

'Sublime Stitches'

Part 6 - Aida



45

75

76

77/78

110

'Sublime Stitches' Aida Part 6 Patterns 75 - 85

Full Design Area: 16.07 x 29.57 inches worked on 14 count AIDA

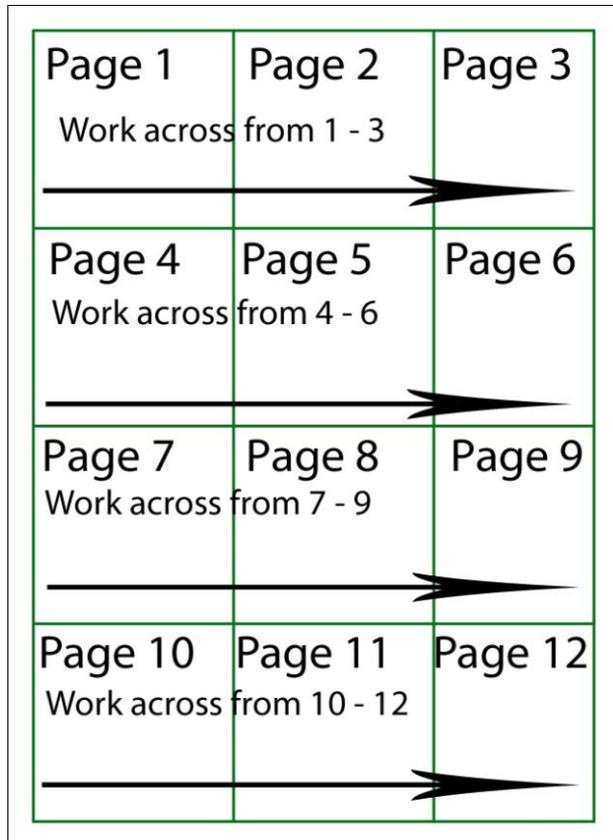
225 x 414 stitches

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

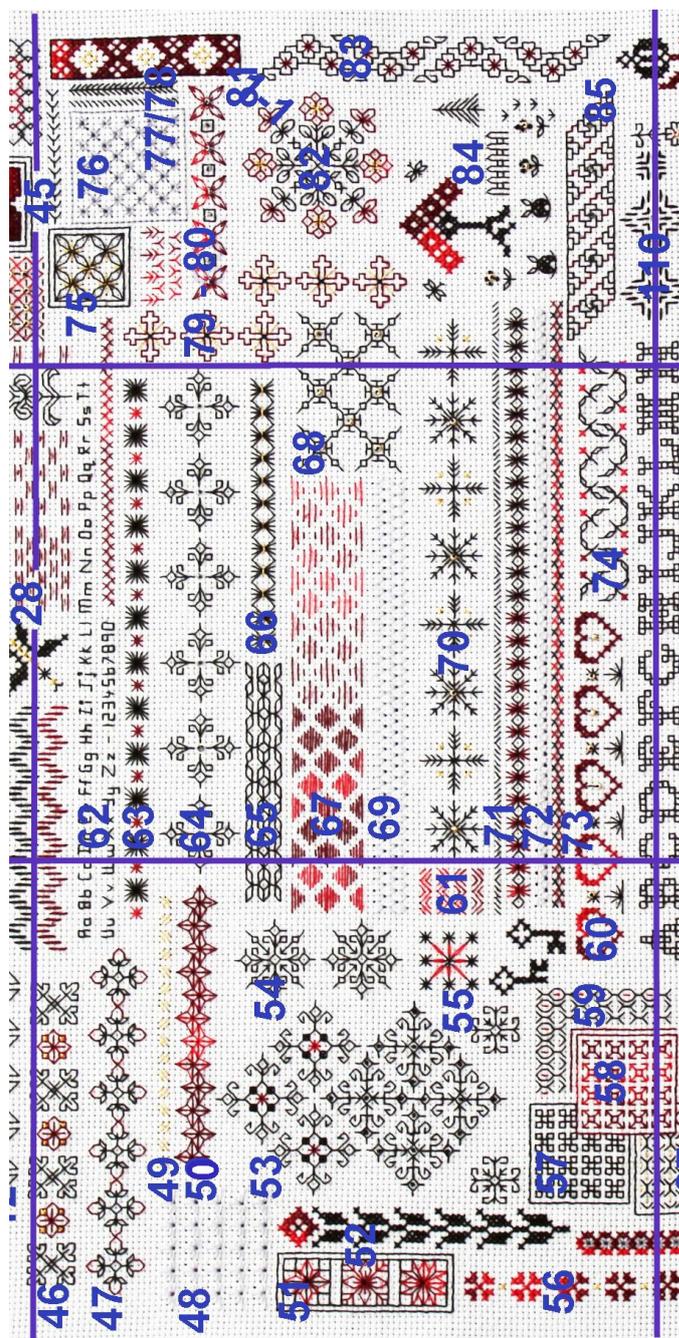
Beads:

- MHG-557 Mill Hill Glass Beads-Gold

Sublime Stitches' consist of 12 numbered pages which joined together complete the Master Chart

'Sublime Stitches' Aida Pages 4 -6 Patterns 46 - 85

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.

