contrast the four-sided pulled thread work edging with the cross stitch, pattern darning and eyelet and cross stitch band worked in DMC 310, 4514 and 4522. Each band is a different 'weight' but used carefully they balance the design whilst still retaining their own characteristics.

Contrast this with the square pattern blocks of 57 and 58 where the pattern is constrained by the shape. Pattern 59 is used to define the blocks and unite all the shapes

Bands and motifs are represented in samplers from many parts of the world from Scandinavia to England and further afield. Before pattern books were widely available this was how designs were passed on and practised through the ages.

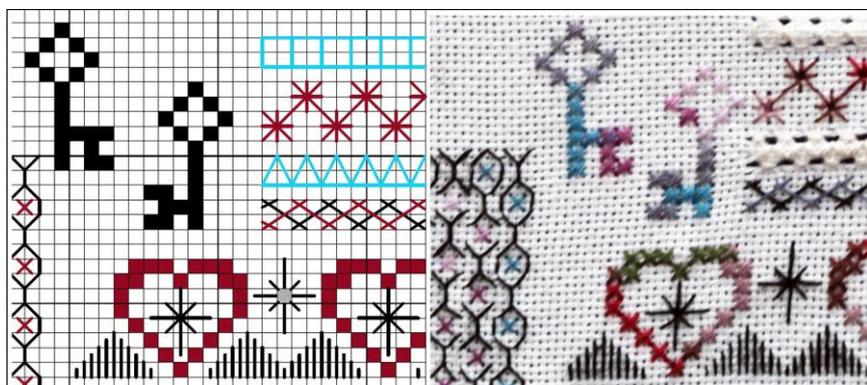
Patterns 57, 58 Blocks and 59 border



Technique: Blackwork Threads used: DMC 310, 4514, 4504, one strand, gold metallic
Stitch used: Back stitch

Part of this pattern continues on Page 9. DMC 4504 contrasts well with the black. Pattern 59 is a variation of the third block.

Patterns 60 and 61 Key to my Heart



Technique: Pattern darning, Cross stitch
Threads: DMC 310, 4514, 4518
Stitches used: Back stitch, one strand Cross stitch, two strands

Hearts appear in many early samplers but here they combine with pattern darning to create a band.

Unlock the heart with cross stitch keys worked in DMC 4507. Individual motifs dotted at random across a design were called 'spot' samplers.

All the motifs in samplers had meaning, especially in the later samplers. Hearts represented love, joy and compassion. If the heart design included a cross it represented faith and hope. Pierced with an arrow it represented love but for a very comprehensive look at early samplers visit:

A History of Samplers - Victoria and Albert Museum

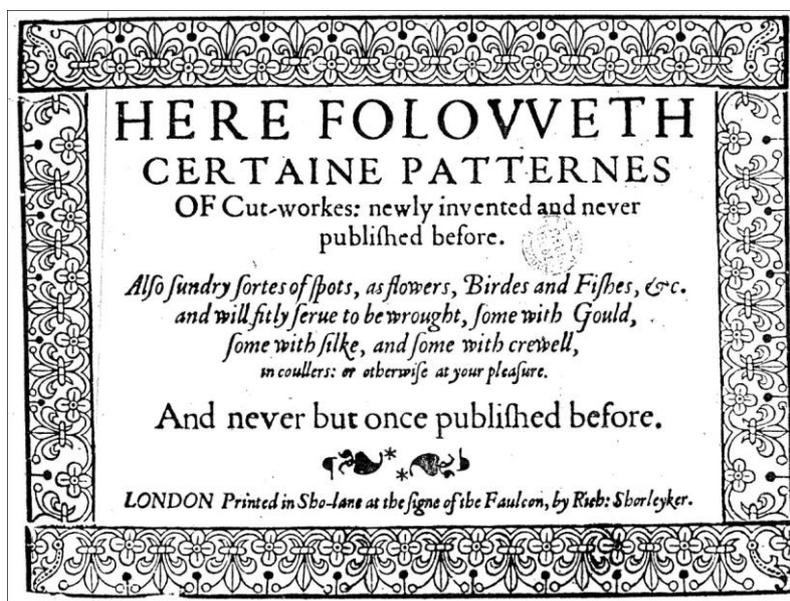
www.vam.ac.uk/content/articles/h/a-history-of-samplers/

Since its earliest acquisition of a sampler in 1863, the V&A has built up a collection of over 700 examples, ranging in date from the 14th or 15th century to the early 20th. The article contains examples of many different types of samplers and explains how they were used and developed.

How needlewomen created their designs and the methods they used to transfer the designs onto their fabric also makes interesting reading and the 'prick and pounce' method is still in use today.

