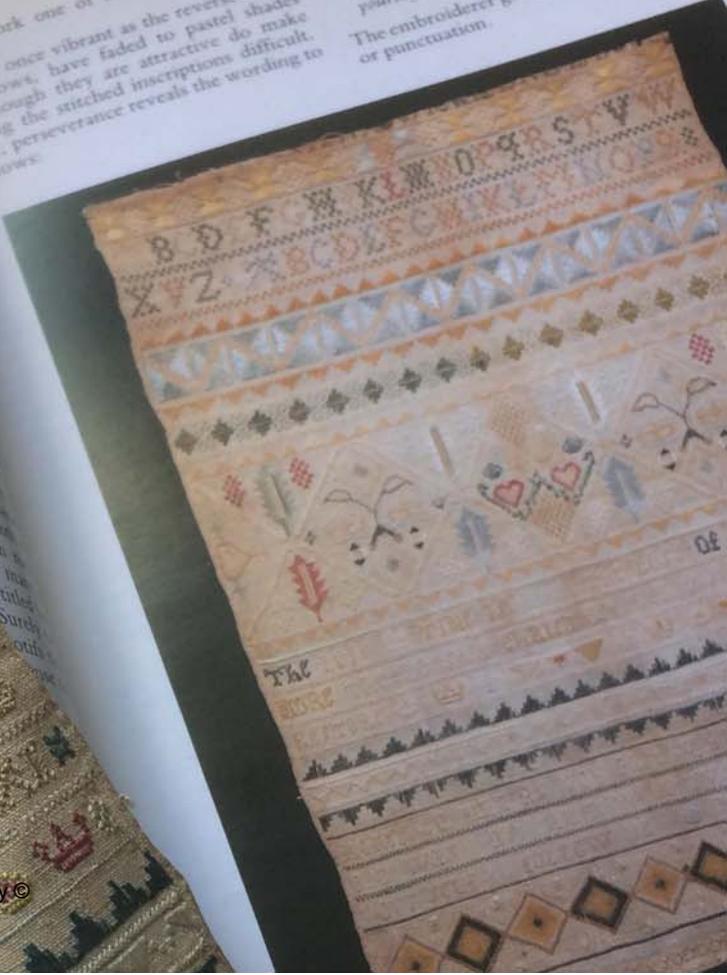


# 'Sublime Stitches'

## 9 - Aida



The loss of time is much the loss of grace is more  
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.



## 'Sublime Stitches' Aida Part 9, Patterns 110 - 126

**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-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 9 Patterns 110- 126**