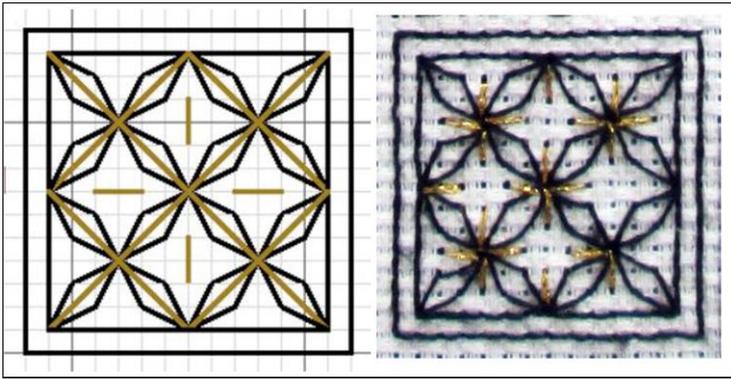


Page 6 Patterns 75 - 85

The patterns to be added this month are the remaining ones from Page 3 and Page 4 plus Patterns 75 - 85

Pattern 75 Blackwork and gold petal motifs

Technique: Blackwork Threads: DMC 310, E3852

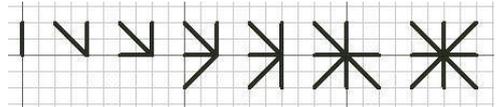
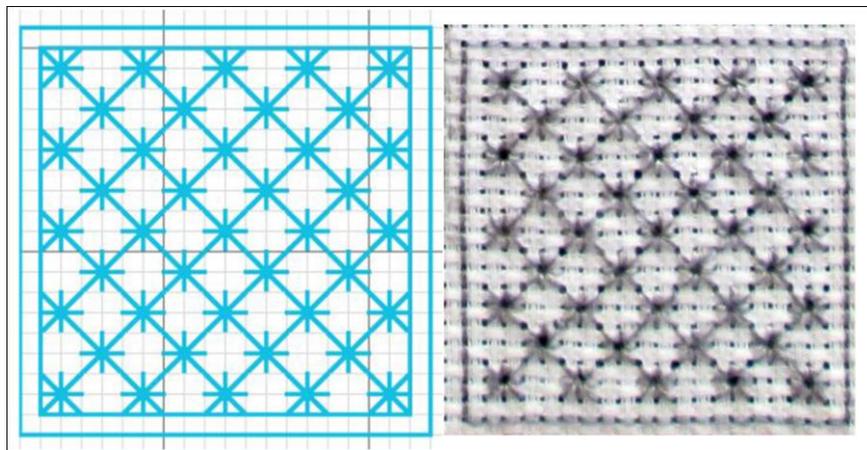


Where stitches are worked over 1 x 2 blocks use one long stitch to create a smooth line.

The pattern can be worked in two different ways:
a. the gold line stitched through the petals on the diagonal, or
b. as upright gold crosses.

Pattern 76 Detached eyelets

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



*Creating an 8 arm eyelet stitch!
Work from the outside to the centre*

Work the eyelet in 8 stitches from the outside to the centre creating a small hole. Bring the thread through at the top LH corner of the pattern. Insert the eyelet over 4 threads. Move from one eyelet to the next leaving four threads between each eyelet Pull medium tight to create small holes.

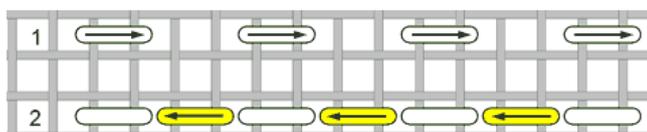
Work a back stitch border using two strands round the eyelet block.

Note: Although this is an embroidery stitch, if the thread is not 'pulled' too tight a small hole can be created and the pattern resembles pulled thread work.

Patterns 77, 78 , 81 Blackwork embroidery stitches and Assisi Band

Assisi embroidery is a form of counted-thread embroidery based on an ancient Italian needlework tradition in which the background is filled with embroidery stitches and the main motifs are outlined but not stitched. The name is derived from the Italian town of Assisi where the modern form of the craft originated.

Assisi work uses a method known as voiding in which cross stitch fills the background while the motif itself is left blank. Holbein stitch, a style of linear blackwork, is used to outline and emphasize the motif and to create surrounding decorative scrollwork.



Holbein stitch

Holbein stitch is traditionally associated with blackwork. A line of running stitch is worked from left to right and then the second row of running stitch fills in the gaps. The stitch is reversible and would have been used on garments where both sides of the fabric were viewed.

Patterns 77 - 78 consist of vertical bands of diagonal stitch, running stitch and fly stitch worked individually and as a line. DMC 310

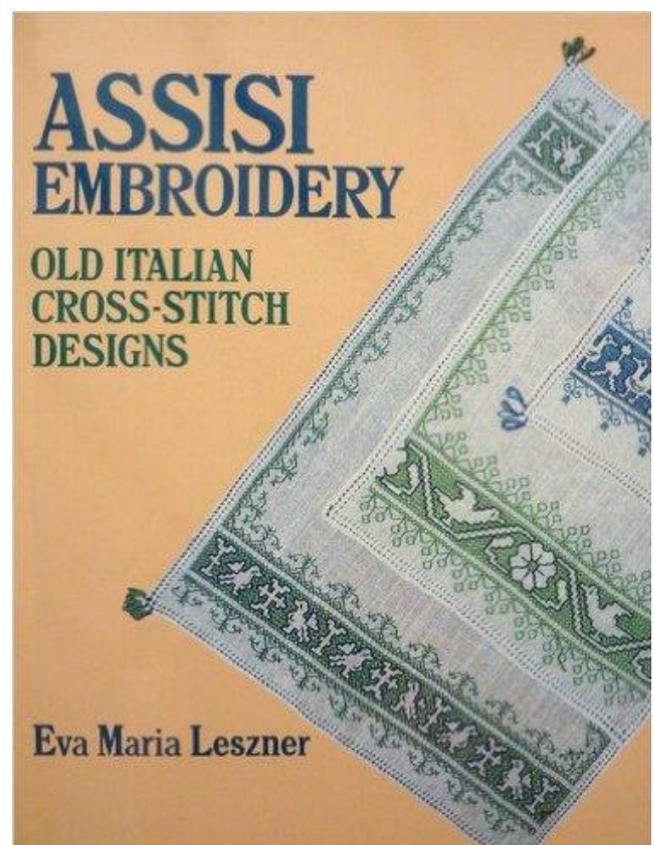
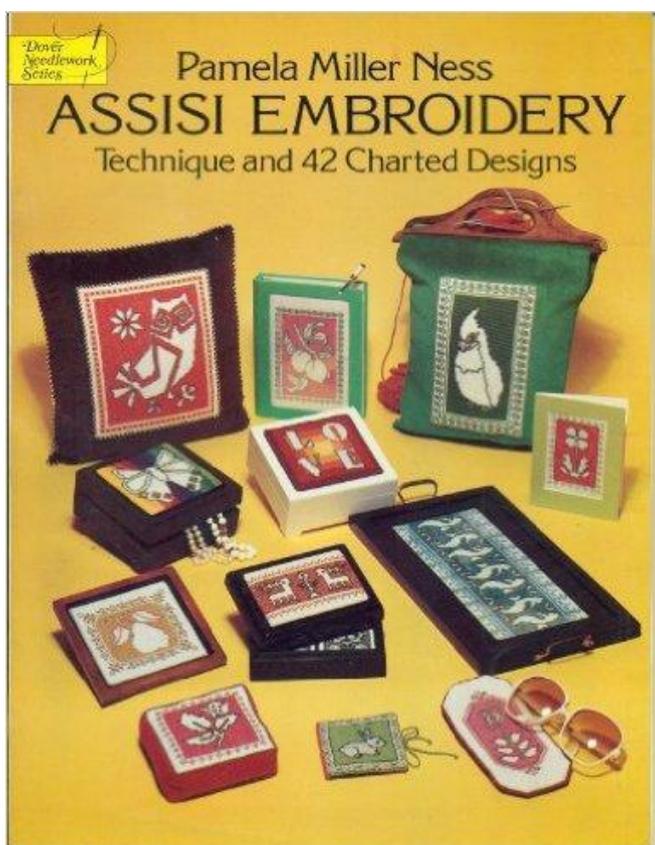
Pattern 81 Because of the small size of the Assisi band the stitch used is cross stitch Anchor 1206, two strands. The band was outlined in back stitch to create a neater edge.



