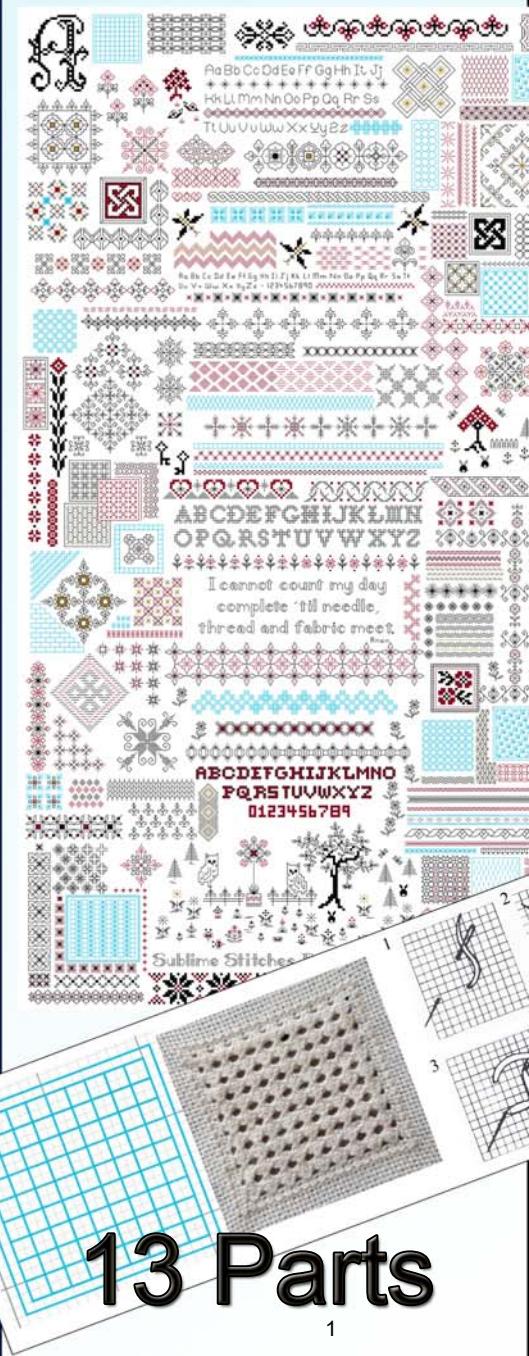


'Sublime Stitches'

Introduction



For
Evenweave
&
Aida



'Sublime Stitches' - The story behind the sampler

I have always been fascinated by samplers and their history and wanted to design a sampler for the 21st century that reflected my interests and the development of Blackwork Journey and as a result, I have created 'Sublime Stitches' which is the fourth in the series of designs I have created for Blackwork Journey.

The word 'sampler' is derived from the Latin word '*exemplum*' (meaning a model, example or imitation) which is an embroidery that is stitched onto fabric allowing the needlewoman to practice her skills and learn new techniques and patterns. Before printed pattern books were produced, samplers were used to record stitches and patterns for reference and new ideas were quickly added to the sampler.

The earliest recorded sampler dates from Ancient Peru, 200 - 500 AD, but Ancient Egyptian tombs revealed fragments of silk on linen in double running stitch and pattern darning (Coptic samplers) from around AD 400-500 and the earliest known dated sampler in Europe is from 1538, but there is evidence that there were samplers made before this period.



The inscription reads: "IANE:BOSTOCKE 1598
ALICE:LEE:WAS:BORNE:THE:23:OF:NOVEMBER:BEING:TUESDAY:IN:THE:AFTER:NOONE:15
96"

The earliest British dated surviving sampler, housed in the Victoria and Albert Museum in London, was made by Jane Bostocke, who included her name and the date 1598 in the inscription. It was stitched with silk and metal thread on linen and has pictorial figures above, with border and all-over patterns below.

