

'Sublime Stitches' Part 10 - Evenweave



'Sublime Stitches' Evenweave Part 10 Patterns 121 - 138

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 plus DMC 310 as the base colour.

Evenweave Sampler Threads:

DMC 996 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 10 is worked underneath Page 7. This is the first part of the final row. Instructions for the pulled thread work border will be included in Part 12.

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		



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.

work the pattern as a whole.

Complete the patterns from Page 7 before starting the new patterns. There are 16 new patterns to add in Part 10.



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:

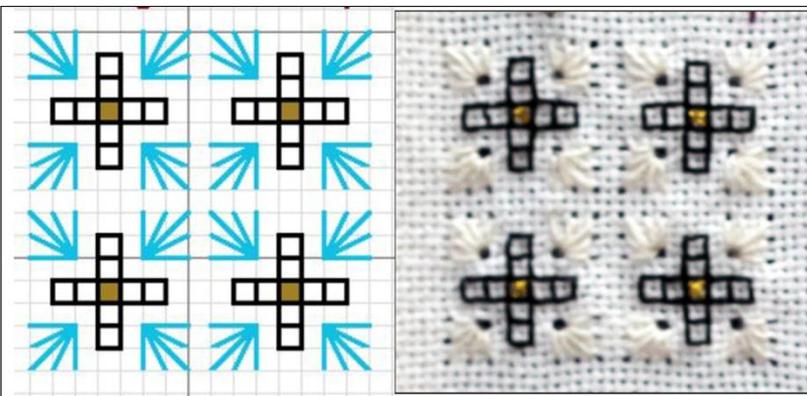
● MHG-557 Mill Hill Glass Beads-Gold

Do not add the Pattern 140 until Part 11, leave the space blank.

Pattern 121 Pulled thread and Blackwork combined

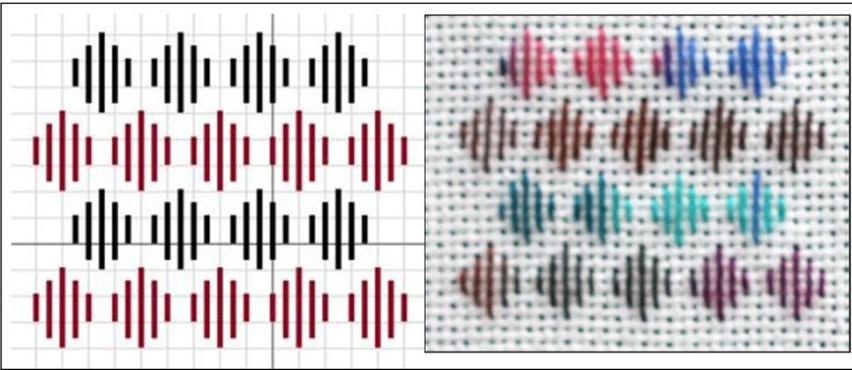
Stitches used: Back stitch DMC 310

Leaf stitch, DMC Cotton P rle No.12, Ecu, metallic gold



Leaf stitch has been used frequently in this sampler. Combined with blackwork it is simple, pretty and effective.

Pattern 122 Pattern darning



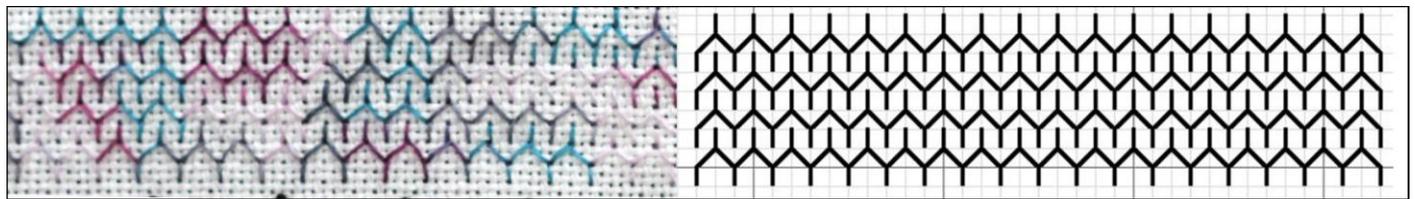
Thread: DMC Coloris 4507
Stitches: straight stitches of varying length.