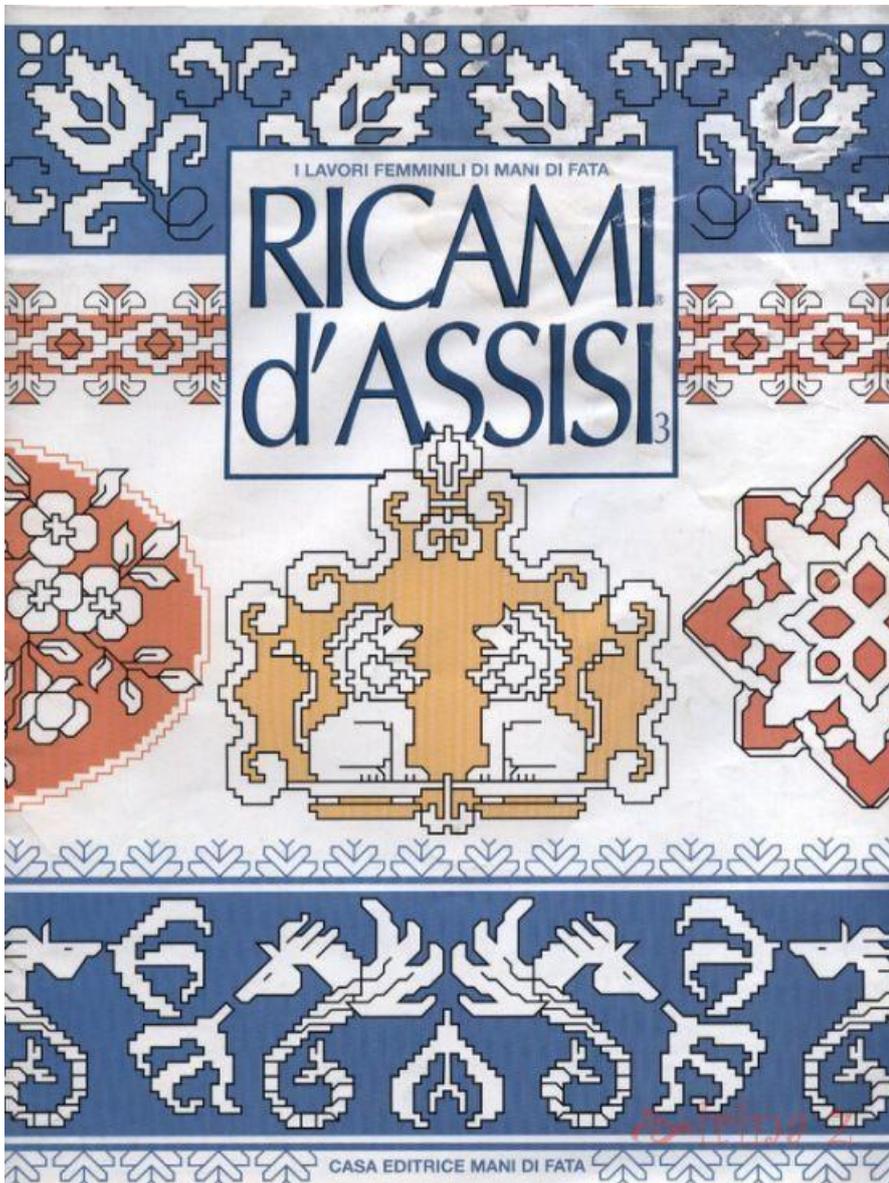
Why should I back stitch the outline?

If you look at the example I have only back stitched part of the outline. The area that is back stitched is neater!

Patterns 77, 78, 81



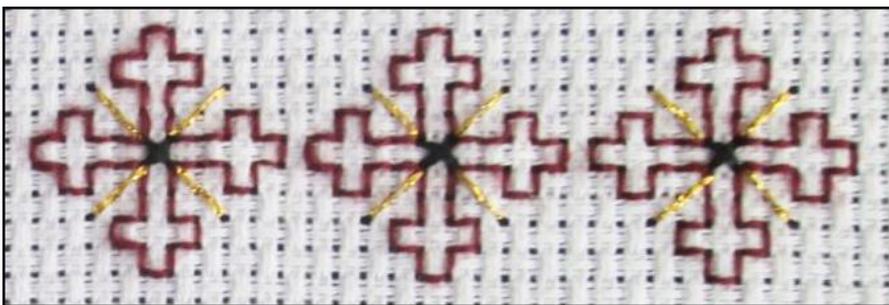
There are a number of very good Assisi books available through Amazon if you wish to explore this technique further. These are three from my library which I find very useful.



