

'Sublime Stitches' Part 8 - Aida



'Sublime Stitches' Aida Part 8, Patterns 101 - 109

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:

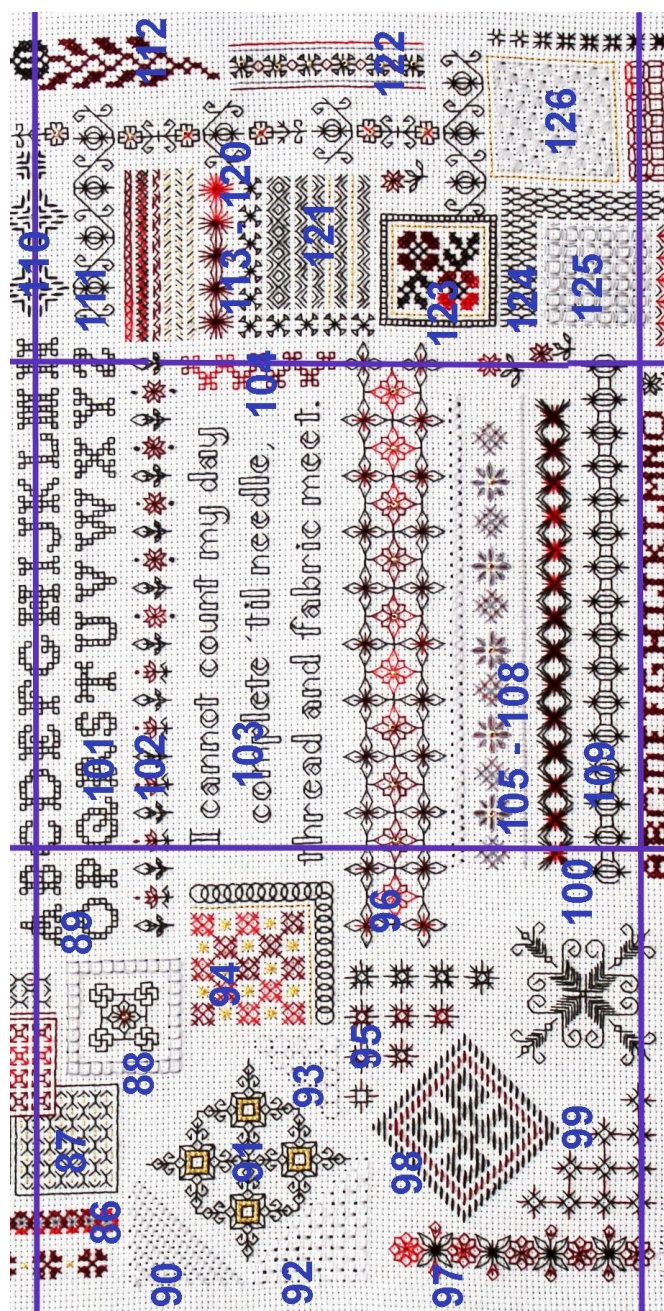
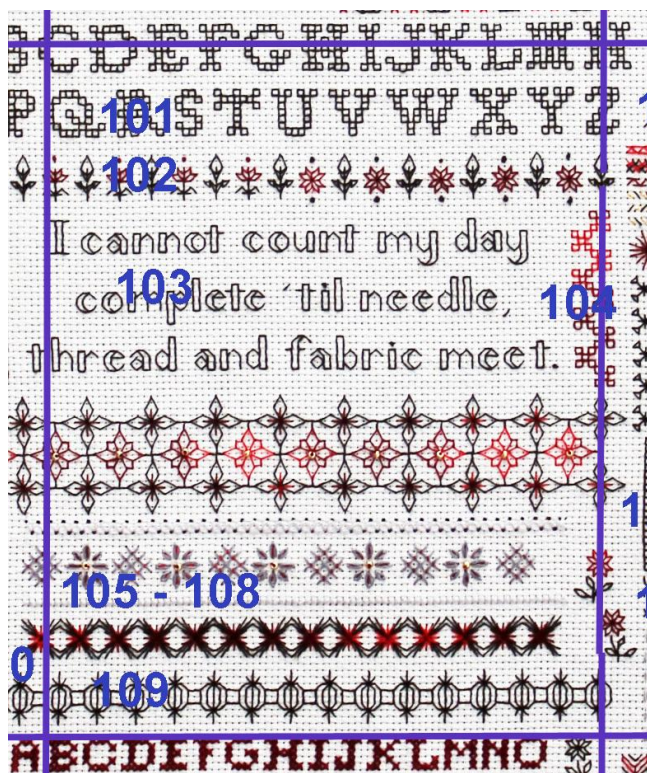
- MHG-557 Mill Hill Glass Beads-Gold