Pattern darning is a type of embroidery that uses parallel rows of straight stitches of different lengths to create a geometric design. The pattern is built up using one strand of thread with one thread left between each stitch.

It is a simple technique found in Africa, Japan, Northern and Eastern Europe, the Middle East, Mexico and Peru.

Pattern darning is also used as a filling stitch in [blackwork embroidery](#)

Pattern 123 Interlocking geometric shapes



Thread; DMC Coloris 3514

This blackwork stitch can be used to cover large areas easily and quickly. Check that all the 'points' have been added.

Pattern 124 Blackwork diamond band



Adding weight to a design can be achieved by creating a dense pattern but it is best used in small areas and must be balanced by another area to offset the weight. If the pattern had been worked in Coloris it would have appeared less heavy.

Stitches: backstitch
Threads: DMC 310 and gold metallic

Early embroiderers stitched what they saw around them and trees, leaves and plants appear in many traditional samplers. Following this traditional a number of different floral decorations have been used in 'Sublime Stitches'

Sarah Aldwin's Sampler is typical of samplers of the period but samplers from other countries display the same characteristics.



Sarah Aldwin Mid 18th Century.

Brightly coloured sampler featuring a chained stag sitting within a floral arch with customary alphabets, potted plants and a four line verse. The whole surrounded by a geometric leafy border

Original ebonised frame
Framed Size: 16 x 12 ins.

Whitney Antiques

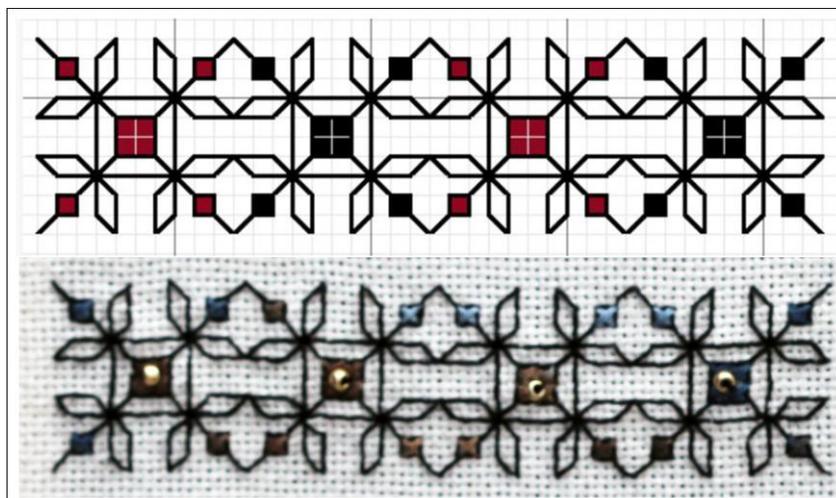


Janet Smibers Her Work 1822. Aged 13

A number of samplers from this very distinctive Edinburgh School have been well documented and date from 1819 to 1837. All are of a very similar complex design and feature a large five bay house with blue slate roof and fenced garden, a moralistic verse, floral swags and parrot like birds

Whitney Antiques

Pattern 126, the pulled thread border will be explained in Part 12 in detail. This border is optional and has been used to turn the sampler into a wall hanging rather than being framed in the traditional manner enabling it to be used for teaching at home and overseas.