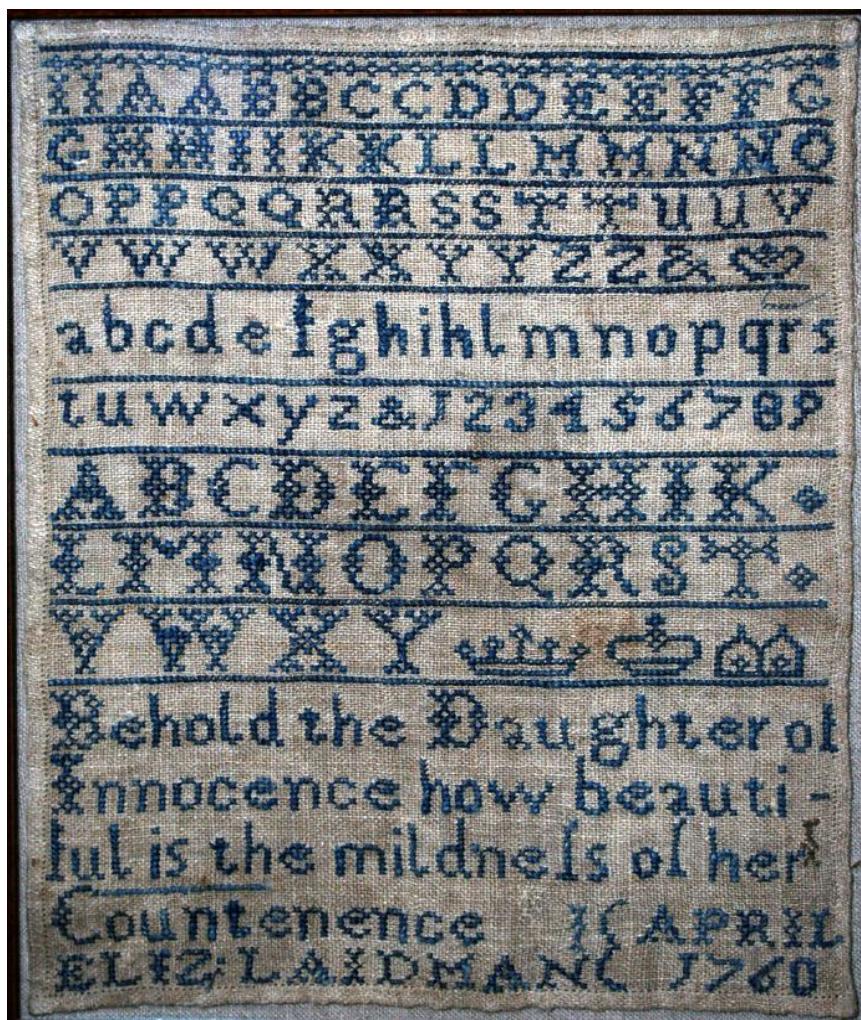
<http://collections.vam.ac.uk/item/O46183/sample-r-jane-bostocke/>

Its inscription commemorates the birth of a child, Alice Lee, two years earlier. Its maker, Jane Bostocke, who is known to have been a cousin of Alice's and was buried in the village where she lived, may have lived in the Lee family household. The motifs at the top of the sampler relate to their family crests. The sampler is from a period of transition in the practical use of such items - between the 16th century and earlier, when they served as a reference piece for a more or less experienced embroiderer and what gradually became their nature in the 17th century - a method of measuring and recording the maker's skill.

The embroidery is worked in cross stitch and back stitch, but there are examples of work in more complicated stitches showing that the back stitch was intended to be a grounding for further elaboration. Other stitches include satin, chain, ladder, buttonhole and detached buttonhole filling, couching in patterns, coral, speckling, two-side Italian cross, bullion and French knots and beadwork.

Whilst the purpose of the sampler changed over the years it was mainly worked by women and girls on narrow bands of fabric 6 - 9 inches wide, which were then rolled up and stored. As fabric was very expensive, these samplers were totally covered with neat rows of stitches. They were highly valued, often being mentioned in Wills and passed down through the generations.

These band samplers inspired my original ideas for a modern sampler, but as I added to the designs in both number and size, I expanded my fabric to include a number of different embroidery techniques and 160 patterns.