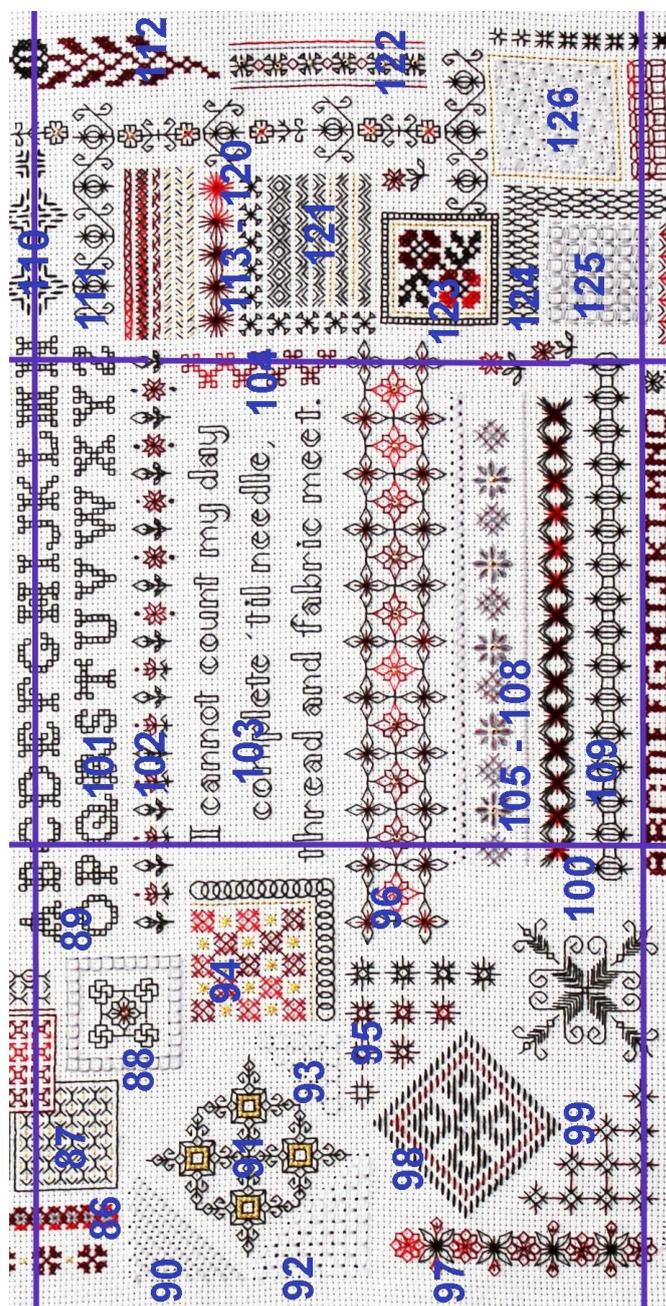
Sublime Stitches' consist of 12 numbered pages which joined together complete the Master Chart. Complete the patterns from previous pages before starting the new patterns.



*Sublime Stitches' Aida*  
Pages 7 - 9 Patterns 87 - 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.

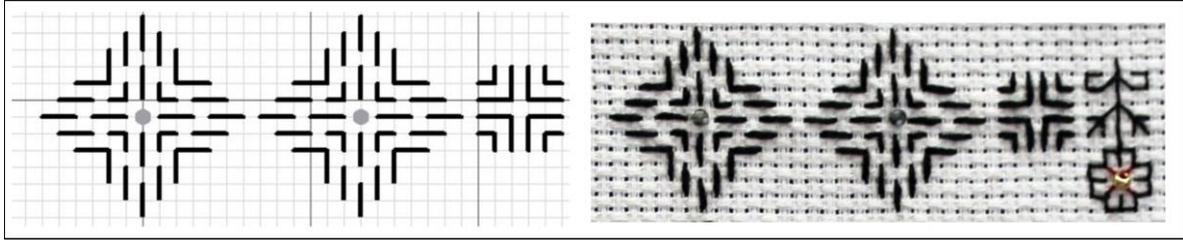
**Complete the patterns from Pages 8 and Pattern 6 There are 16 new patterns to add in Part 9.**



## Pattern 110 Pattern darning

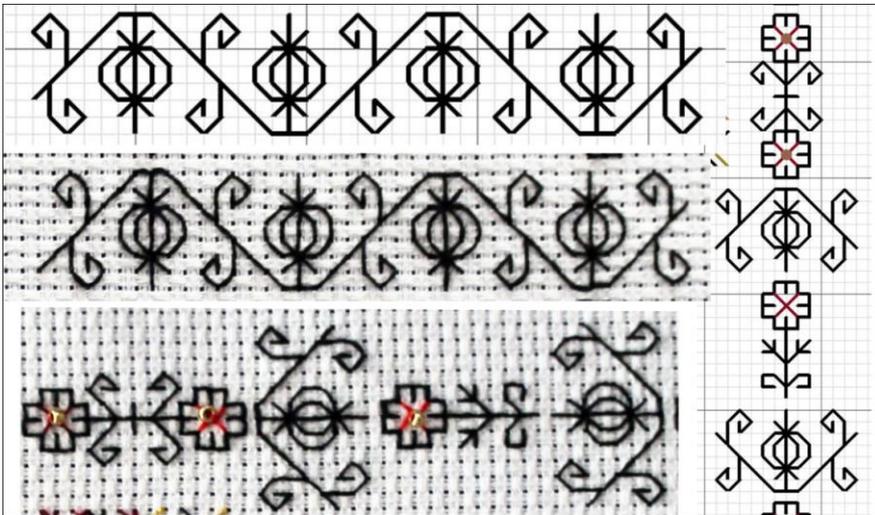
Threads: DMC 310 Stitches: Back stitch, two strands