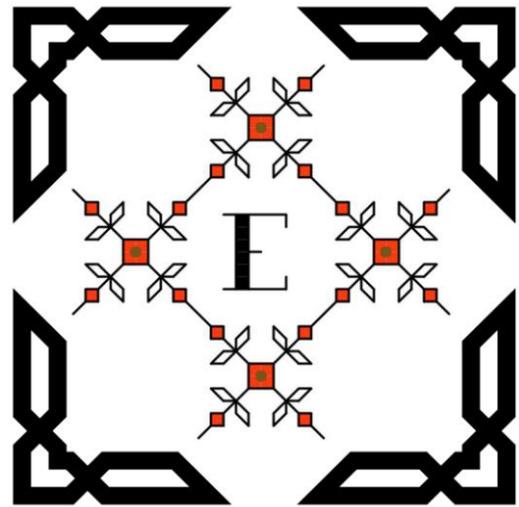
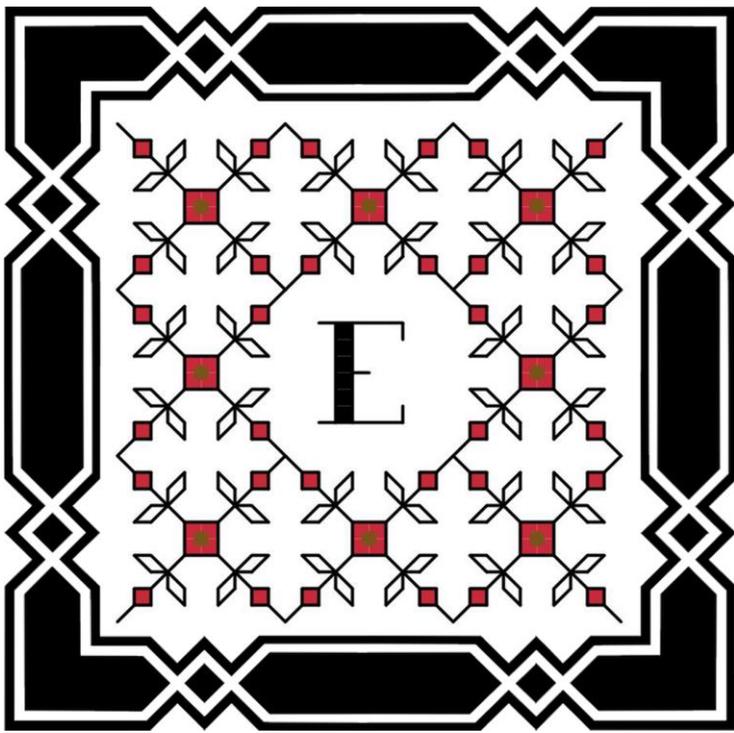
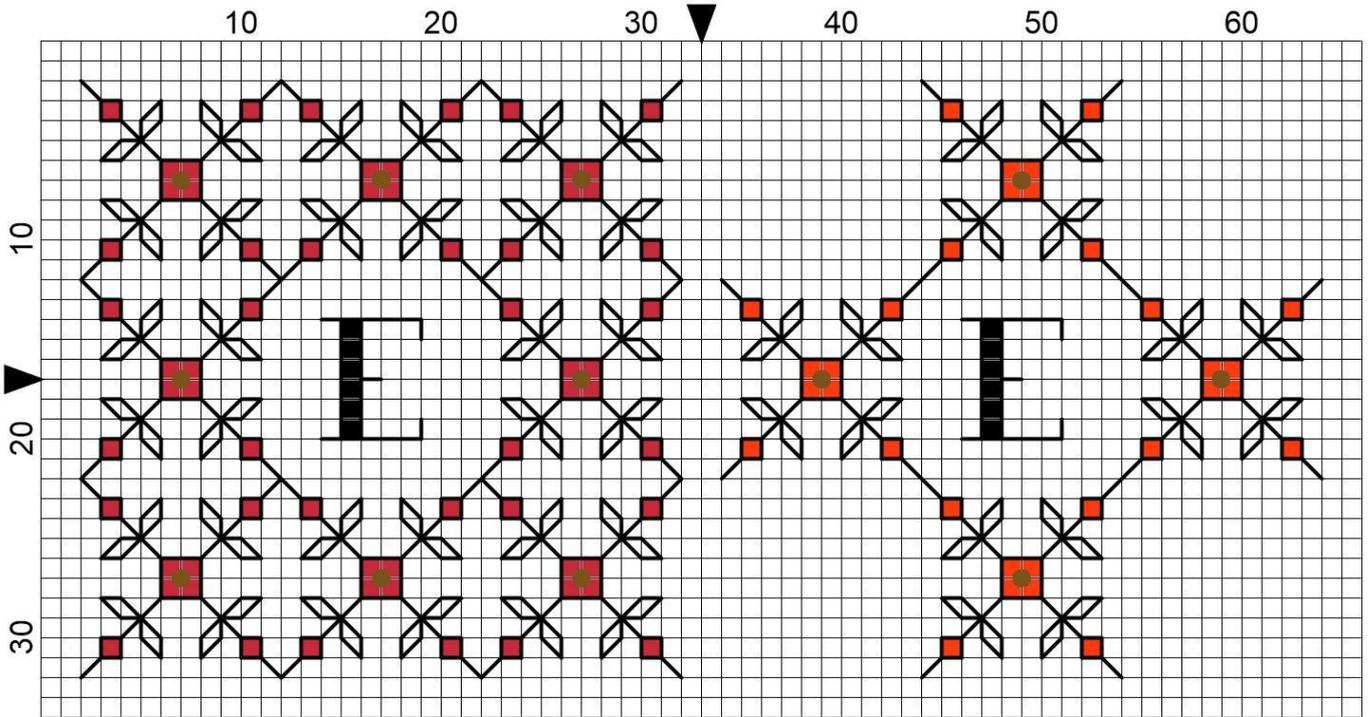