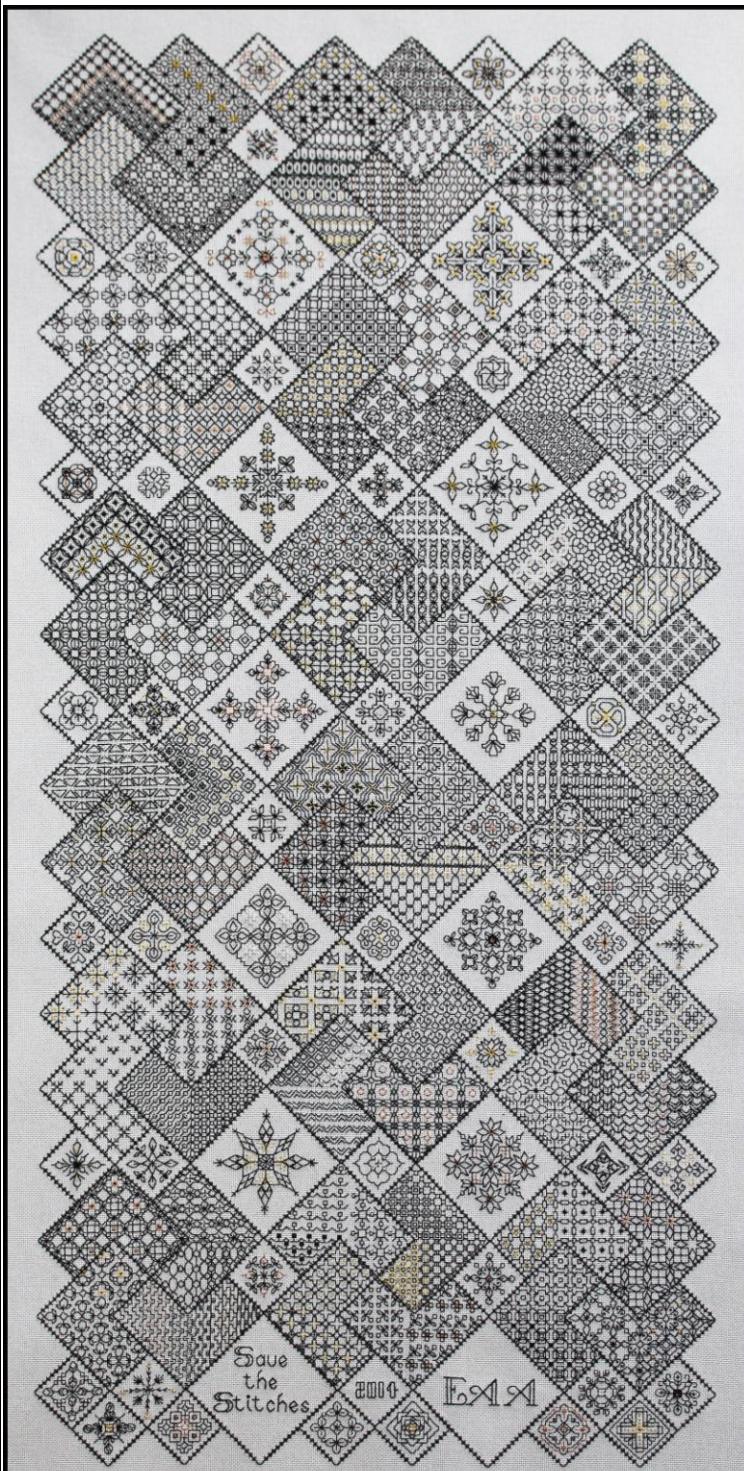
Eliz Laidman 1760

A mid-eighteenth century English sampler in monochrome, with the alphabet in uppercase and lowercase (omitting "J", which was then not yet considered a separate letter), some crowns and the text: *Behold the Daughter of Innocence how beautiful is the mildness of her Countenance*.

