

# 'Sublime Stitches'

## Part 7 - Evenweave



# 'Sublime Stitches' Evenweave Part 7 Patterns 86 - 100

Full Sampler Design Area: 16.07 x 29.57 inches worked on 28 count evenweave  
225 x 414 stitches

Material: 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.

|                          |         |         |
|--------------------------|---------|---------|
| 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 |         |         |



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 Pérle No.12, ecru**

**Legend:**  
■ [2] DMC-310 ANC-403 DML- black  
■ [2] DMC-815 ANC-44 DML- garnet - 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

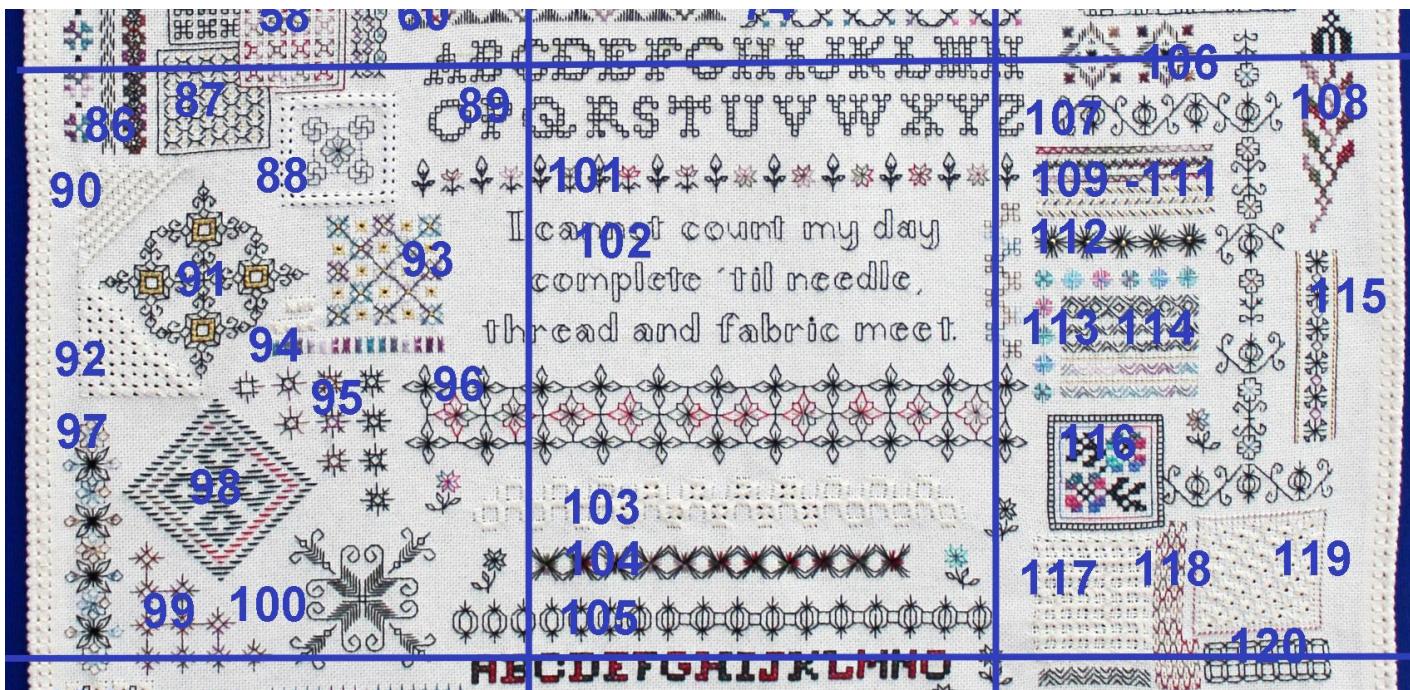
**Beads:**  
● MHG-557 Mill Hill Glass Beads-Gold

■ [2] DMC-996 ANC-433 DML- electric blue - md

Page 7 is worked  
underneath Page 4

*The chart will be found at  
the back of this PDF.*

Key- please note the threads can be adapted to suit your requirements. These are a guideline only



'Sublime Stitches' Evenweave Pages 7 - 9 Patterns 86 - 120

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 Page 4 and remaining patterns from Page 5 before starting the new patterns. There are 14 new patterns to add in Part 7**

### Pattern 86 Band Patterns



Different stitches can be combined to make attractive bands of different weights. Separate the heavier lines with a lighter pattern to create more contrast. Use the bands to build up borders on table linen, create frames and small gifts such as book marks. Add beads or colonial knots for texture.  
Technique: Blackwork, cross stitch Threads: DMC 310, Coloris 4514, Coloris 4522

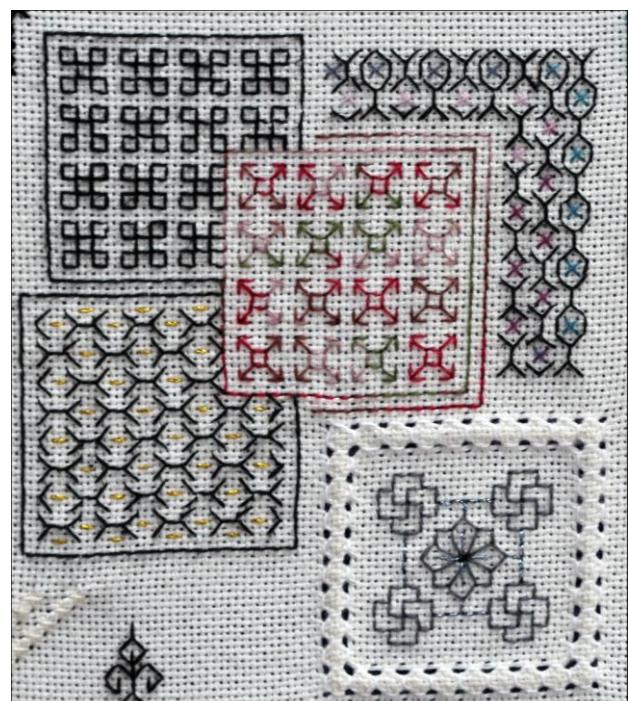
### Pattern 87 Blackwork 'Bones'

This completes the group of three boxes filled with different blackwork patterns. Use the gold metallic thread or another colour for lines between the bones. This is an attractive and simple stitch for filling large areas To alter all the blocks add a four-sided stitch border as shown round Pattern 88.