Pattern 79 Cross crosslets

Technique: Blackwork Stitch used: Back stitch Threads: DMC 815, one strand E3852

The cross crosslet is a religious emblem and heraldic symbol of Christian armies in the crusades. The cross, being a simple form, was one of the most common charges to be painted on a shield and it occurs in a great variety of forms.



Modern 'Knight' of St John, Malta

Traditionally, Assisi embroidery was rarely worked in cross-stitch but was most often in long-armed cross-stitch.

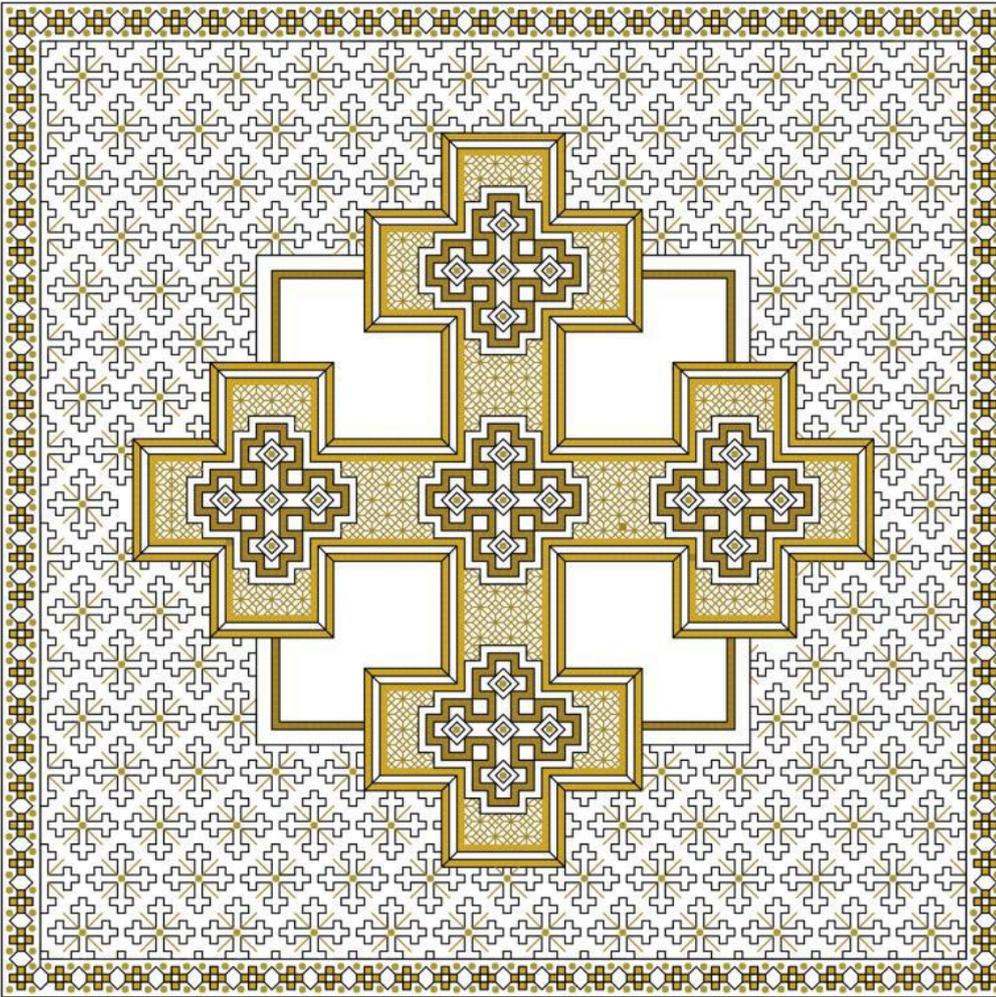
Examples employing other stitches, such as Italian cross-stitch and Algerian plait stitch, are also known. The colours of thread used were red, blue, green or gold for the background and black or brown for the outlines.

Traditional motifs were largely heraldic, especially heraldic beasts, and typically featured symmetrically arranged pairs of animals and birds surrounded by ornate filigree borders.

In the oldest pieces, the figures were drawn freehand on the fabric and surrounded with Holbein stitch. The background, often cream linen was filled as well as possible. For more modern pieces the pattern was constructed carefully on a paper grid in much the same way as counted cross-stitch patterns are created.

Today Assisi embroidery is nearly always done this way.