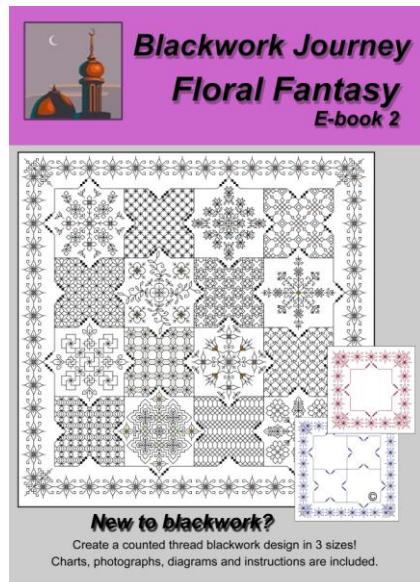
ELIZ. LAIDMAN / APRIL 1760. The text is from *The Whole Duty of a Woman; or, A Guide to the Female Sex, from the Age of Sixteen to Sixty, &c.,* first published in 1753.

In the 18th and 19th centuries, samplers were used as an educational tool for girls from all social backgrounds. The function of the finished product was different. For a wealthy girl, her sampler might be displayed in the home to demonstrate her skill in needlework, good upbringing and domesticity. For a girl leaving a charity school, her example would prove to potential employers her ability to sew and repair personal and household linen. These samplers were a complete contrast to the scattered samples sewn earlier on. They became wider and more square, eventually with borders on all four sides. They were almost entirely worked in cross stitch. Design styles were increasingly influenced by Berlin woolwork which became popular worldwide and whilst I was intrigued by the subject matter using cross stitch, was not in my design brief

'Save the Stitches' was the first sampler I designed for Blackwork Journey using traditional blackwork patterns with a modern interpretation.



EB0002 'Save the Stitches'



EB0002 'Floral Fantasy'

This was followed by my second sampler 'Floral Fantasy' based on blackwork techniques designed with the novice in mind.



'Box of Delights' was based on a hand painted box of chocolates! *EB0004 'Box of Delights'*

EB0006 'Pandora's Box' was a modern sampler using five different embroidery techniques following the traditions of the needlewomen of the past.

Like 'Sublime Stitches' it was designed for two different fabric, evenweave and Aida.



EB0006 'Pandora's Box'

Blackwork Journey
Pandora's Box
E-Book 6

Project in Nine Parts

Aida & Evenweave Five Techniques

'Sublime Stitches' Introduction

**For
Evenweave
&
Aida**

13 Parts

'Sublime Stitches'

'Sublime Stitches' reflects my personal journey exploring stitches and techniques. The patterns are scattered across the fabric as a 'spot' sampler would have been popular during the Elizabethan era. The alphabets reflect the school room of the 18th century and a reference to some old samplers in my collection and the different techniques which I have explored and developed over my years of teaching.

I have stitched the design on two fabrics so that if you choose to create a sampler of your own you will find a fabric you are comfortable working with.

FR0129 Introduction to 'Sublime Stitches'

This pdf and subsequent evenweave and Aida parts can be found in the 'Freebies' section of Blackwork Journey.



'Sublime Stitches' Evenweave Sampler

'Sublime Stitches' Aida



'Sublime Stitches' Aida Sampler

'Sublime Stitches' - Evenweave and Aida Project Information

This design has been worked on two different fabrics, evenweave and Aida. Whilst the charts are similar they are NOT identical. Work with the instructions for the chosen fabric using the embroidery extracts and charts to make colour choices and position the patterns correctly.

**Zweigart 28 count Evenweave Sampler or Zweigart 14 count Aida Sampler, not including border
225 x 414 stitches.**

THE EXACT AREA OF EMBROIDERY, NO BORDER IS: 16.07 x 29.57 inches

Recommended Fabric size - 28 x 40 inches to allow for embroidery, possible border and mounting

LUGANA Evenweave Sampler

Zweigart 25 count Lugana, white or cream. **THE EXACT AREA OF EMBROIDERY, NO BORDER IS: 17.50 x 31.50 INCHES, 225 x 414 stitches**

Recommended Fabric size - 28 x 40 inches to allow for embroidery, possible border and mounting

Decide whether it is to be worked as a wall hanging in which case it would be placed lower on the fabric with more at the top.