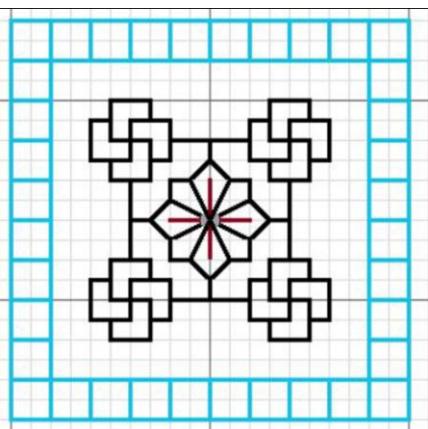
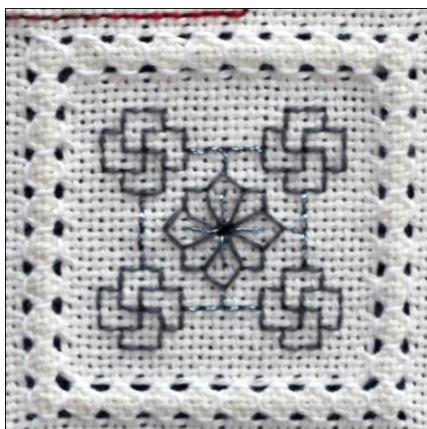
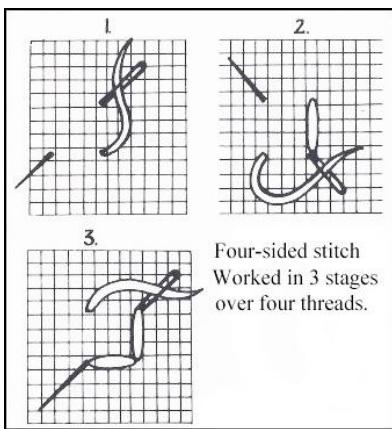
Technique: Blackwork

Work a back stitch border round the outside of the block using one strand of DMC 310

*Taking different patterns and overlapping them creates some interesting results. Think carefully about the weight of each pattern. Pattern 88 Four-sided stitch block contrasts with the blackwork blocks*



## Pattern 88 Four-sided stitch block with floral motif.



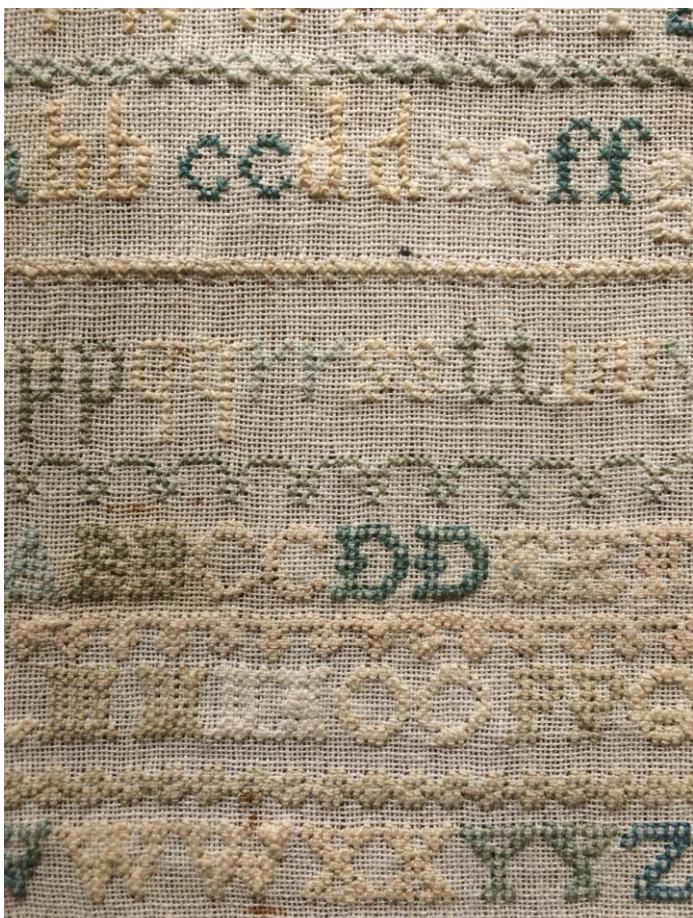
Technique: Pulled thread work Threads: DMC Cotton Pérle No.12 or two strands of floss, DMC 310 or alternative colour. Metallic pewter thread was used for the back stitch to add sparkle.

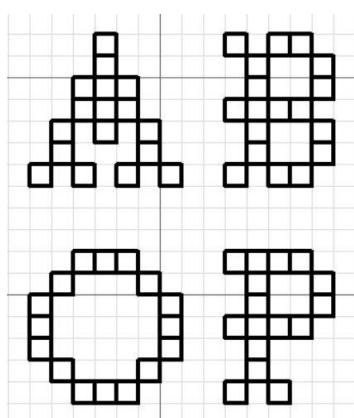
### Four-sided stitch

This consists of 3 straight stitches, to form the end, the middle and the top of the ‘square’. Work from right to left over 4 threads. Always put the needle in at one corner and come out at the opposite one. Follow diagrams 1-3. Pull tight to create the holes.