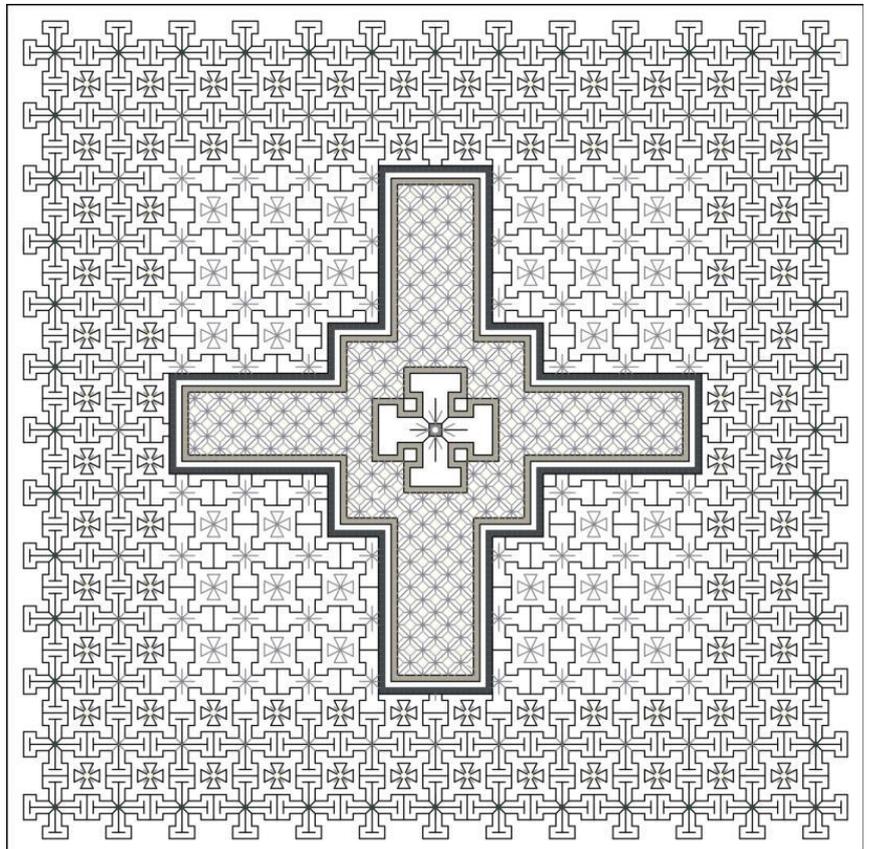


*CH0007 Cross Crosslets
can be found in 'Charts'
in Blackwork Journey*

"And on his brest a bloodie crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead, as living ever, his ador'd:
Upon his shield the like was also scor'd.

'Faerie Queene' Edmund Spenser 1590

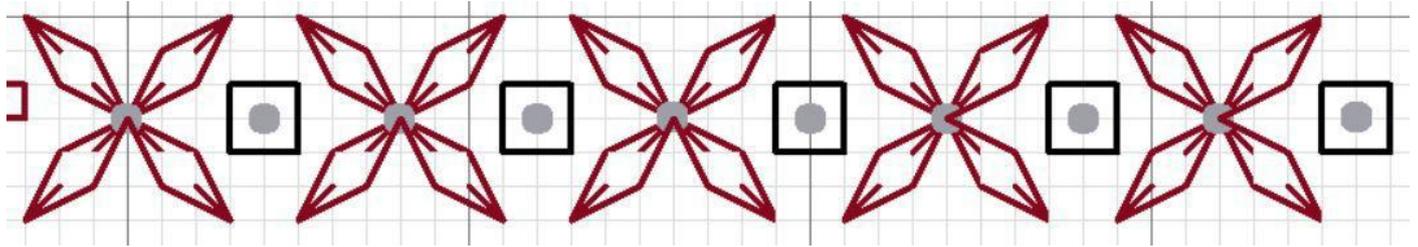
CH0018 Silver Heraldic Cross



Pattern 80 Band pattern

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

Based on Pattern 75 the petal pattern can be used as a band. Add small blocks between the petals or leave spaces.



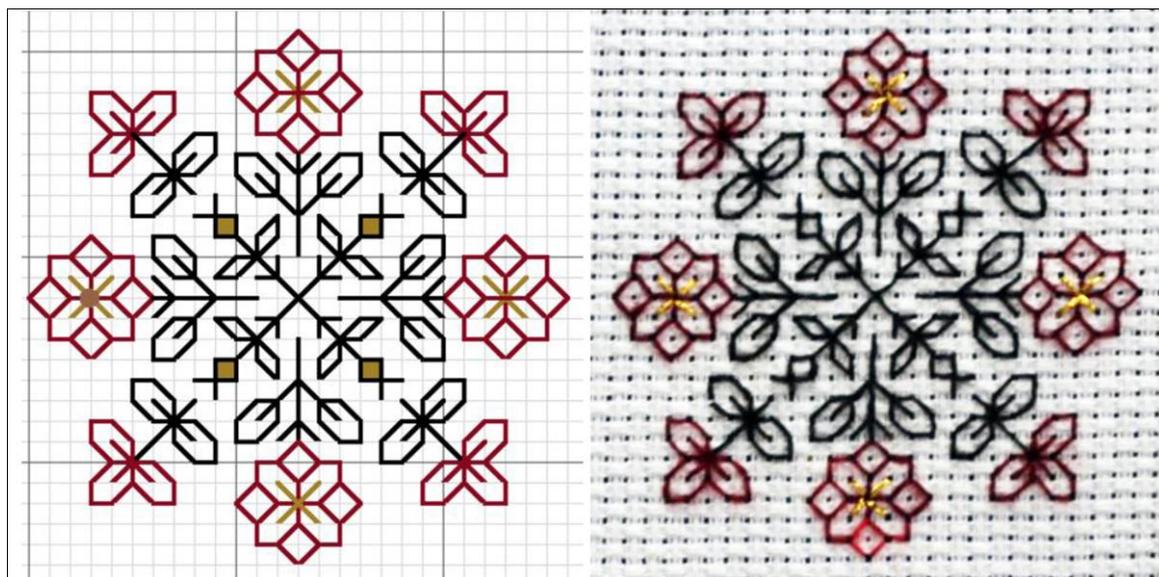
Pattern 81 See Patterns 77 - 78 above (Assisi Band)

Pattern 82 Large Floral motif

Creating motifs and using them to make accessories such as needlecases and pin cushions is both satisfying and practical.

Technique: Blackwork Threads: Anchor 1206, DMC 310, one strand, E3852

Stitches used: Back stitch, one strand Cross stitch, two strands (optional)



Needlework accessories:

Small Needlecase

Design Area: 5.57 x 2.86 inches (78 x 40 stitches)

Zweigart 28 count evenweave 7 x 5 inches

Iron-on interfacing, medium weight 7 x 4 inches

Felt Lining and inset page, two pieces

Button, Velcro dot or press stud

Sewing thread

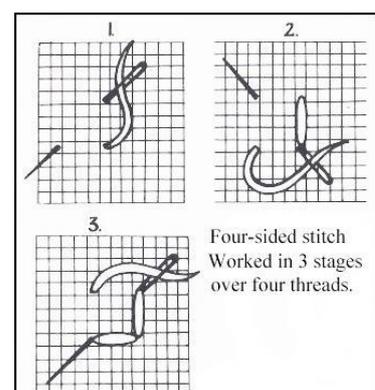
Pin cushion

Design area: 2.86 x 2.86 (40 x 40 stitches)

Zweigart 28 count evenweave, 2 pieces 5 x 5 inches

Stuffing

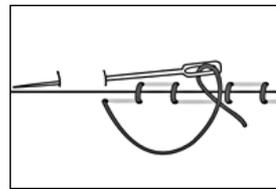
Diagram 1 Four-sided stitch



Stitches used:

Back stitch, one strand
Cross stitch, two strands
Four-sided stitch, two strands
Slip stitch, one strand

Slip stitch



Four-sided stitch used for edging accessories

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.