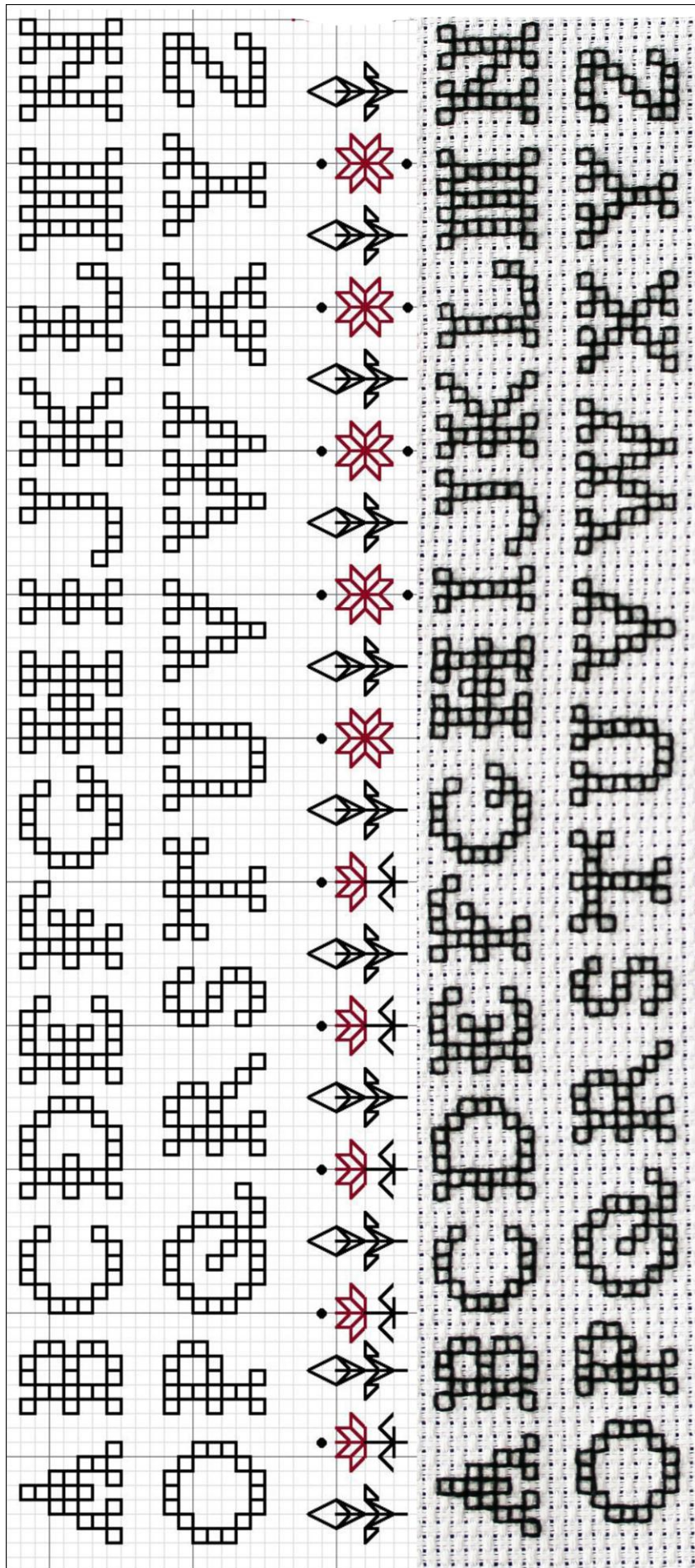
Sublime Stitches' consist of 12 numbered pages which joined together complete the Master Chart. Complete the patterns from previous pages before starting the new patterns. There are 8 new patterns to add in Part 8

'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.

Part 8 Patterns 101 - 109





Complete the patterns from Page 5 and Pattern 101 Alphabet. There are 8 new patterns to add in Part 8.

Pattern 101 Alphabet - covered several different parts so for ease of viewing I have included the chart here so it can be completed.

Threads: DMC 310 Stitches: Back stitch, one strand

To preserve this piece of history add the alphabet to your own sampler and use the letters to create your own designs in the future.

There were very few letters or bands in the original sampler that had not been damaged by exposure to the light. Colours have faded to beige with the exception of the blue 'D's.

Synthetic dyes are man-made. These dyes are made from synthetic resources such as petroleum by-products and earth minerals. The first human-made organic dye, mauveine, was discovered by William Henry Perkin in 1856.

Modern dyed threads will still fade if exposed to sunlight but they are more stable than older threads which may be natural. Natural dyes are from plant sources: roots, berries, bark, leaves, and wood, fungi, and lichens.