Pattern 125 Leaf and square variation

A leaf and block pattern used as a band pattern can also be used to 'frame' a motif by taking one motif and repeating it.

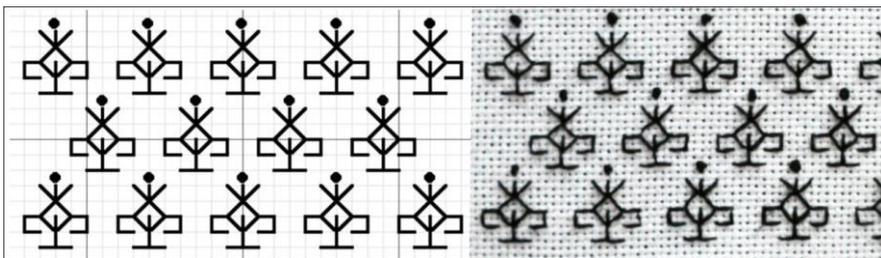
Threads: DMC 310, Coloris 4522

Stitches: back stitch, cross stitch, two strands



Look for mounts that are different from the norm to enhance the design.

Pattern 127 Miniature blackwork plants



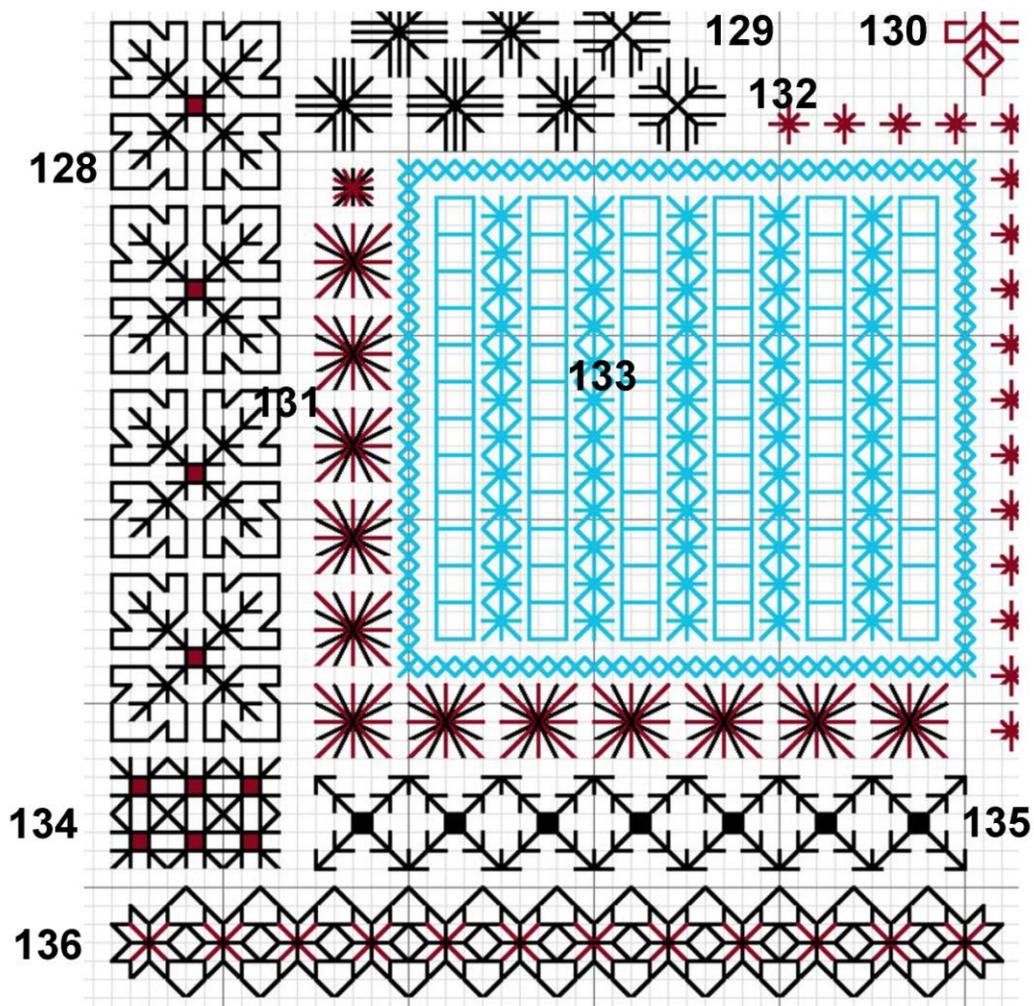