Pattern darning on Aida fabric is more open than on evenweave fabric. Use two threads to create a heavier pattern.



## Pattern 111 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 and can be used in many different projects.



Technique: Blackwork Threads DMC 310, one strand

Unlike linen or evenweave fabric the thickness of Aida fabric means that threads are less likely to show through on the front of the work if they are not sewn in and the ends trimmed off. However, a neat back is always a good idea!

*Contrast the fine linen and the Aida fabric. Threads show through the linen but not through the Aida. Hand beaten needle were made for the ladies of the court when they stitched their embroidery.*



Embroidery for 'The White Princess'

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.'

## Pattern 112 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.



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

33

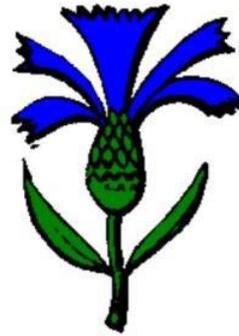
*A strange coincidence!*

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. vij.**

*The Kynder.*

**A**der 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 call in English Swete Williams, & Colminiers: wherunto we may well ioyne the wilde Gillofer or Cockow floure, which is not much vnlike the smaller sort of garden Gillofers.

*Veronica altitis.*

**Carnations, and the double-clouue Gillofers.**

*Veronica altitis minor.*

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



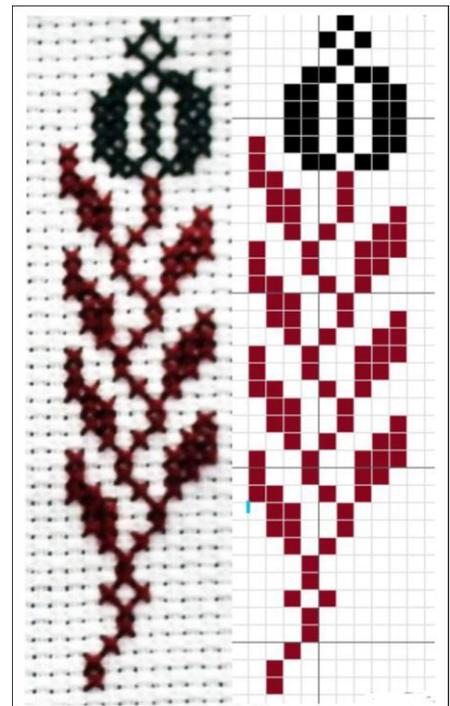
*The Description.*

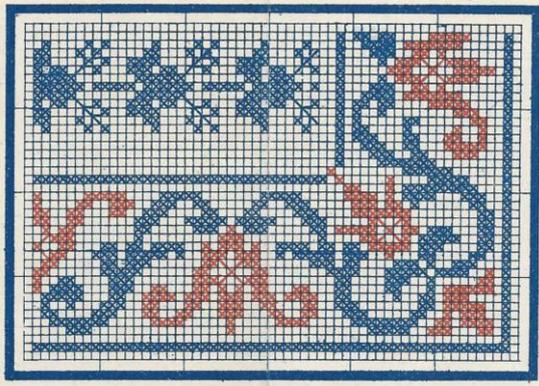
**T**he Cloue gillofer hath long small blades, almost like Leeke blades. The Calke is round, and of a foote and halfe long, full of ioyntes and knops, & it beareth