Modern spaced dyed threads and fabrics may tempt the embroiderer with their sumptuous colours but most dye manufacturers will no longer guarantee absolute permanence of their products.

Test the colour fast properties of your hand dyed threads before use!



Extract from undated antique sampler



Whilst my use of samplers and alphabets is more traditional, other craftsmen move in different directions. Culture Clash is a good example of a modern approach combining music and textiles.

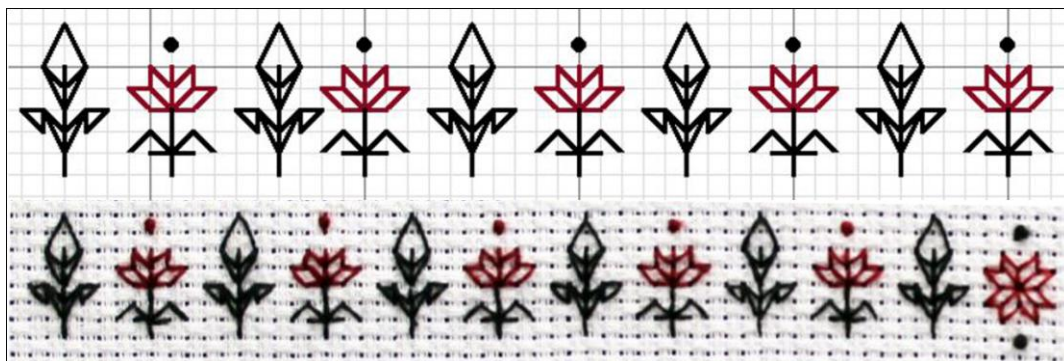
Sampler - Culture Clash logo, designed by Oscar Wilson

Sampler - Culture Clash is a collaborative project initiated by David Littler, director of the London Printworks Trust, in association with the V&A. It brings the two cultures of embroidery and DJ-ing together to see what might happen when the two cultures clash. The word sampler is common to both cultures, but has different definitions and understanding depending on which culture you occupy.

To read more about this project follow the link below:
<http://www.vam.ac.uk/content/articles/s/sampler-culture-clash/>

Pattern 102 Blackwork Floral band

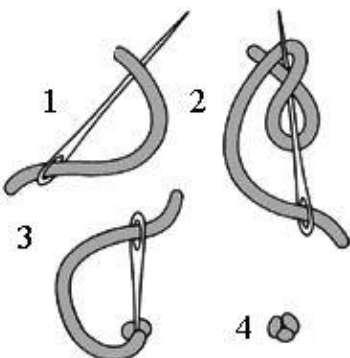
Bands are used to separate different areas within the sampler. They may be vertical or horizontal but they help to define and enhance. The width will vary but even a narrow band makes a statement and can often be developed further.



Technique: Blackwork Threads: DMC 310, Anchor 1206, one strand
 Stitches: Back stitch, Colonial knots (optional)

Colonial knots can be used in place of beads or French knots.

A Colonial Knot is worked in three stages:

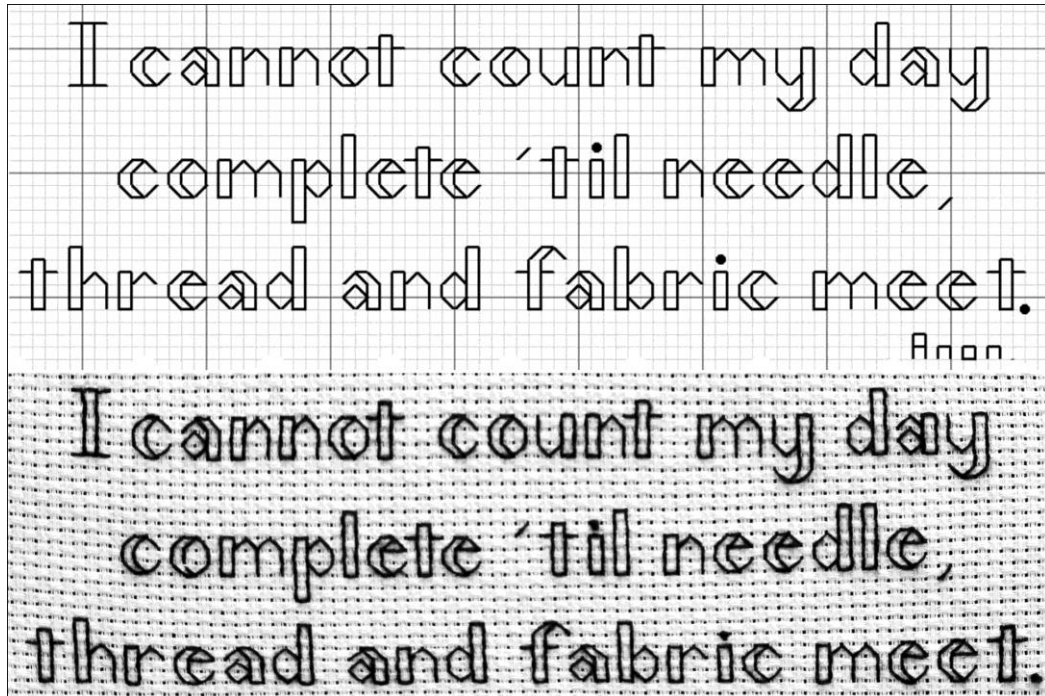


1. Bring the needle up through the fabric as you would a French knot.
2. Push the thread away from you towards the RIGHT. Wrap the thread round the needle in a figure of eight. Use your thumb to control the thread.
3. Keep the needle as upright as possible and push the needle downwards into almost the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

Pattern 103 Verse for a Needlewoman and large floral band

Pious and moral verses were often included in the 18th and 19th century samplers. The need to lead a useful, Christian life was emphasised.. Death in childbirth was not uncommon and life was short! The verses were seldom original but taken from other authors of the day and from popular hymns.

In 'Sublime Stitches' I wanted to use a verse appropriate to needlewomen. Its origin is unknown but it sums up the way I feel about embroidery.



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

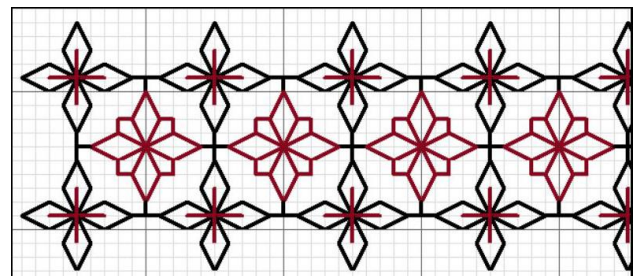
Stitches used: Back stitch, one strand, Colonial knot, one strand

Method:

Work each line in turn. Do not take threads between lines. They will show through on the front of the work.



The verse is bounded by different band bands which can be expanded to surround the verse as a smaller sampler. The larger border has been used many times in Blackwork Journey to frame a verse or saying.



Simile

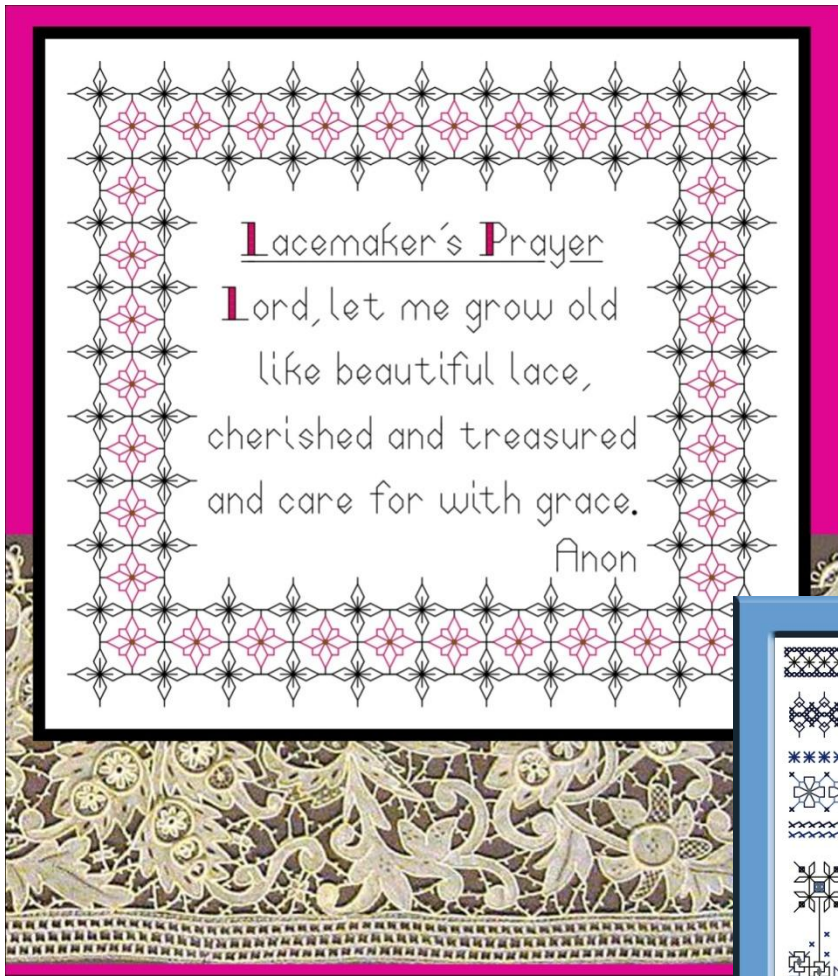
A Sampler resembles an elegant mind,
Whose passions by reason subdu'd and refin'd,
Move only in lines of affection and duty,
Reflecting a picture of order and beauty.