Most pattern books included sections on lace and cutwork as well as embroidery and were small enough to be easily handled. The patterns were mainly floral or geometric, suitable for repeating as borders, but sometimes whole scenes were drawn out.

One of the earliest pattern books was Richard Shorleyker's pattern book of 1624, A 'schole-house, for the needle', in which he advertises 'sundry sortes of spots, as flowers, Birdes and Fishes



To find out more about Embroidery Pattern Books 1523 - 1700 visit:
<http://www.vam.ac.uk/content/articles/e/embroidery-pattern-books/>

Samplers, Stitches and Techniques

Just exploring the names of the different embroidery stitches used, let alone their construction is yet another aspect of samplers.

'The School Mistris Terms Of Art For All Her Ways Of Sowing':

'A Samcloth, vulgarly a Sampler

Plat-stitch, or single plat-stitch which is good on one side

Plat-stitch, or double plat-stitch which is alike on both sides

Spanish stitch, true on both sides

Tent-stitch on the finger

Tent-stitch in the tent

Irish stitch - Back-stitchFore-stitch - Queens-stitch

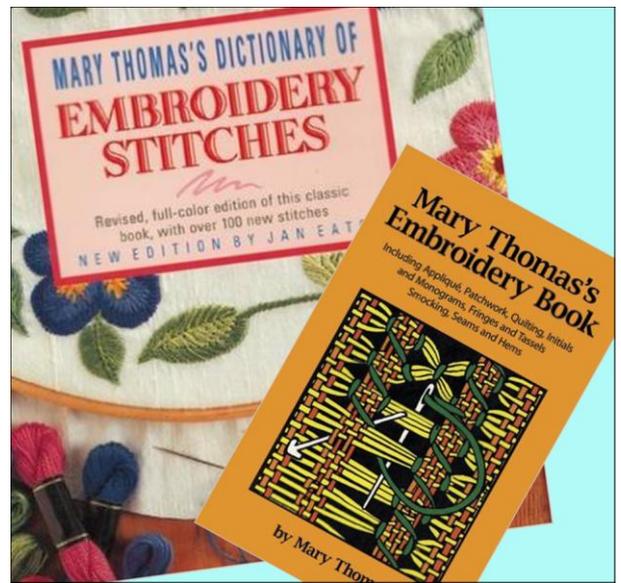
Gold-stitch - Satin-stitch

Tent-stitch upon satin

Fern-stitch - Finny-stitch

New-stitch - Chain-stitch
Bread-stitch - Fisher-stitch
Rosemary-stitch - Mow-stitch
Whip-stitch - Cross-stitch
Raised work - Needlework Pearl
Geneva work - Virgins Device
Cut Work - Open cut work
Laid work- Stitch work and through stitch
Lap work - Rock work
Frost work - Net work
Purle work - Tent work
Finger work

All of which are several sorts and manners of works wrought by the needle with silk...!



Many books on embroidery stitches are published, but two of the ones I refer to most frequently are by Mary Thomas. Although they were written in the 1930's I find them easy to follow. They frequently be found second hand on e-Bay or are available from Amazon. There is also a Kindle edition of Mary Thomas's Embroidery Book for immediate download.

Many British museums have comprehensive collections of embroidered samplers especially the Victoria and Albert Museum in London and the Fitzwilliam Museum in Cambridge.

Martha Edlin

I especially enjoyed the work of a young girl called Martha Edlin 1660 - 1725. She often named and dated her embroideries. Through her work we have a unique insight into how a young girl's needlework skills developed over several years. The objects survived as a group because they were passed down through the line of Martha Edlin's family.