**Pattern 112** is based on old illustrations from samplers from the UK and Europe.

Technique: Cross Stitch

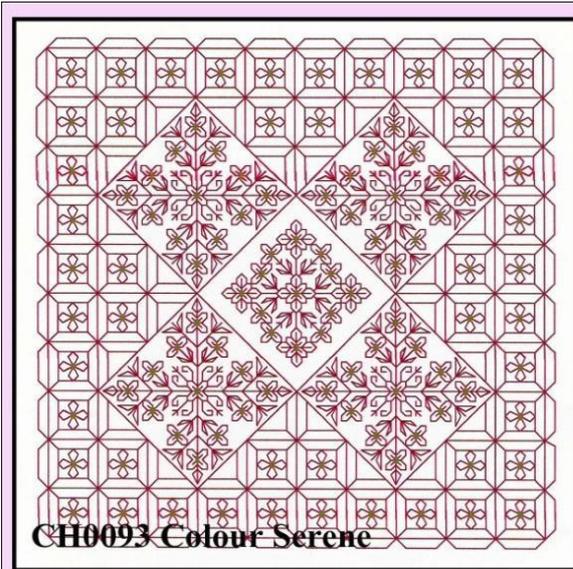
Threads: DMC 310, DMC 815, two strands



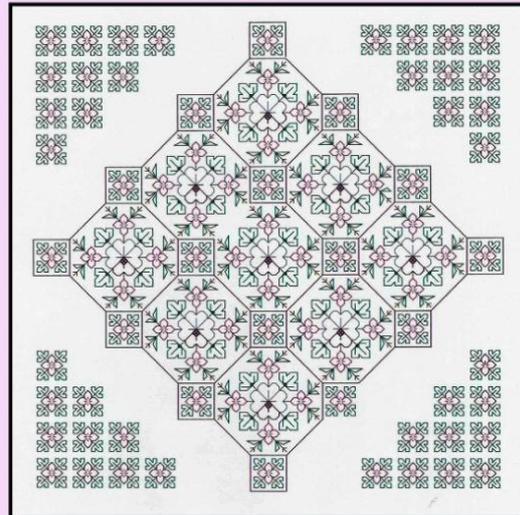


Old cross stitch pattern books also use flowers in bands and border. This is taken from an old German cross stitch book.

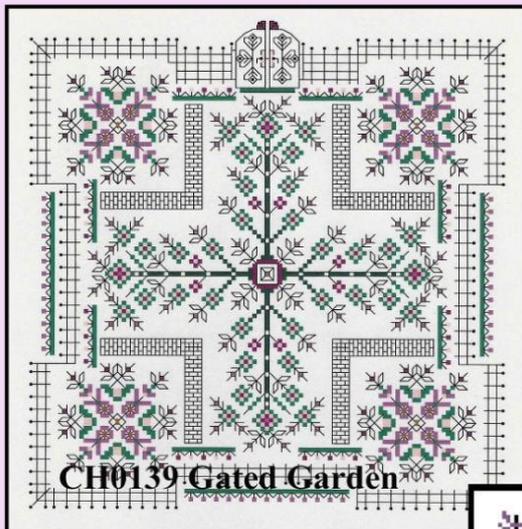
Flowers feature in many of the Blackwork Journey charts. Beads can be used in place of cross stitch in many patterns. Beads should always be added after the embroidery has been completed.