Mary Christian Law. 1808

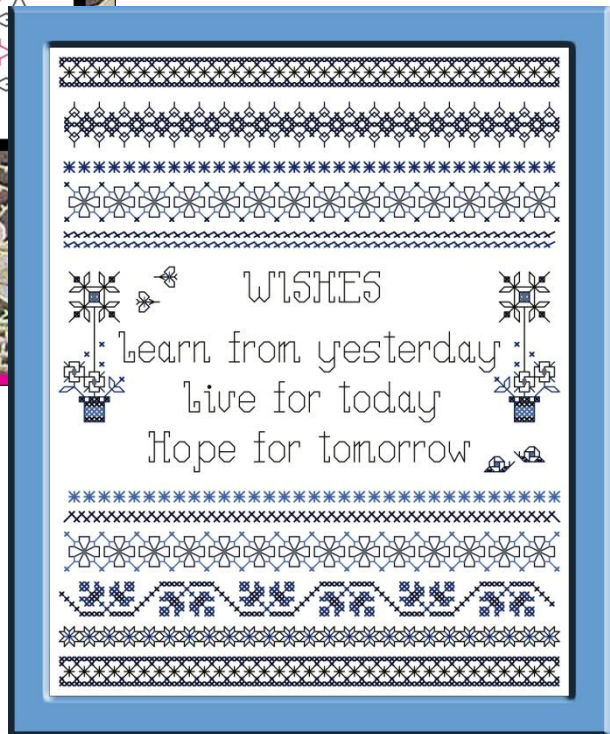
A charming sampler worked with coloured silks consisting of numerous individual small motifs surrounding a central verse within an inverted honey suckle border. The base consisting of a country scene with a shepheress, her flock, farm buildings, assorted animals all placed on a distinctive green chequered ground. Contained in the original maple frame.

Witney Antiques: <http://www.witneyantiques.com/samplers/samplers.php>



A Stitcher's Prayer
 Lord, grant that I may see to stitch
 Until my dying day,
 And when my last short thread is clipped
 And scissors tucked away,
 The work that I have done live on,
 That other folk may see
 The pleasure I have known, Lord
 In the skill you gave to me.
 (Mary-Dick Digges 1934-2001)

CH0174 Lacemaker's Prayer

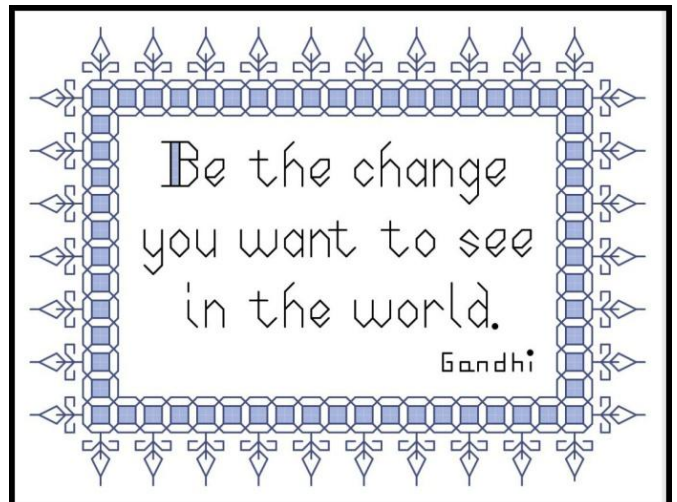


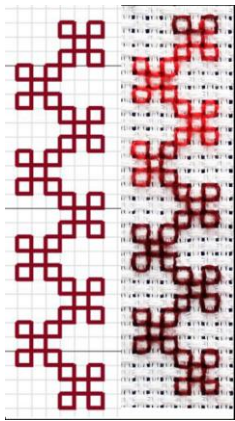
CH0205 Wishes



CH0159 Stitchtime is framed by Pattern 96

Create a small sampler using the alphabets and band patterns included in 'Sublime Stitches'