Tiny motifs can be used to fill spaces in a design and link the different elements together.

Technique; Blackwork
Thread: DMC 310

Stitches used: back stitch, Colonial knots or French knots



Bottom left hand corner showing pattern bands framing the pulled thread work and uniting the design.





Pattern 128 Broad leaf border

A block leaf design used as a band

Technique: Blackwork, cross stitch

Threads: DMC 310 Coloris 4514

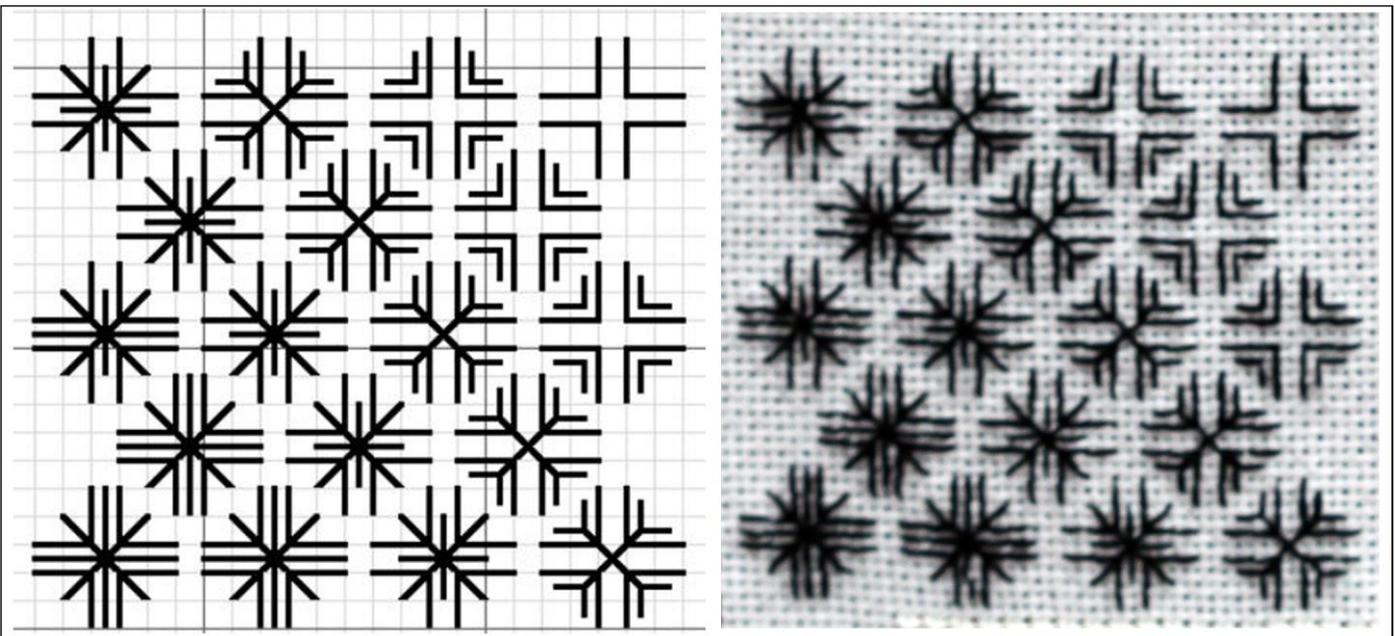
Note:

Border patterns on early samplers were only ever worked as straight sections, and never demonstrate how the embroiderer turned a corner. Such patterns were designed to be used as edgings and not as frames, and most were to be applied to personal linen such as shirts, chemises, collars, cuffs and caps.

Pattern 129 Pattern building

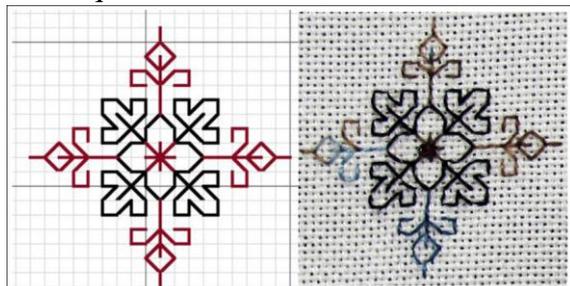
Blackwork patterns are built up by adding and removing stitches. This design shows how the shapes are constructed. The more stitches that are added the heavier the effect will be. The depth is not achieved by increasing the number of threads but by positioning the stitches closer together.

Technique: Blackwork Threads: DMC 310



Pattern 130 Simple floral motifs

Technique: Blackwork



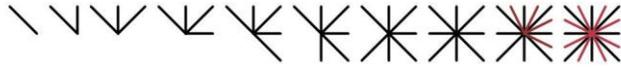
Threads: DMC 310, Coloris 4515

This is another example of a motif that can be joined and built into a larger pattern.

Pattern 131 Algerian eyelet, 16 arm over 4 threads

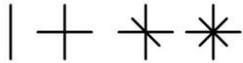
Technique: Embroidery

Threads: DMC 310, Coloris 4522, one strand



Work the stitches from the outside into the centre

Pattern 132 Star stitch



Technique: Blackwork Threads: DMC 310

Pattern 133 Four-sided stitch and eyelet bands with cross stitch border

Technique: Pulled thread work and cross stitch

Threads: DMC Cotton P rle No.12, Ecu

Method:

Work the four-sided from the top left hand corner downwards leaving one thread between each row. Work the row of eyelet stitch. Repeat until the square is filled

Pull **medium tight** to create the holes. This is a very attractive heavy filling stitch suitable for covering small areas. If the pattern distorts the fabric because the stitches have been pulled too tight, damp the fabric and pull gently into place. Leave to dry, lay face down on a soft towel and press lightly on the wrong side of the fabric.

Work the cross stitch round the pulled thread work using Cotton P rle No.12.

Patterns 134 - 136 Blackwork bands complete this section. Add Patterns 137 Hungarian style cross stitch and Pattern 138 The 'Sublime Stitches' title, name and date in Part 11.



Parts 10 and 11 complete the owl design with an alphabet for you to add your own name and date.

Happy stitching,

Liz