The evenweave sampler was worked on Zweigart 25 count Lugana

Over dyed or space dyed fabrics may detract from the design - select carefully!

Aida Sampler

Zweigart 14 count Aida, white, antique white or cream

THE EXACT AREA OF EMBROIDERY, NO BORDER IS 16.07 x 29.57 inches, 225 x 414 stitches.

Recommended fabric size - 28 x 40 inches to allow for embroidery, possible border and mounting

The Aida sampler was worked on Zweigart 14 count Aida

Correspondance entre N° de mise BFY et couleur DMC

Séquence des couleurs	N° de couleur DMC
3052 - 3013 - 818 - 3354	4500
598 - 772 - Ecru - 3706	4501
3348 - 3841 - 603 - 601	4502
3834 - 3835 - 3819 - 3743	4503
3781 - 3032 - 3803 - 316	4504
3051 - 3053 - 3041 - 3042	4505
472 - 926 - 988 - 3760	4506
602 - 3808 - 959 - 798	4507
734 - 3078 - 3024 - 3771	4508
645 - 223 - 166 - 3836	4509
3819 - 3705 - 640 - 921	4510
783 - 349 - 938 - 3051	4511
318 - 798 - 349 - 336	4512
85200 - 413 - 814 - 318	4513
3809 - 317 - 153 - 3834	4514
839 - 840 - 932 - 930	4515
839 - 632 - 712 - 498	4516
350 - 502 - 816 - 891	4517
779 - 3861 - 3051 - 815	4518
838 - 500 - 498 - 321	4519
3023 - 934 - 834 - 3031	4521
838 - 3834 - 3799 - 632	4522
3840 - 210 - 451 - 613	4523

Evenweave Sampler Threads:

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

When choosing threads choose threads strong enough in colour to show up clearly on the fabric when using ONE strand. If the colour does not stand out enough do not use it. Cross stitch is worked in TWO strands over two threads, back stitch is worked in ONE strand over two threads unless indicated in the pattern.

DMC Coloris Floss

100% cotton six-strand embroidery floss
Four complementary shades in one thread
Colours change every 5 cm
Comprised of six size 25 easily separated strands
100% colorfast, fade resistant
8.7yd/8 m



DMC Colours which tone with DMC Coloris are shown in the Chart

Evenweave Threads used:

DMC Coloris

- 4507 Bouganvillier, one skein
- 4514 Venise, one skein
- 4515 Paris, one skein
- 4518 Cottage, one skein
- 4519 Jingle Bells, one skein
- 4522 Nuit canadienne, one skein
- DMC 310 Black, three skeins

Metallic threads used:

Precious Metal Effects

E168 Silver	
E301 Copper	
E317 Titanium	
E677 White Gold	
E3821 Light Gold	
E3852 Dark Gold	



Rainbow Gallery Petite Treasure Braid PB01, one card or
DMC Lights Effects E3852 Dark Gold, one skein
DMC Lights Effects E317 Titanium, one skein

*DMC Precious metal threads
and Rainbow Gallery Petite Treasure Braid PB01*



DMC Cotton Pérle No.12, Ecru, one ball

All the pulled thread on the evenweave fabric work was worked in DMC Cotton Pérle No.12, Ecru. If DMC Cotton Pérle No.12 is not available use DMC Ecru floss, two strands.

Beads:

Seed beads are small beads that are almost round in shape. Mill Hill Seed Beads range in size 15/0 (Mill Hill Petite Glass Beads) to size 11/0 (Mil Hill Glass Seed Beads, Mill Hill Antique Glass Seed Beads, Mill Hill Frosted Glass Seed Beads and Mill Hill Crayon Beads).

Bead sizes: Beads are measured across the widest point on the outside of the bead

Mill Hill Glass Seed Beads are: 2.5m

Beads are optional. If they are used add them after the embroidery has been completed. They are indicated on the chart but use your own discretion.