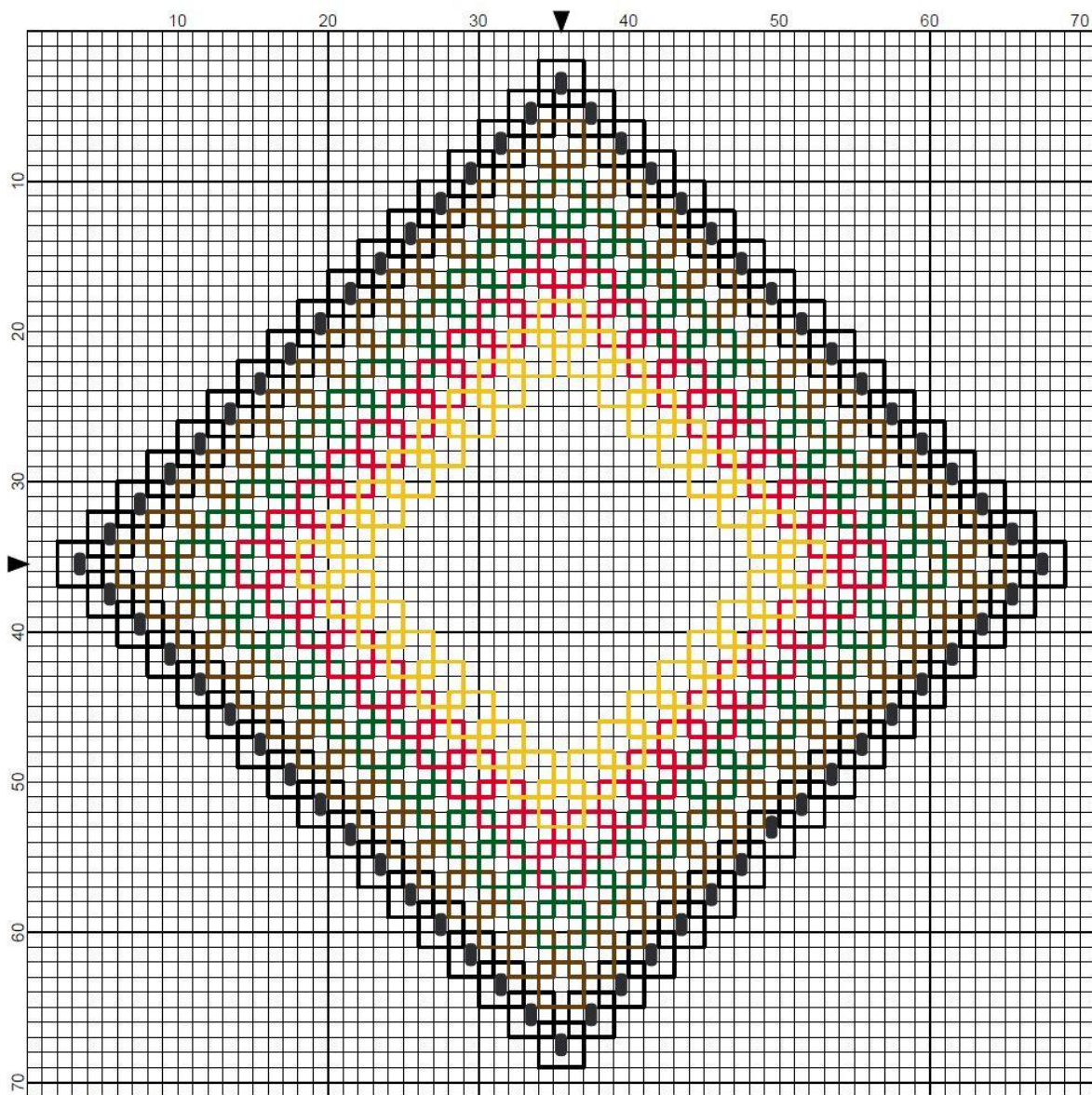
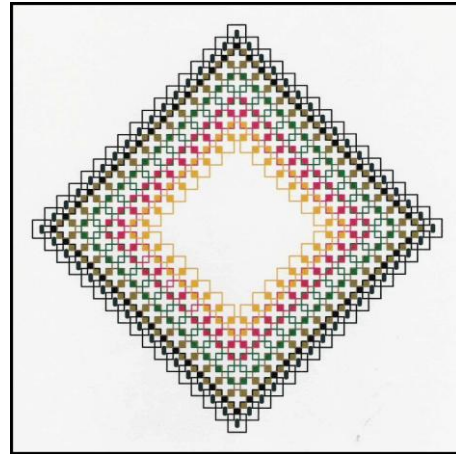
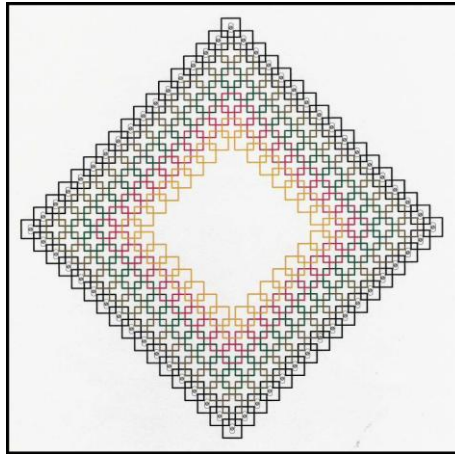


Pattern 104 Square block band

This light band is a useful addition to the pattern library. Heavy borders are not always appropriate and this patterns covers can be used to define areas or as patterns in their own right.