## Pattern 89 Back Stitch Alphabet

The design is taken from an old sampler in my collection which was worn and faded from exposure to the sun over many years. The embroidery was a labour of love worked on linen in a single strand of thread for the four-sided stitch alphabet. There is no name or date to identify its owner but by taking part of the sampler and recreating it, a little piece of its history has been preserved.





*There are a number of different alphabets on the sampler worked in cross stitch but the other interesting one has been worked in eyelet stitch. Many hours went into the making of this embroidery probably by candlelight.*

#### Method:

Start the first four letters of the back stitch alphabet. The remainder of this alphabet will be completed in Part 8.

*Work in progress*



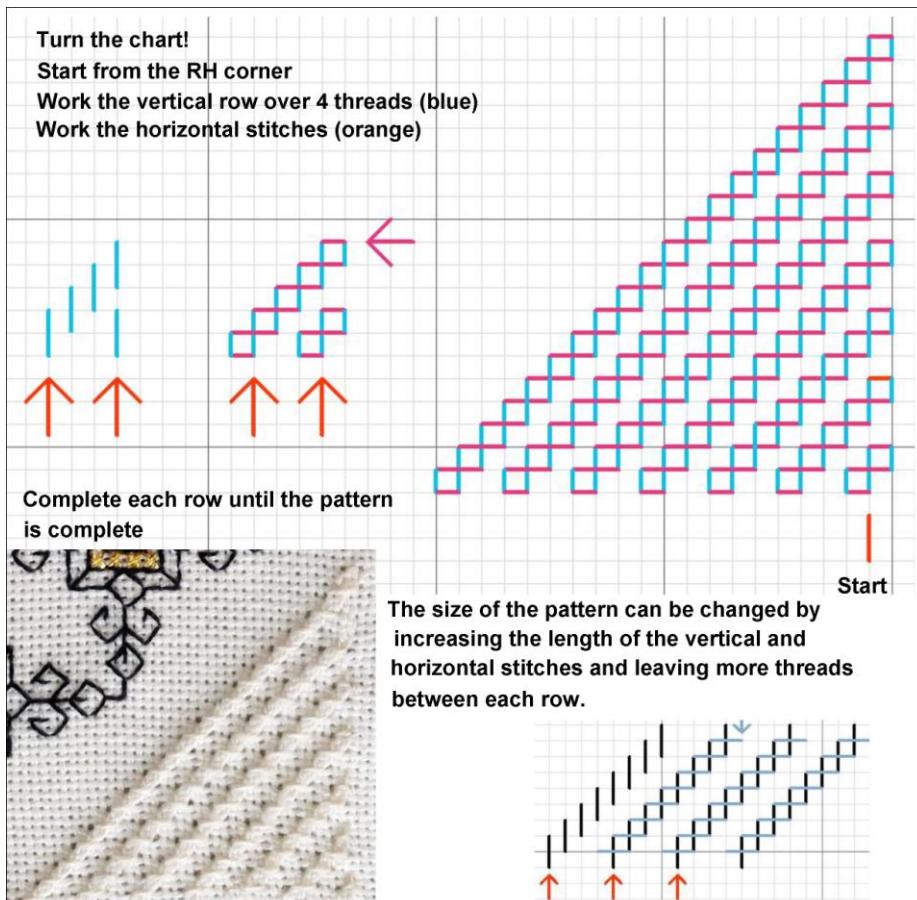
## Pattern 90 Diagonal raised band over four threads

Technique: Pulled thread work Threads: DMC Cotton Pérle No.12 or two strands of floss.

Method:

**Turn** the chart paper so that the numbers 10 - 20 etc are on the right, and the numbers 240 - 230 etc were on top.

Work **RIGHT TO LEFT**, from 25-227 going up towards the left diagonally to 5-246. This makes it very easy to work up the diagram, each row diminishing until you get to the last set which is only 2 in the top left corner once the pattern is completed and the work is turned to the correct direction.

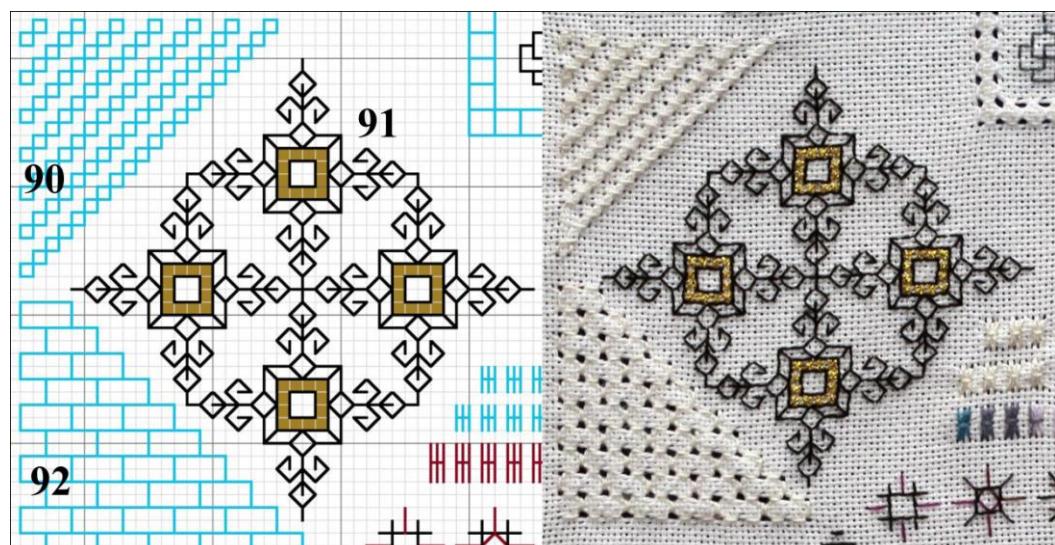


The diagonal raised band is worked from right to left over 4 threads. Work the vertical row first (blue) followed by the horizontal row (orange). Pull the stitches tightly to create the holes.