**CH0093 Colour Serene**

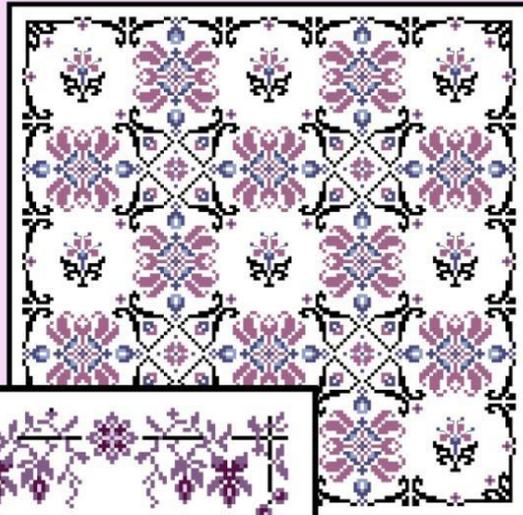


**CH0015 Harmony**

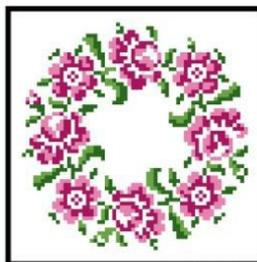


**CH0139 Gated Garden**

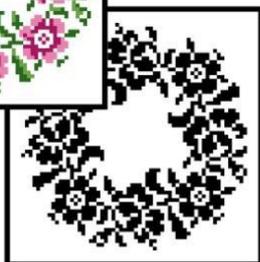
**CS0004 Nouveau**



**CS0001 Fushia ABC**



**CS0008 Rosette**



## Patterns 113 - 120 Narrow bands and Motifs

Narrow bands are useful for defining areas, filling open spaces and building into blocks. They can be used to frame motifs or as individual patterns. 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.



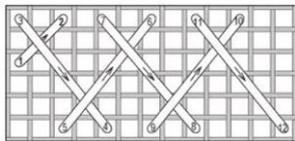
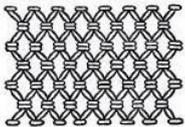
*Patterns 113 - 120 line stitches*



### Pattern 114 Closed Chevron stitch

Technique: Embroidery Threads: Anchor 1206, one strand

This stitch can be worked as a single row or build up to create blocks.



### Pattern 115 Herringbone stitch - double row

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

Two rows of herringbone stitch are worked on top of each other to create a heavy, braid like effect.

### Pattern 116 Chevron stitch variation

Technique: Embroidery Threads: DMC 815, one strand

A more open pattern, this stitch can be worked as a single row or build up to create blocks.

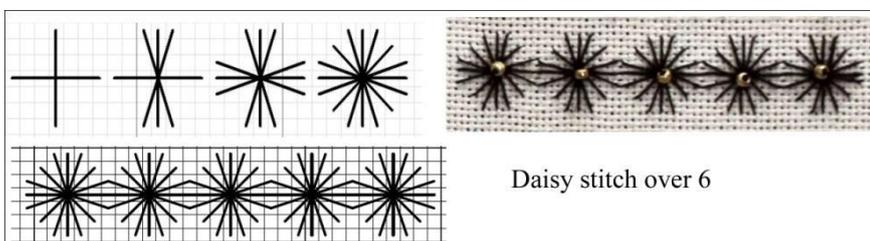
### Pattern 117 Diagonal Bands

Technique: Blackwork Threads: DMC 310, E3852

### Pattern 119 Daisy stitch over 6

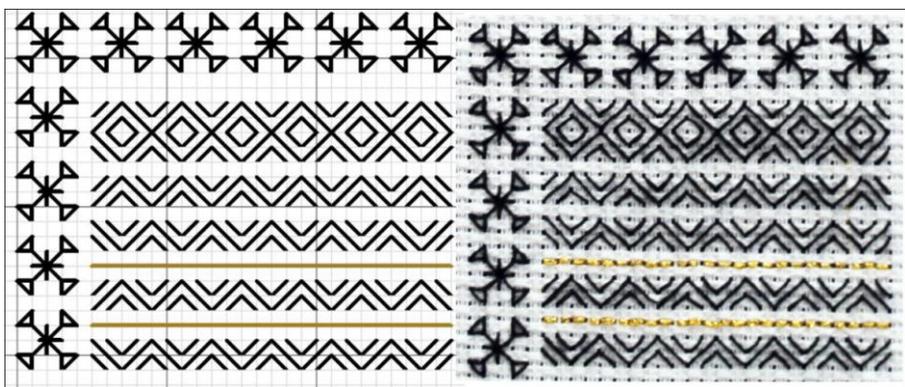
Technique: Embroidery Threads: Anchor 1206, one strand. It is much easier to work this stitch on Aida fabric where the blocks are counted.