**Beads used:**

Mill Hill Glass Beads G0057 Gold or 2011 Victorian Gold, one packet Size 11 (2.5mm)



Mill Hill Glass Beads G02022 Black /Grey/ Silver Size: 11/0 (2.5 mm)

Aida Sampler Threads:

DMC 310 Black, 4 skeins

Anchor 1206 Red variegated, 4 skeins

DMC 414 Steel grey, dark one skein

DMC 415 Pearl grey, one skein

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. See each pattern for threads used.



Rainbow Gallery Petite Treasure Braid PB01, one card or
DMC Lights Effects E3852 Dark Gold, one skein
DMC Lights Effects E317

Beads:

Mill Hill Glass Beads G0057 Gold or 2011 Victorian Gold, one packet Size 11 (2.5mm)

Mill Hill Glass Beads G02022 Black /Grey/ Silver Size: 11/0 (2.5 mm)

Equipment for evenweave and Aida projects:

Tapestry needle No 24

Beading needle

Frame or small embroidery ring

Tacking thread, pale

Preparing the fabric:

Please check the fabric count, not all fabric is the count that it says it is!

Because of the complexity of the chart and the size of the fabric, prepare the fabric carefully before starting to stitch. Fold the fabric into quarters and find the centre. Finger press and then tack from the centre vertically and horizontally. Use a pale thread to avoid leaving a residue in the fabric.

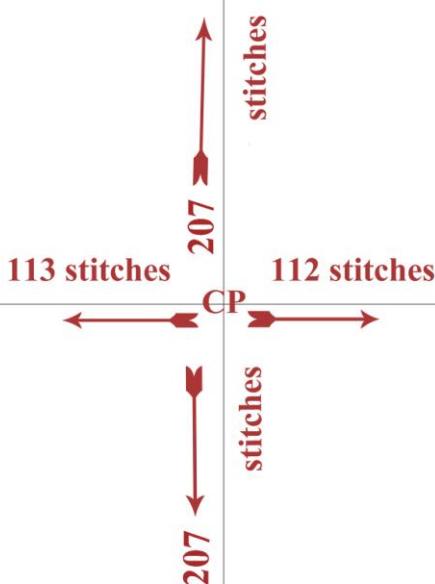
Count from the centre 113 stitches to the left and tack. Return the centre and tack 112 stitches to the right and tack. Return to the centre and tack vertical lines 217 in both directions. Join the tacking lines to create a rectangle. These will be your guide lines (225w x 414h stitches).

Oversew the raw edges or turn a small hem to prevent the fabric fraying.

Border for mounting

X ← → Start in the top left hand corner

Design area:
225 x 414 stitches Tack horizontally & vertically from the centre point.



Tack round the edge to create a rectangle to create a guideline

Fabric: 28 x 40 inches

A border may be added to the design if required and sufficient material has been allowed for this. Patterns will be included later in the project.

A pulled thread work border was used to complete the evenweave embroidery.

A counted thread border will be added to the Aida embroidery. Both borders are optional.

Preparing the fabric!

Working with a large piece of fabric:

If the fabric is not mounted in a frame use a small embroidery ring and remove the ring after each session.

If the fabric is not mounted in a frame cover a cardboard kitchen roll with acid free tissue paper or material and roll the embroidery round the card after each session to reduce creasing.

Design Pages:

There will be two separate charts and information presented every month, one for the evenweave sampler and one for the Aida sampler. Select the project you wish to work and follow the instructions, pictures and charts every month.

There is an 'Introduction' pdf and 12 pattern pdfs for each project. One pdf for Evenweave and one pdf for Aida will be presented in 'Freebies' every month to complete the chosen design.

Overall there are 160 different patterns in the sampler using seven different techniques:

Assisi work, blackwork, cross stitch, embroidery stitches, Japanese kogin work, pattern darning, and pulled thread work. Many of the patterns have historical details or stories associated with them and where possible I have included them.

The design will start with the 'Introduction' outlining the threads and fabrics required followed by Pdf Page 1 a month later. Each stitch will be described in the Patterns sheets 1 - 12 with the technique, chart, picture, threads used and method. Each stitch will be described in the Pattern sheets 1 - 12

Please read all information carefully.

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

Happy stitching,

Liz