There are **four threads** between each diagonal row. Repeat each row until the whole area has been completed.

## Pattern 91 Motif designed for 'The White Princess'

Technique: Blackwork  
Threads: DMC 310 black, E3852 Dark gold, metallic  
A simple motif framed by two pulled thread work patterns. The motifs can be joined together to create a larger design.



## Pattern 92 Honeycomb stitch

This is a traditional pulled thread work stitch. In pulled thread work no stitches are removed but the threads are pulled together to create the holes which form the pattern.

Technique: Pulled thread work Threads: DMC Cotton Pérle No.12 or two strands of floss

Method:

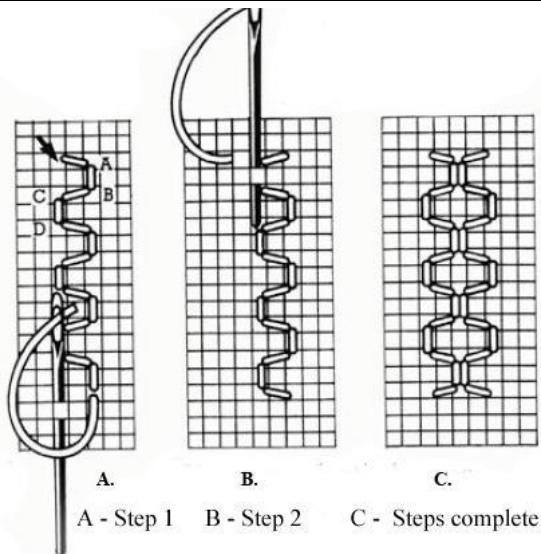
Stitch the pattern working from the top, 2 x 2 threads to make a smaller honeycomb or over 4 x 4 threads to make a larger pattern.

Pull each stitch tightly to draw up the fabric and create the hole.

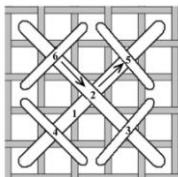
Turn the fabric and repeat the row.

Work the honeycomb stitch until the whole area has been completed.

Note: the vertical stitches share the same hole so there are TWO stitches in the pattern.



## Pattern 93 Rice stitch variation and detached eyelets



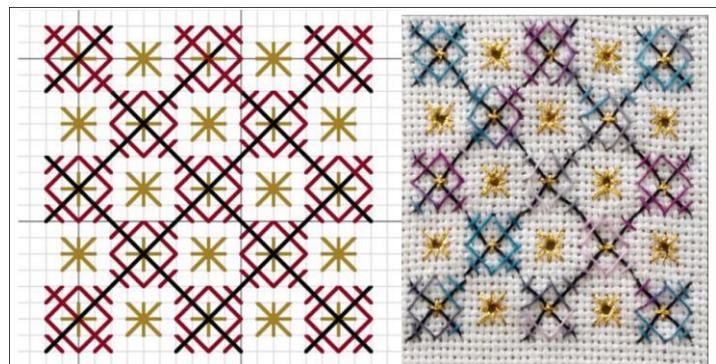
Standard Rice stitch

Technique: Embroidery Threads: DMC4514, E3852

Method:

Work the diagonal cross over 8 threads, insert a diamond and four small arms to complete the stitch.

Add the gold metallic eyelets



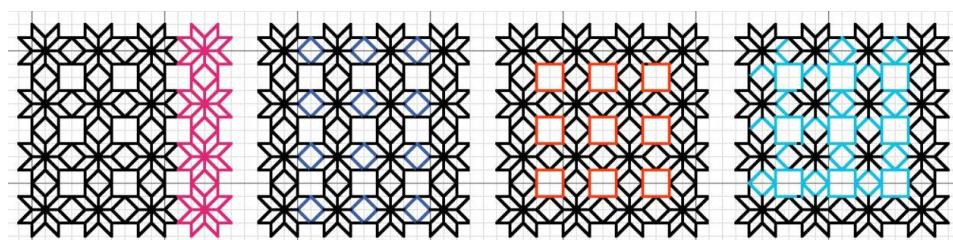
## Pattern 94 Wheatsheaf stitch variation

Technique: Embroidery Threads: Coloris 4514, DMC Cotton Pérle No.12

Three vertical lines over four threads tied with a straight horizontal stitch over two. This is a smaller version of wheatsheaf stitch which usually has five vertical lines tied with a horizontal stitch.

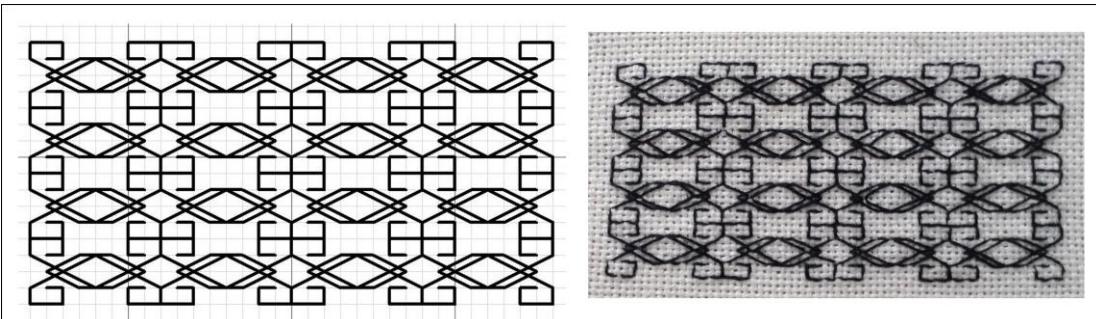
## Developing a blackwork pattern

The secret of blackwork is learning how to understand and build a pattern from lines and simple shapes. Adding or removing a line can change the pattern completely. The pattern can then be used to 'frame' another pattern. These two patterns take simple shapes and build them up.