### Pattern 120 - 121 Building bands



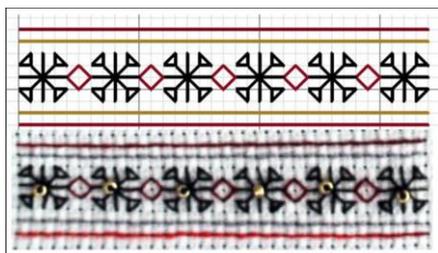
Daisy stitch over 6

*Compare daisy stitch worked on evenweave fabric with the same stitch worked on Aida. They both work well but appear very different.*



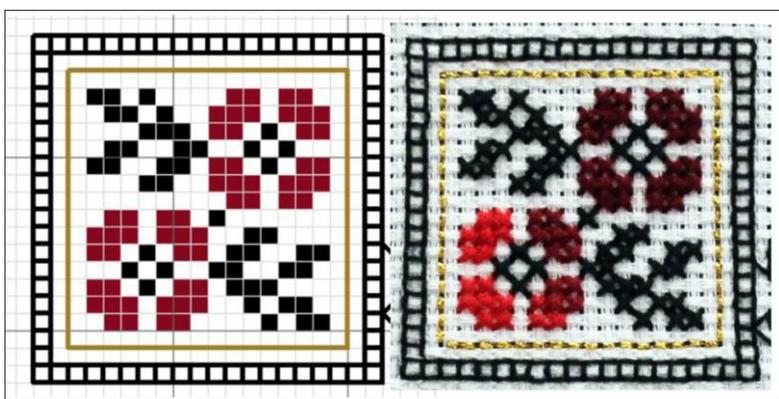
*Pattern 120 and 121*

Pattern 120 consists of tiny motifs used to create a band. The band is used to frame the diamond bands. The bands vary in weight according to how the rows are joined. Using the back stitch gold bands defines the rows. These simple patterns can be used to cover large areas quickly.



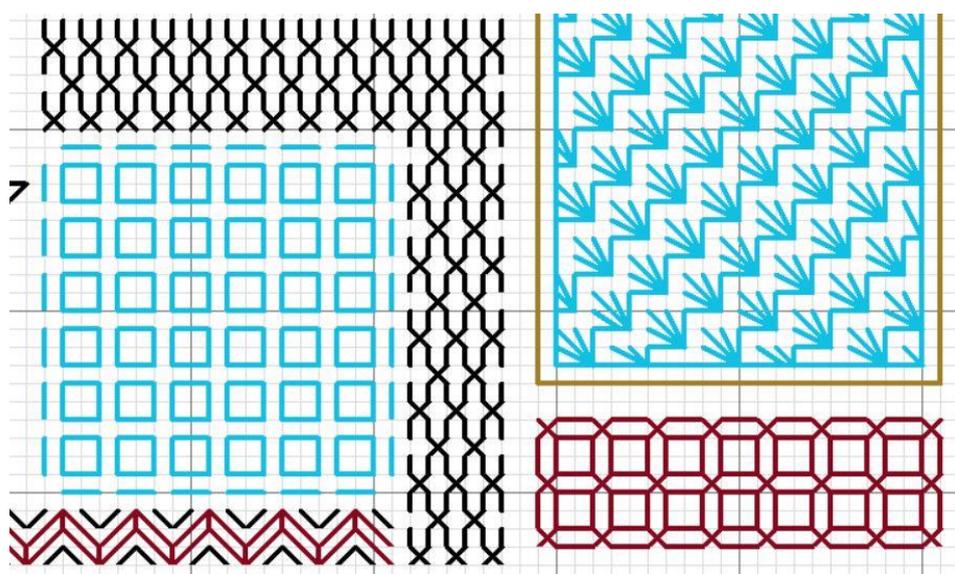
**Pattern 122 Variation of Pattern 120 building bands**