Threads:

Call Outs:

 [2] DLE-E3852 Dark Gold DMC Light Effects

Backstitch Lines:

 DMC-310 black

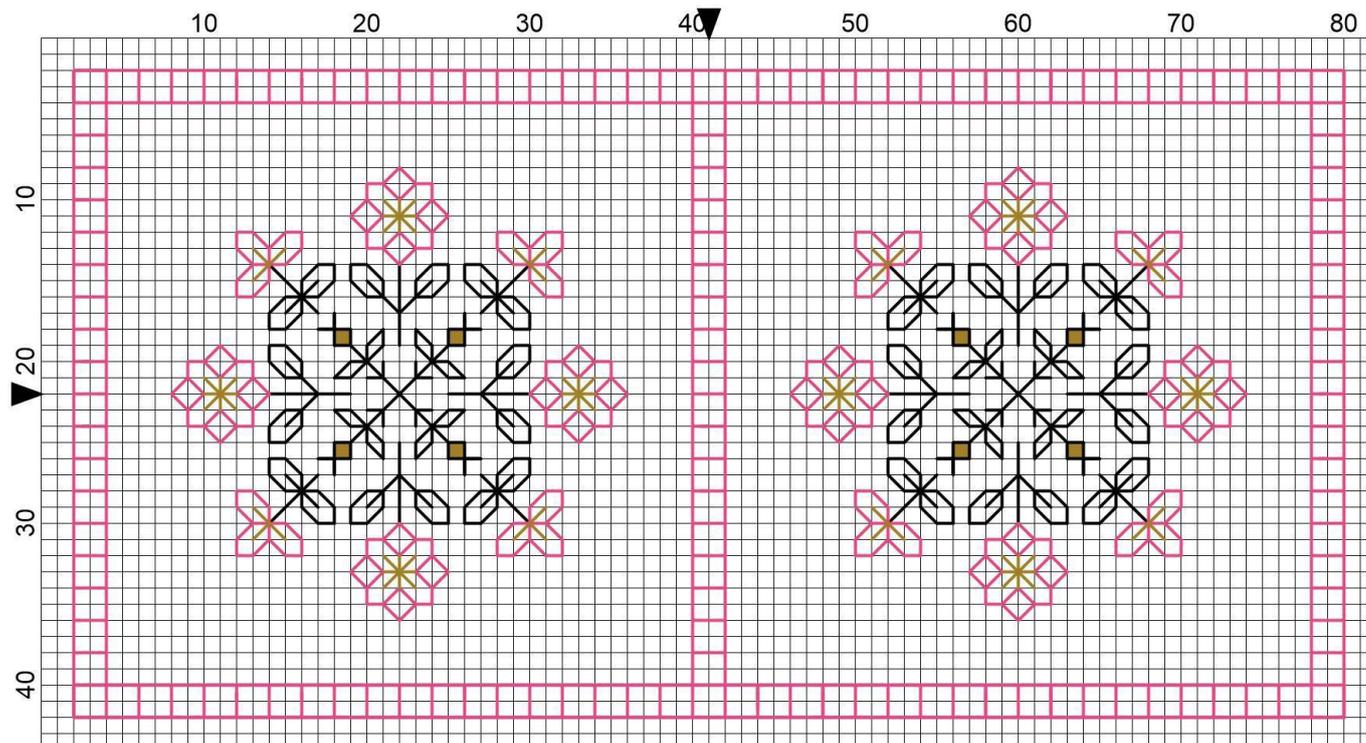
 DMC-602 cranberry - md

 DLE-E3852 Dark Gold

DMC stranded cotton 310, one skein

DMC 602 Cranberry, one skein or any colours used in main design.

Note: 'Call outs' are metallic cross stitches



Needlecase front and back

Needlecase - Method:

Work the four-sided stitch border around the full design over 2 x 2 blocks using two strands of floss. Add the motifs shown or personalise it using the alphabet included below.