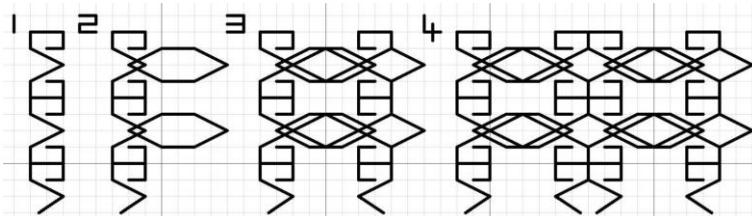


What do you see?  
Stars, diamonds, square or  
squares and diamonds

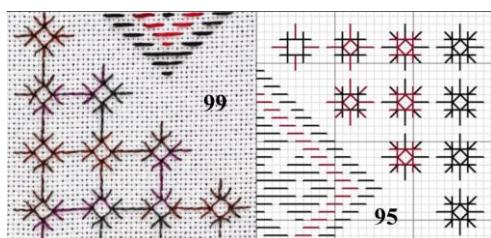
If you have difficulty stitching a pattern see if you can break it down into shapes you can see. Once you do that it becomes easier to understand and then stitch. Everyone will look at a pattern and see something different.



Looking back to Part 1 Pattern 3 this ironwork pattern needed to be broken down into different elements and it then becomes easier to stitch



### Patterns 95 and 99

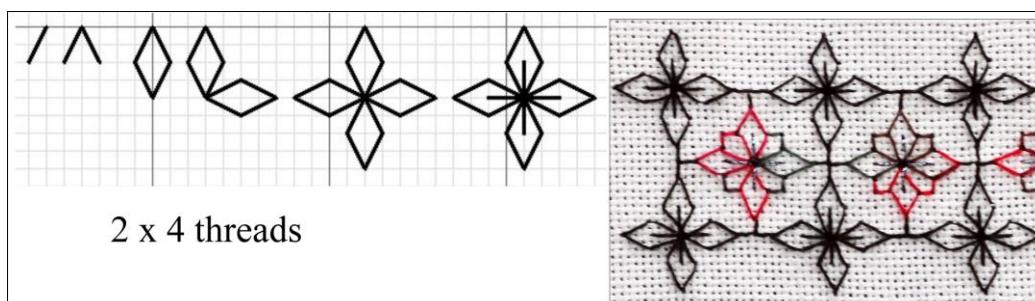


Technique: Blackwork Threads: Coloris 4522  
Build the simple blocks up by adding and removing lines.

### Patterns 96 Floral band, Pattern 97 Two floral bands

These two patterns show two different ways of using diagonal stitches over 2 x 4 threads. Understanding how to work diagonal stitches is a blackwork basic.

Technique: Blackwork Threads: DMC 310, Coloris 4519

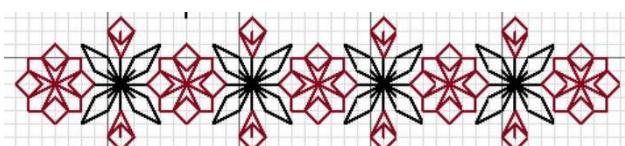


This pattern continues in Part 8

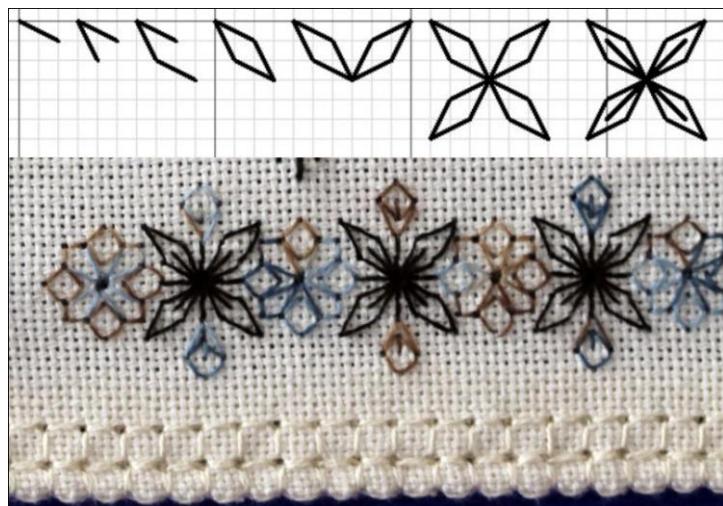
Many blackwork patterns are built up in this way.

### Pattern 97

Technique: Blackwork Threads: DMC 310,  
Coloris 4515



This small band is very detailed and helps to frame the lighter patterns. The longer stitches work over 2 x 4 threads to create the pointed petal. It will not work with two smaller stitches.



## Pattern 98 Introduction to Japanese Kogin embroidery

### What is Kogin Embroidery?

Kogin embroidery is a form of counted pattern darning, which originated in the Aomori Prefecture of Northern Japan. This area is rural, with snow covered mountains, thick forests and rice paddies. Protective clothing for the farmers and fishermen was essential, so the fabrics were joined together by stitching and made into clothing for warmth and stability.

The patterns in Kogin embroidery are very intricate and many of the garments were very old and had been patched and re-stitched constantly with thick white cotton threads. Cotton fabric and threads were expensive, so local indigo dyed hemp cloth was often used for these garments.

The designs were usually geometric, often diamond shaped and the running stitches which varied in length, were only worked in rows, along the weft of the fabric. It was worked in the hand without using a frame and with a number of stitches on the needle at any one time, making it faster to stitch.

Working in the hand rather than on a frame requires a different approach and practice if you are to achieve the results which came so naturally to the local Japanese craftsmen.