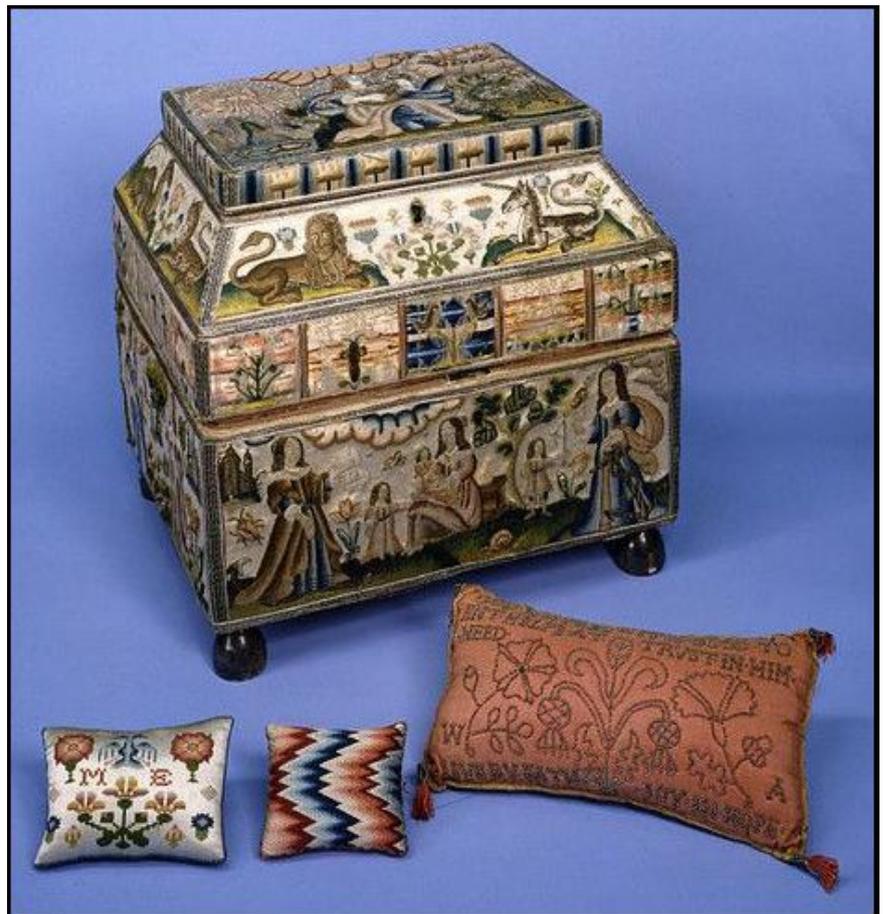
Embroidered casket

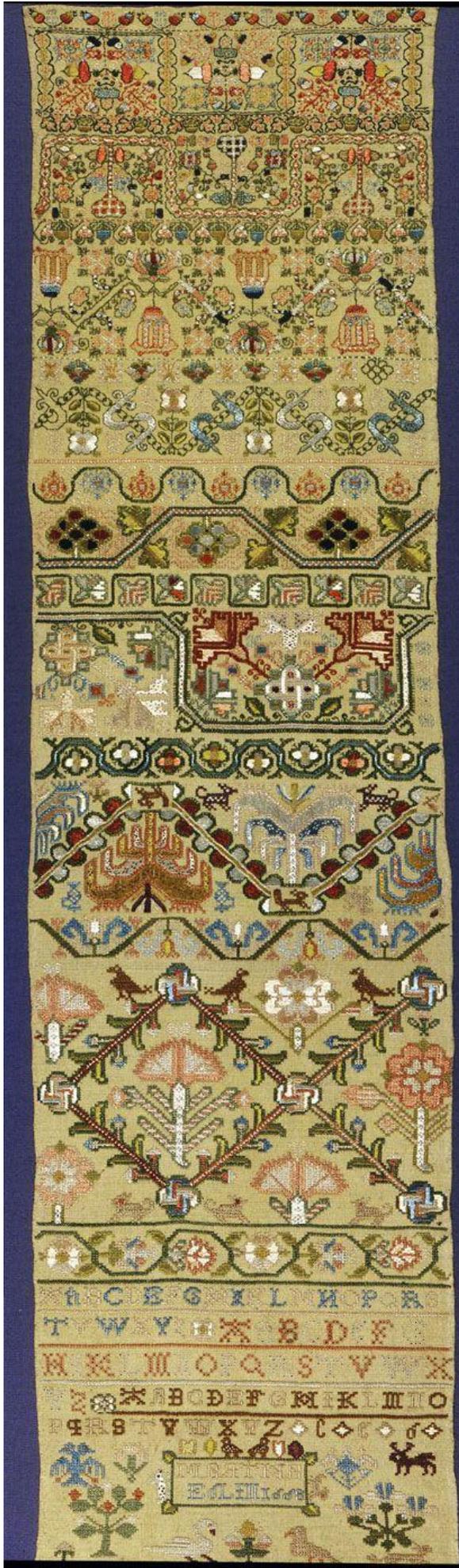
Place of origin: England Date: 1671

Artist/Maker: Edlin, Martha, born 1660 - died 1725

Materials and Techniques:

Embroidered satin with silks and metal thread, mounted on wood, applied with pearls and lined with silk, plaster, paper and glass.





Martha Edlin's Sampler

Whilst 'Sublime Stitches' is a modern sampler relating to the 21st Century, I am very aware of the needlewomen long gone who embroidered their own pieces of history and I would like to feel that I am continuing that tradition!

When you stitch your embroideries follow the example of Martha and name and date your work to create your own heirlooms for the future.

**This completes Page 4 of 'Sublime Stitches'
Evenweave**

Sublime Stitches Evenweave