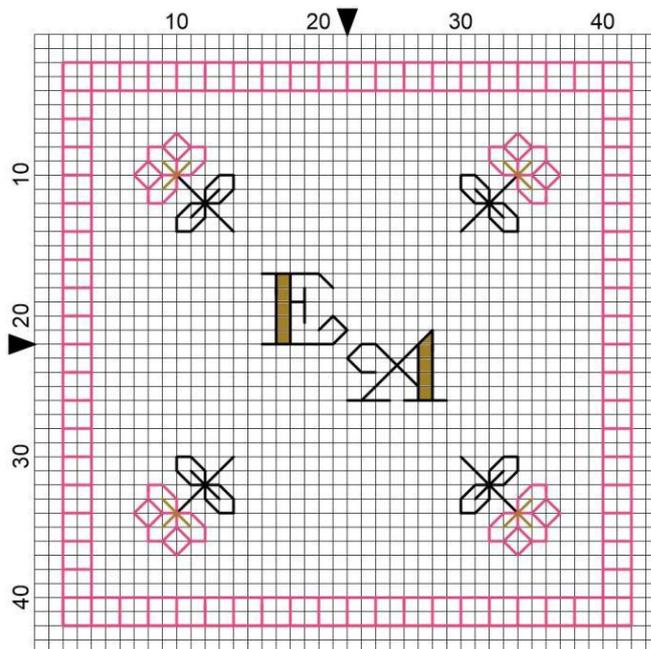
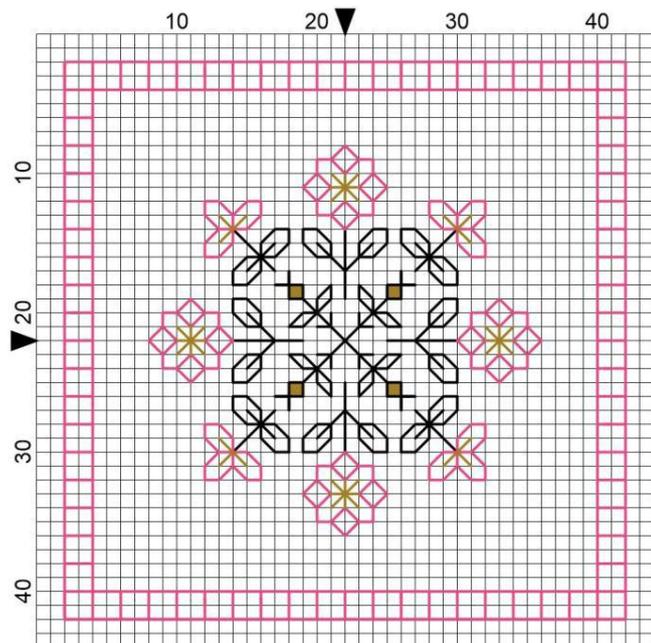
Making up - Count two blocks up from the four-sided border. Fold the raw edges inside and back stitch through the four-sided stitch. Trim just beyond the stitching. Press lightly and then iron on the interfacing to cover the raw edges and prevent fraying. Attach the lining and embroidery together using slip stitch.

Fold the felt insert in half and stitch into position using running stitch or machine stitch.

Add the press stud, Velcro dot or button and loop to close the needlecase. Press lightly.

Pin cushion - Method:

Work the two separate four-sided stitch outlines. Add the embroidered motif and initials as desired. Count two blocks up from the four-sided border. Fold the raw edges inside and slip stitch along the edge of the four-sided stitch to join them together. Press lightly and stuff. Slip stitch the hole closed.



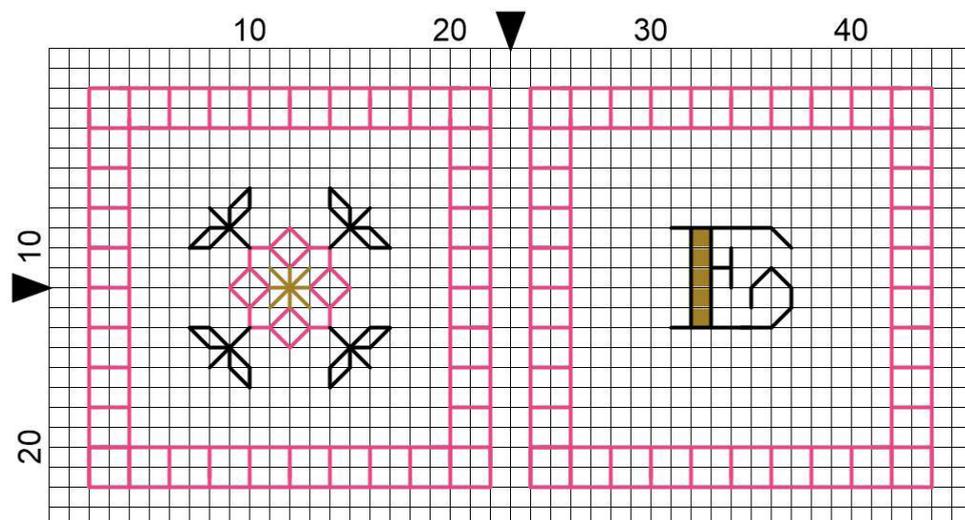
Pin Cushion - front and back

Scissor Keeper

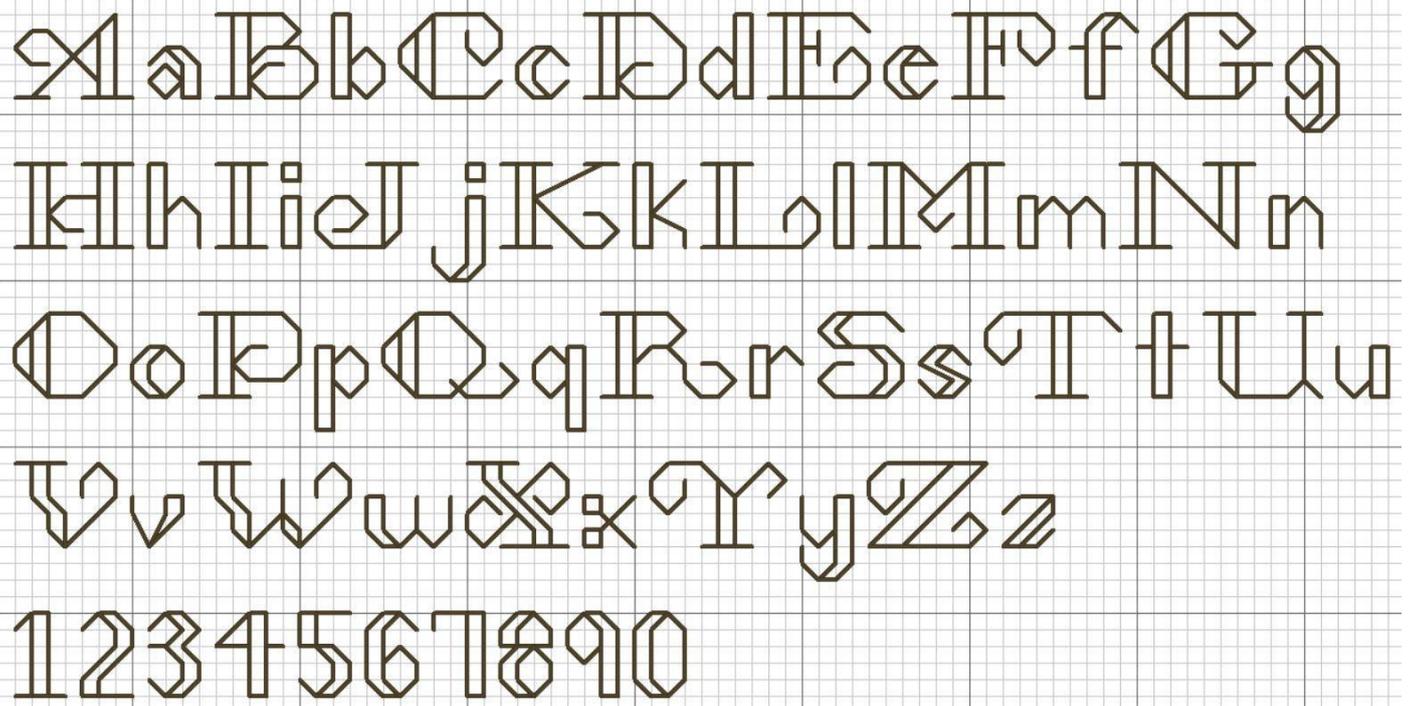
Design Area: 1.71 x 1.71 inches (20 x 20 stitches)
Zweigart 28 count evenweave, 2 pieces 3 x 3 inches
Stuffing
10 Inches of cord for hanger