There are two variations of Kogin embroidery:

One counted over and under an even number of threads for example, 2, 4, 6, 8

The other counted over and under an uneven number of threads for example, 1, 3, 5, 7

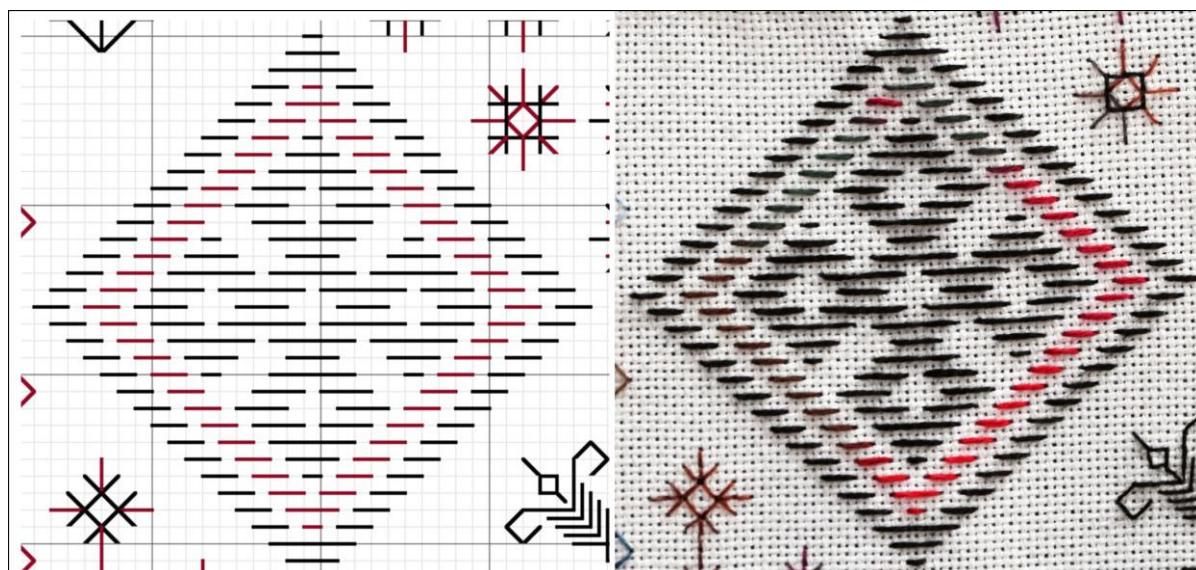
Suitable fabrics for pattern darning designs should be easy to count with a smooth texture. Whilst Zweigart 25 count Lugana or 28 count Zweigart evenweave is my preferred choice. Aida 14, 16 or 18 count may also be used. Adjust the thickness of the thread to suit the fabric chosen.

Note: Leave one block between each row when using Aida and two threads between each row when using evenweave.

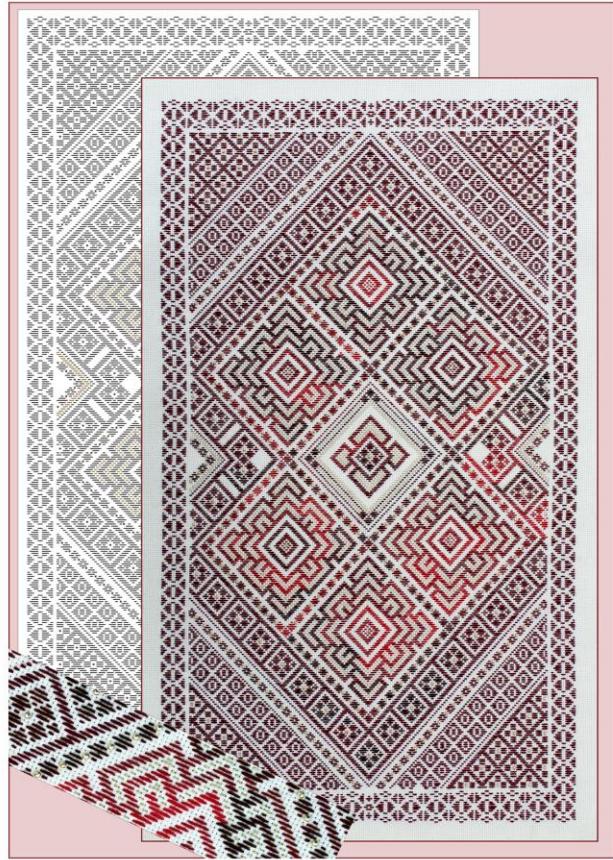
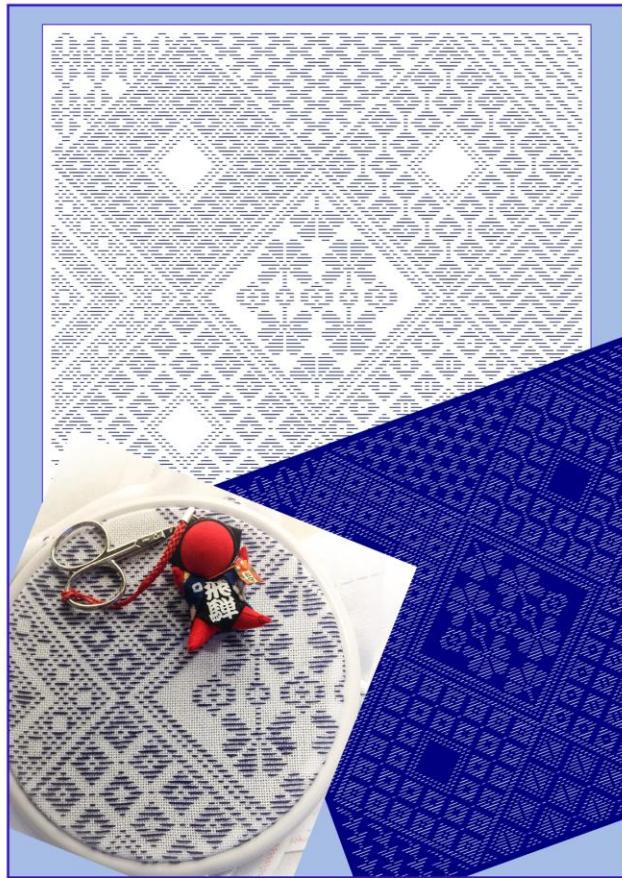
Threads: A variety of threads can be used depending on the fabric chosen.