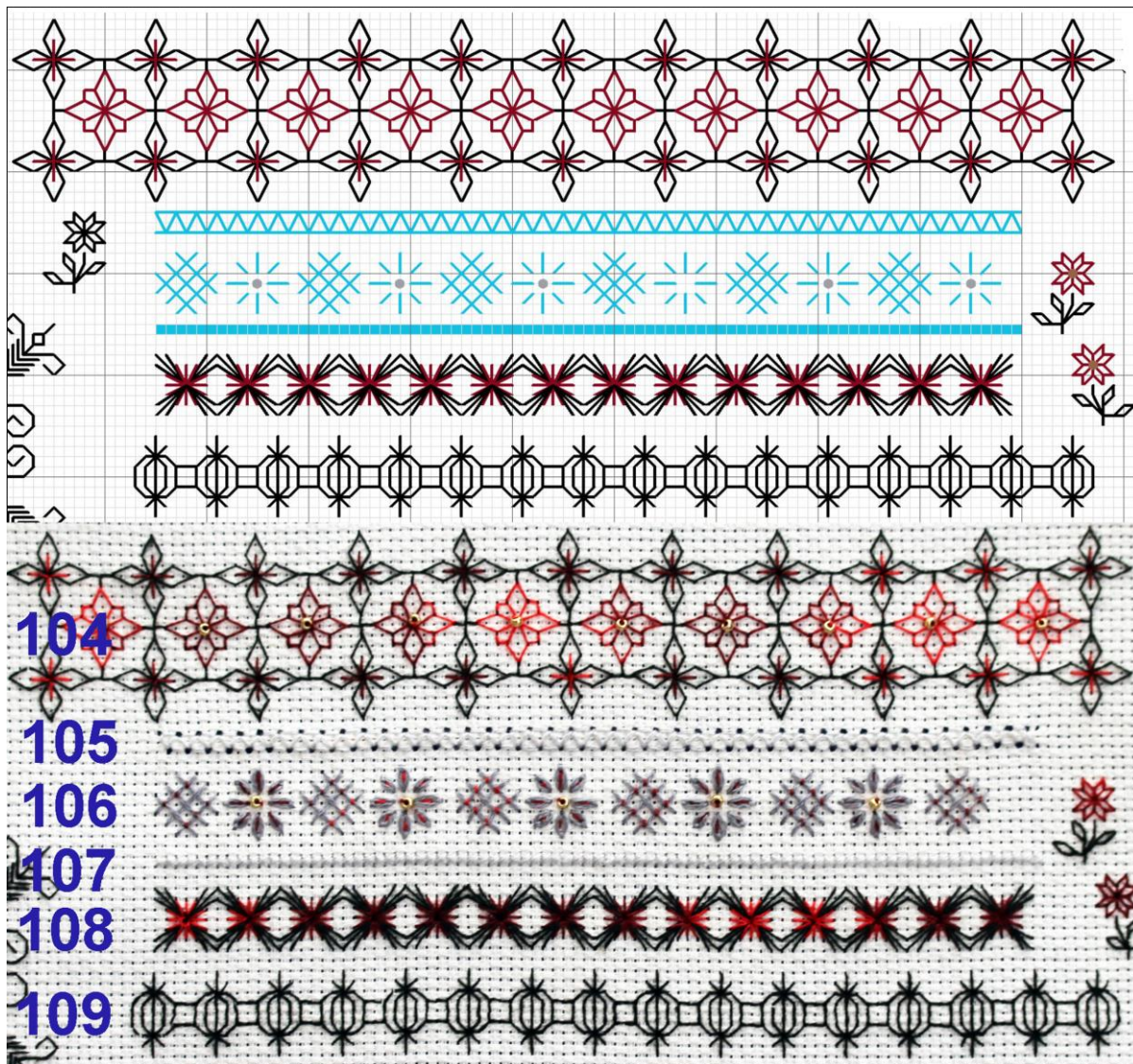
Technique: Blackwork Threads: Anchor 1206, one strand

FR0001 Colour Freebie Fun and FR0002 Colour Lace and built up from Pattern 104



Elizabeth Almond

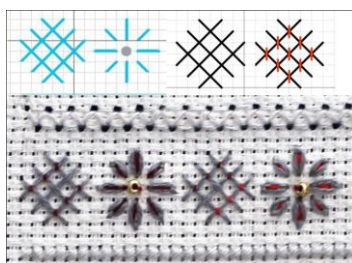
Patterns 105 - 108:



Pattern 105 Three-sided stitch

Technique: Pulled thread work. See Part 5 Thread: DMC 415 Pearl grey

Pattern 106 Banded cross over 4 blocks and Lazy Daisy flowers

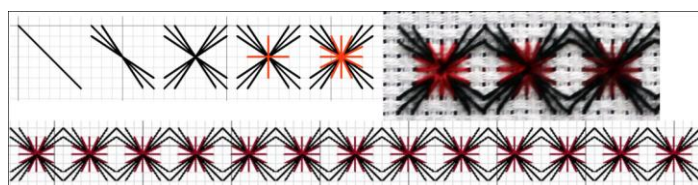


Technique: Embroidery Threads: DMC 414 Steel grey, Anchor 1206

Method: Lay 6 long stitches across 4 blocks. Couch the threads down with small stitches across the bars. Place a lazy daisy stitch in DMC 414 in between the banded crosses. Work a straight stitch in Anchor 1206 in each peal. Add a bead to the centre.

Pattern 107 Cross stitch, DMC 415, two strands

Pattern 108 Triple cross over 6 blocks (variation)

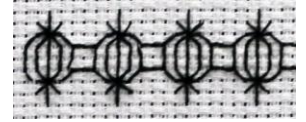


Technique: Embroidery Threads: DMC 310 and Anchor 1206

Follow the stitch diagram carefully. The long stitches are anchored by six short stitches.

Pattern 109 Pineapple Stitch

This is an embroidery stitch worked in DMC 310.



The pineapple on Dunmore House, Airth, Scotland

The pineapple appears regularly in traditional samplers as a symbol of hospitality and welcome. They were rare luxury items not for the common people. It appears in samplers in both Europe and America. The first grown in Britain was in a hothouse in 1670. A pineapple-growing mania swept eighteenth-century England and numbered among its supporters the poets William Cowper (1731–1800) and Alexander Pope (1688–1744).

On America's East Coast, the pineapple was displayed in windows or on a stake by the front door as a sign of a sailor's safe return. Pineapple ware was popular for a short time in England in the 1760s, produced by Josiah Wedgwood.

Scotland's relationship with the pineapple may have evolved because of the fruit's pointed similarity to the thistle. Pineapples were grown in Scotland as early as 1732. The largest and most enduring pineapple was created by Scotsman John Murray, Lord Dunmore, the last colonial governor of Virginia. At his estate near Airth he constructed a formal garden and garden house, which he transformed into an architectural folly – a 37-foot tall pineapple.

The pineapple motif was especially popular in crochet and many designs are still available today.

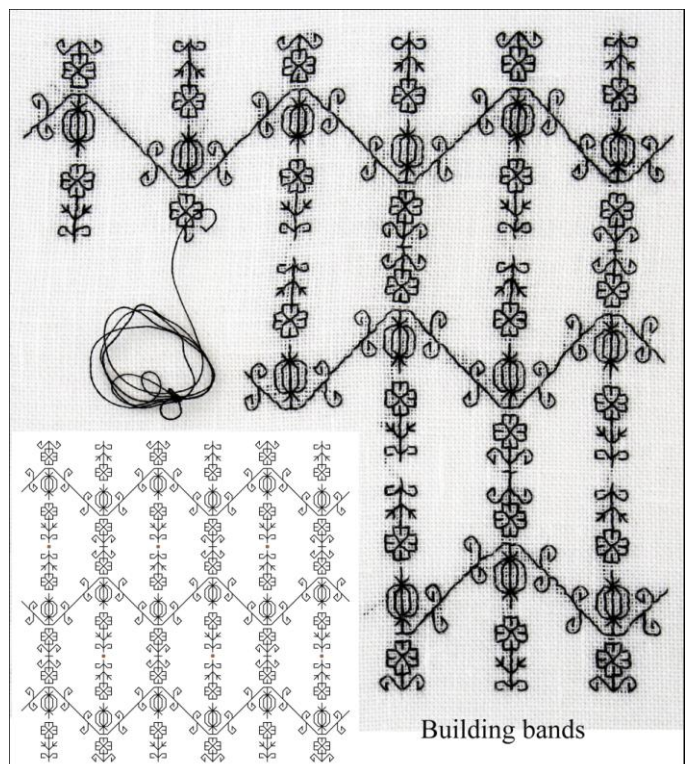


A Wedgwood teapot and tea caddy, ca. 1765. Courtesy Colonial Williamsburg Foundation.

Combining the pattern with flowers creates a delicate band sampler.

This completes Part 8 of 'Sublime Stitches' Aida.
I hope you have enjoyed this month's contribution.

If you have any queries please contact:
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Building bands