Scissor Keeper - Method:

Work the two separate four-sided stitch outlines. Add the embroidered motif and initials as desired. Count two blocks up from the four-sided border. Fold the cord in half and stitch it into position. Fold the raw edges inside and slip stitch along the edge of the four-sided stitch to join them together. Press lightly and stuff. Slip stitch the hole closed.



Scissor keeper - front and back

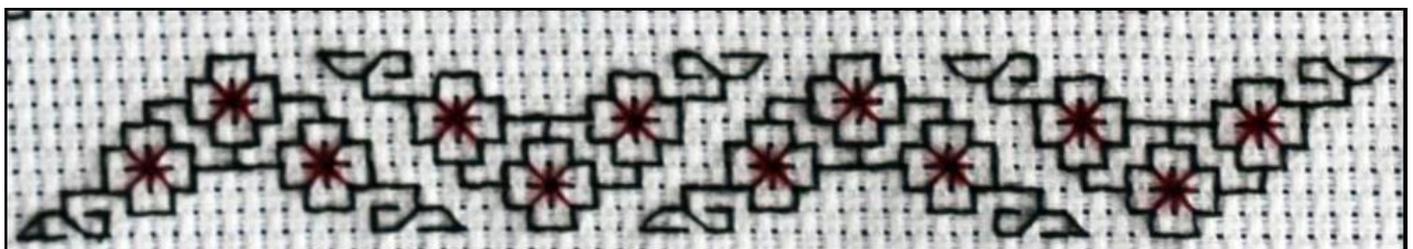


Alphabet over 5 x 7 stitches

Pattern 83 Chinese floral border

I first saw this type of floral border carved in a wooden shutter in Chengdu, China. It was very delicate as a border but could also be developed into a more complicated motif.

Technique: Blackwork Stitches used: Back stitch Threads: DMC 310, DMC 815, one strand



Pattern 84 Rabbit Heaven!

Just for fun add some rabbits and insects to the sampler in cross stitch and blackwork.

Technique : Cross stitch, blackwork

Threads: Anchor 1206, DMC 310

Traditionally many samplers displayed animals, birds and insects as part of the design. These additions were not always in proportion and in some cases did not accurately resemble the animal intended! Mary, Queen of Scots embroidered spot samplers containing animals in Tudor times and early pattern books provided inspiration.





Two examples displaying birds, insects and animals are shown below:

Sampler by Harriet Davis Gillett. 1836. Aged 11.

An interesting sampler showing the National School that Harriet Gillett would have attended. The two doorways marked B and G, denoting the separate entrances for Boys and Girls. Worked with coloured silks using cross and eyelet stitch. Contained in a broad mahogany frame.

Witney Antiques

Work bag 1669

Linen worked with wool thread; double running and herringbone stitch

Size: overall excluding tasselled cords:
18 1/2 x 24 inches
(47 x 61 cm)



The detached motifs in the carefully organized yet lively design - human figures; native plants and flowers, including strawberries, acorns and honeysuckle; heraldic animals such as lions, leopards, and stags; and more prosaic creatures such as birds and caterpillars - are typical of those found on English embroidered textiles throughout this era

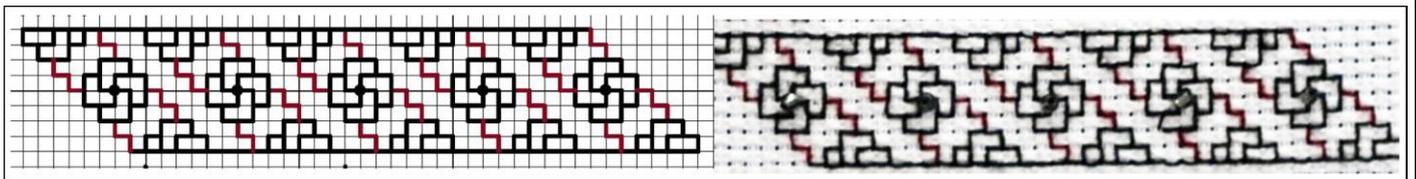


<http://www.metmuseum.org>

Pattern 85

The last pattern in Part 6 is derived from Pattern 84 taking the flowers and creating diagonal blackwork bands for effect.

Technique: Blackwork Threads DMC 815, DMC 310



I hope you are enjoying embroidering the design and looking at the historical and personal details that have gone into the creation of this project. Many of the patterns relate to places I have been or designs that I have created over the years. A sampler is personal to the individual who created it so add your own touches to make it a reflection of your ideas.

This completes Part 6 of 'Sublime Stitches' Aida