Technique: Kogin embroidery Threads: Coloris 4519

Method: Backstitches of different length worked along the weft of the fabric from right to left across the full width of the row.



Kogin embroidery is being rediscovered and explored again in Japan and is a satisfying technique to embroider. There are many charts in Blackwork Journey if you wish to develop this technique further including a large design, PR0041 Kogin, Kogin, Kogin and E-book 5 'Sew Simple - Sashiko and Kogin'.



**Blackwork Journey  
'Sew Simple' -  
Sashiko & Kogin  
E-Book 5**

*Nine Projects*®

Some of the Kogin designs on Blackwork Journey  
 CH0340 Sumiko, CH0341 Pattern Plus, new this month PR0041 Kogin, Kogin, Kogin and e-book 5  
 'Sew Simple' - Sashiko and Kogin

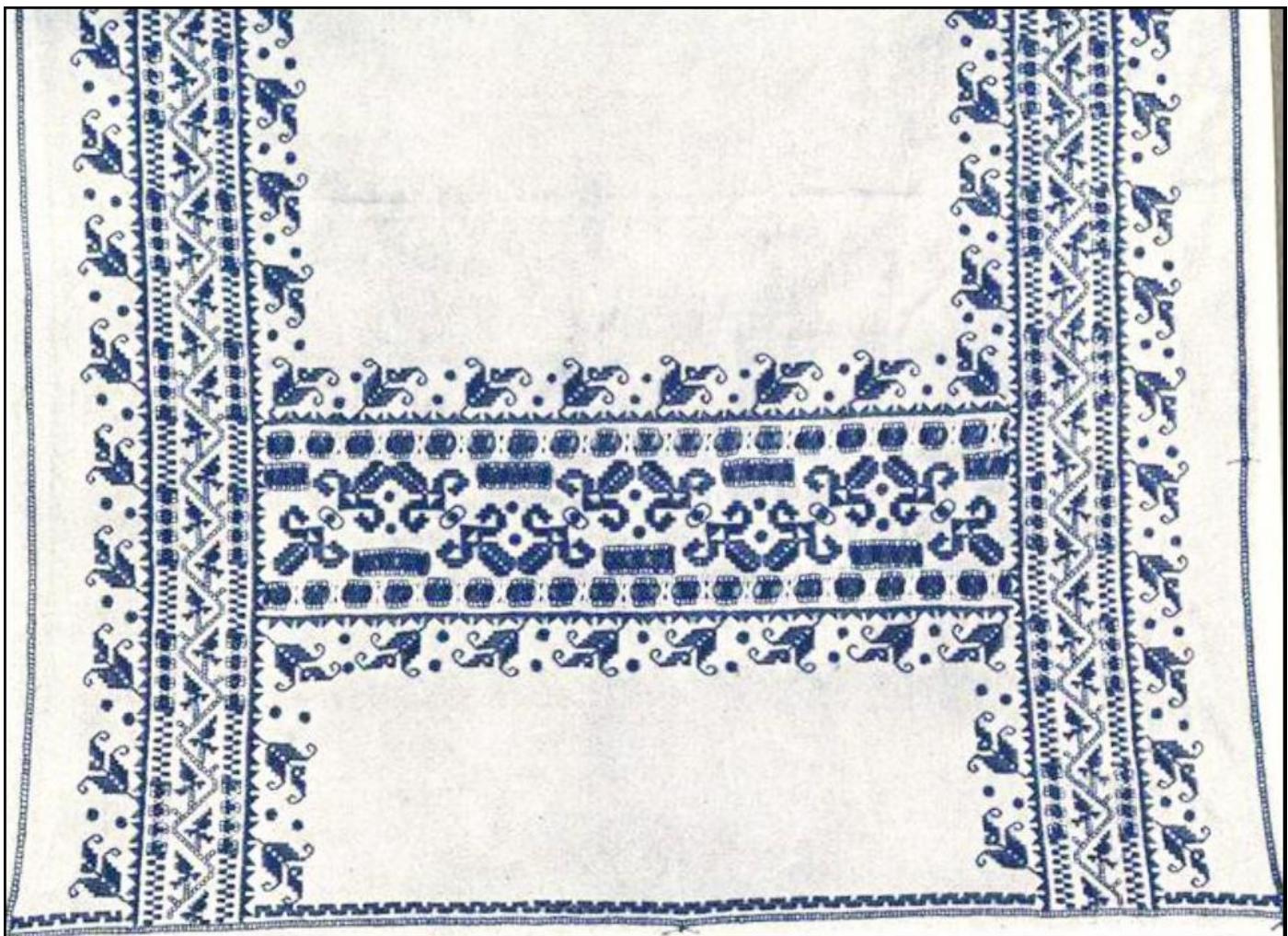
## **Pattern 99 Variation of Pattern 95 (See Pattern 95)**

## **Pattern 100 Lagartera embroidery motif**

Again, this is a little known Spanish counted thread technique with a long history. Lagartera in the province of Toledo, in the area known as Castilla-La Mancha is famous not only for its cuisine, art, needlework and culture but for the tales of Don Quixote. This is where a centuries old embroidery tradition, unique to the area, was developed and still thrives.