Technique: Embroidery  
Anchor 1206, DMC 415 Pearl grey, DMC 310, one strand



**Pattern 123 Cross stitch motif with four-sided stitch border**

Technique: Cross stitch, embroidery  
Threads: DMC 310, Anchor 1206.  
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 1 x 1 block. Gold thread is used for the back stitch square.



**Patterns 124 - 126 Blackwork and Pulled thread work**

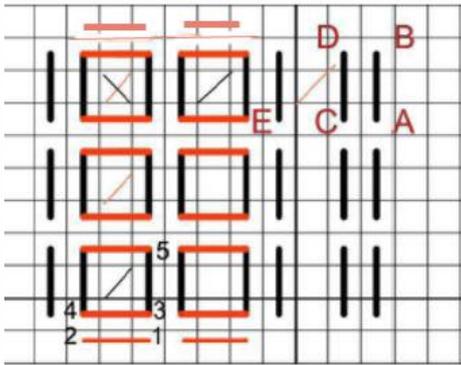
**Pattern 124 Blackwork Lozenge pattern**

Technique: Blackwork Threads: DMC 310, one strand

*The blackwork is used to frame the dove grey pulled thread Cobbler's stitch block and to separate it from the pulled thread work Leaf stitch block.*

## Pattern 125 Cobbler Stitch - pulled thread work treated as an embroidery stitch

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



Method:

Cobbler stitch is worked in pairs across the fabric leaving one block between each pair.

Start in the top right hand corner. Work the vertical rows first over 4 threads in pairs leaving one block 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 126 Leaf Stitch - pulled thread work treated as an embroidery stitch

Threads: DMC 415 Pearl grey, two strands of floss E3853, back stitch

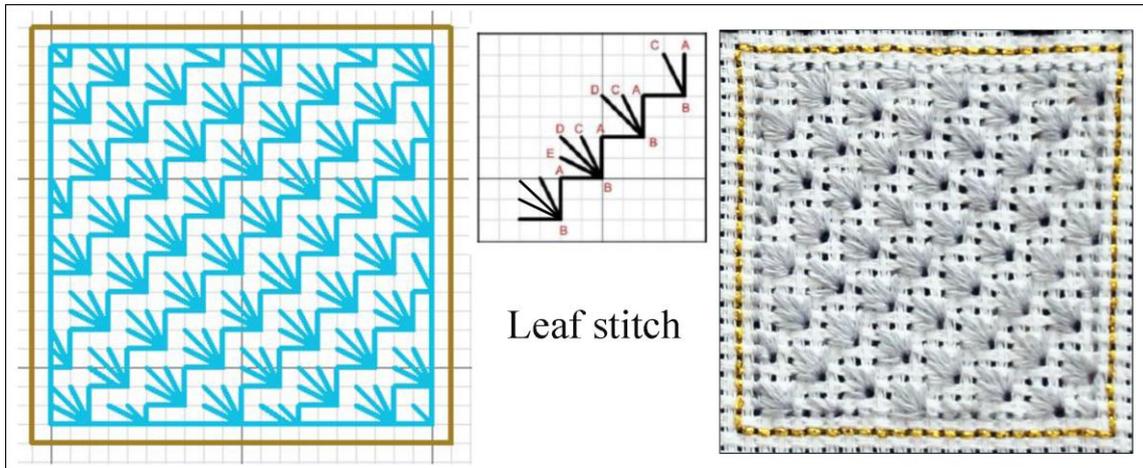
Method:

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.

Do NOT 'pull' the stitches. 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 E3852.



This completes Part 9 of 'Sublime Stitches' Aida. I hope you have enjoyed this month's contribution.

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