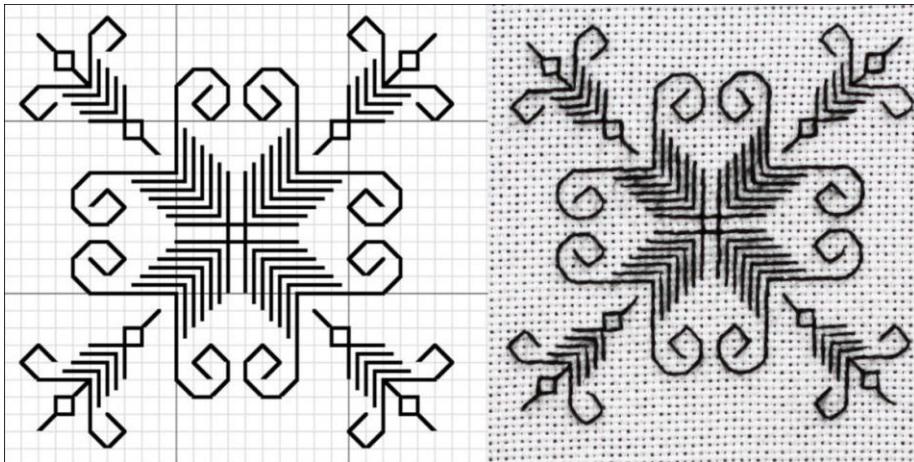
Traditionally, Lagartera Embroidery is worked on even-weave linen in satin stitch and double running stitch and is characterized by bright colours, an absence of animal motifs, and the use of geometric motifs suggesting a strong Arabic influence.

The women of Lagartera used to meet in groups to embroider and make their own dresses and house linen, and it still is the custom for brides to have a large dowry of this work.



Book on Lagartera embroidery  
Los Bordados Populares en Segovia 1930

Looking through this book many of the designs are similar to Kogin patterns showing how designs traverse cultures and countries. Even when countries such as Japan have been isolated by location and history similar ideas appear. The world of embroidery is small but its influence is far reaching!



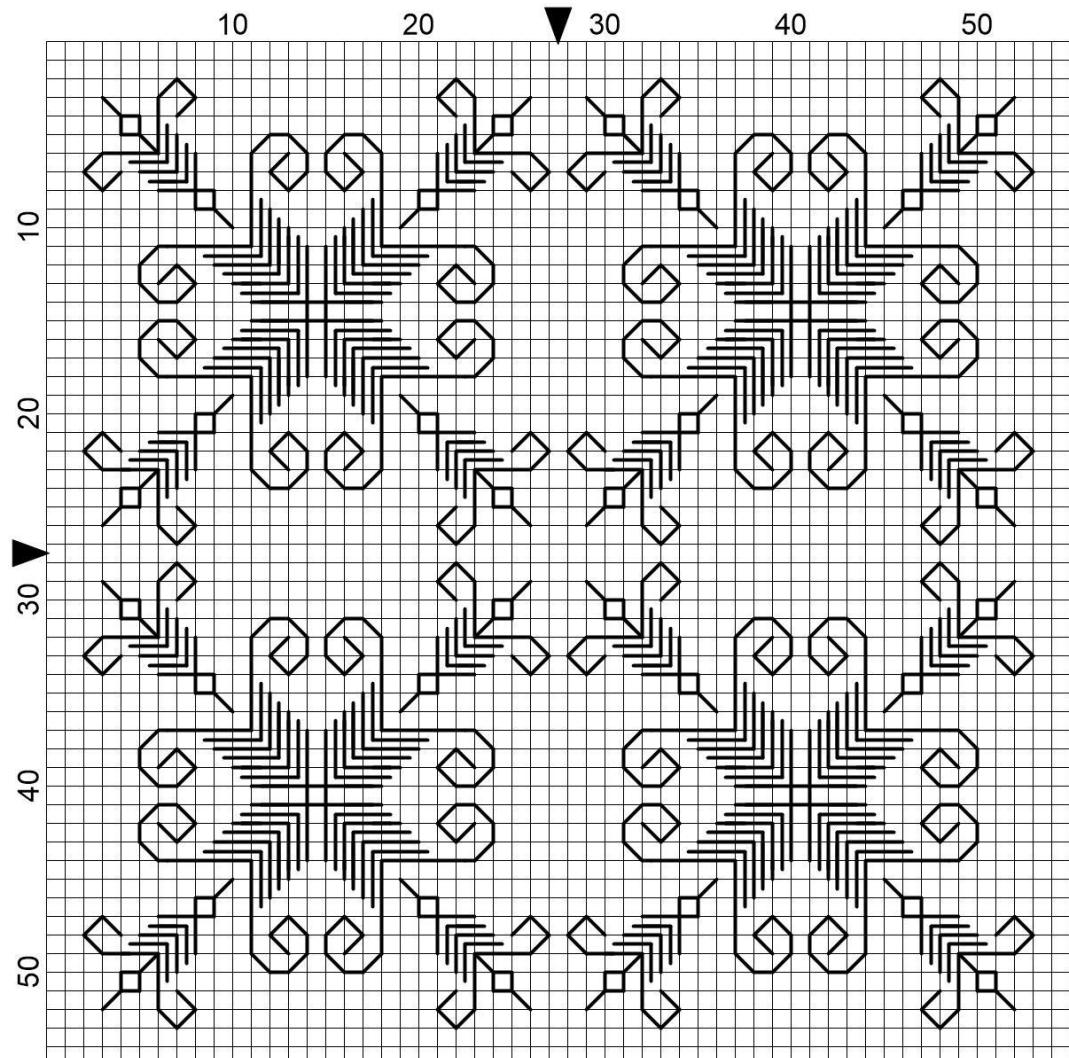
### Pattern 100

Technique: Lagartera embroidery

Threads: DMC 310, one strand

Method:

Start from the centre of the motif and work outwards. To create a heavier motif use two strands.



To expand the design join four of the motifs together.

This completes Part 7 of 'Sublime Stitches' Evenweave I hope you have enjoyed this month's contribution.

If you have any queries please contact:  
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