


'Sublime Stitches' Part 8 - Evenweave

A magnifying glass with a black handle is positioned over a piece of white cross-stitch fabric. The fabric features a poem written in a simple, black, sans-serif font. The poem is: "I cannot count my day complete 'til needle, thread and fabric meet." Below the poem, the initials "A non." are visible. The background of the entire image is a dense collection of various cross-stitch patterns, including floral motifs, geometric designs, and letter-based patterns. The patterns are arranged in rows and columns, creating a rich, textured background. The magnifying glass is held at an angle, with its lens centered over the poem. The handle of the magnifying glass extends towards the bottom right of the frame. The overall scene is well-lit, highlighting the intricate details of the stitching and the clarity of the text.

I cannot count my day
complete 'til needle,
thread and fabric meet.
A non.

I cannot count my day
complete 'til needle,
thread and fabric meet.

'Sublime Stitches' Evenweave Part 8 Patterns 101 - 105

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.

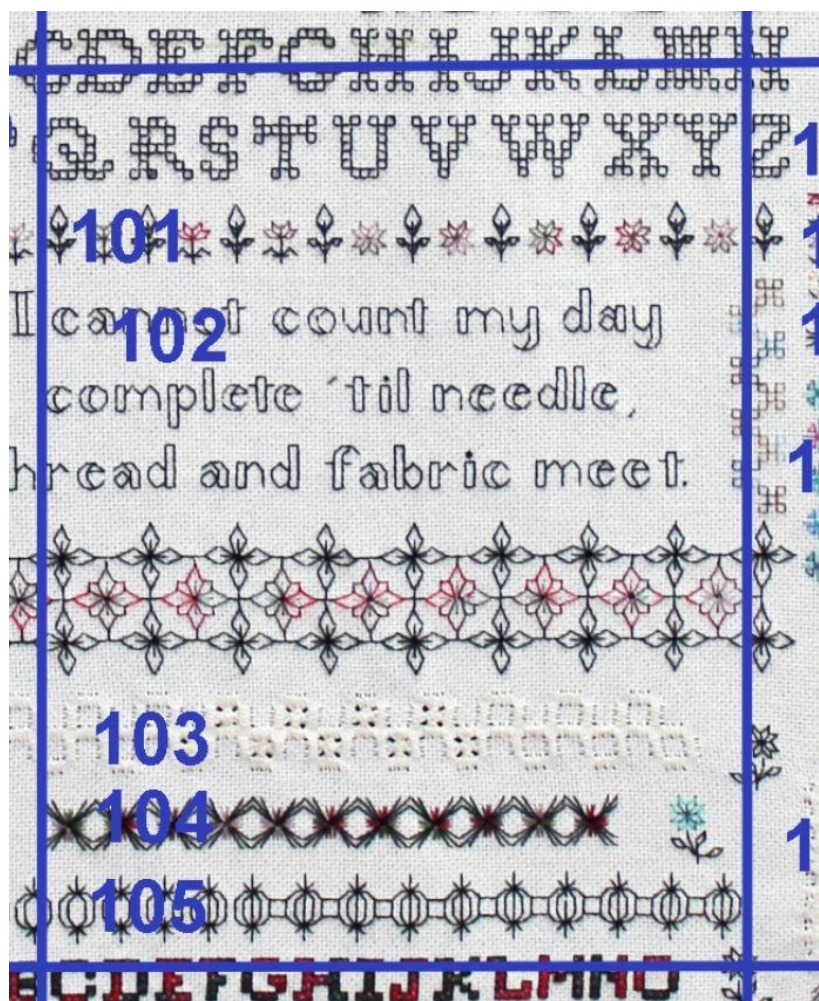
Each month join a printout of the chart to the one before. The final chart will consist of 12 pages arranged in the order as shown below.

The evenweave sampler was worked in:
DMC Coloris floss in six shades plus
DMC 310 as the base colour.

Page 8 is worked underneath Page 5

Page 1 Work across from 1 - 3	Page 2	Page 3
Page 4 Work across from 4 - 6	Page 5	Page 6
Page 7 Work across from 7 - 9	Page 8	Page 9
Page 10 Work across from 10 - 12	Page 11	Page 12

Page 8 is worked underneath Page 5



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!

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:

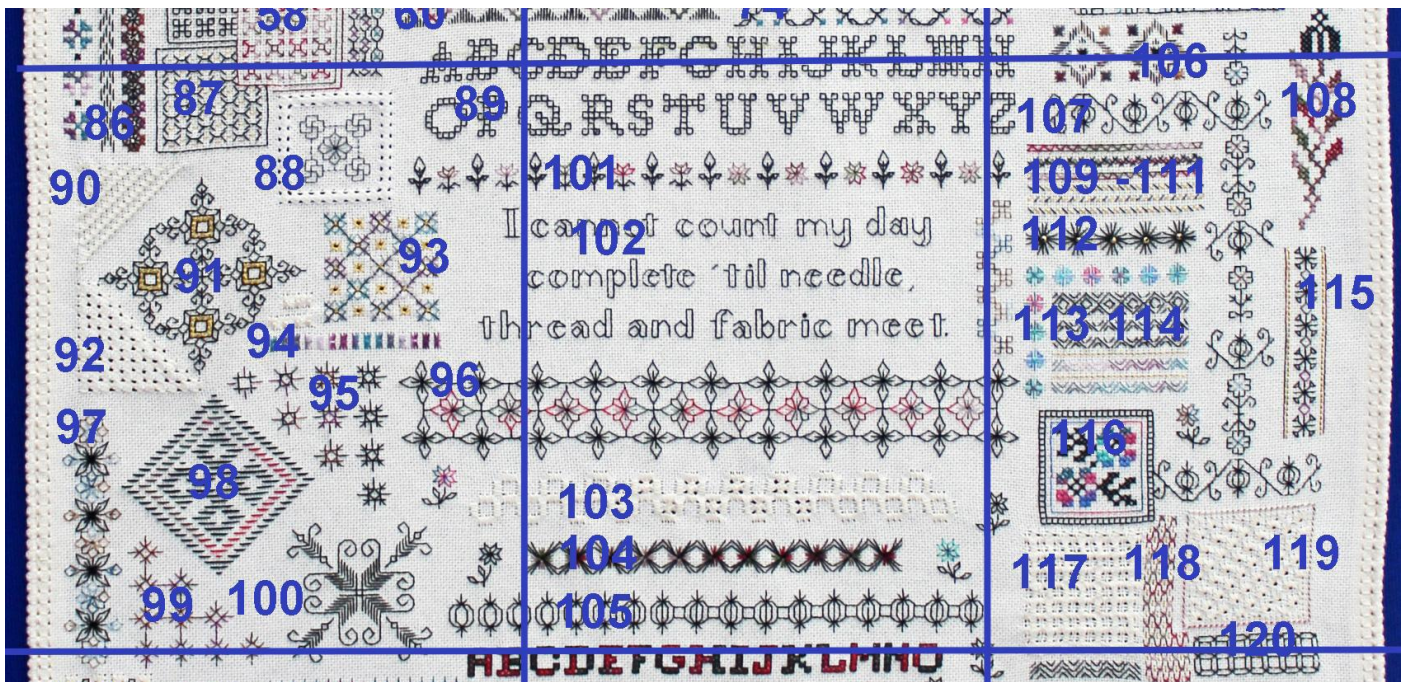
— DMC-310 black
— DMC-815 garnet - md
— DMC-996 electric blue - md
— DLE-E3852 Dark Gold

French Knots:

● DMC-310 black ● DMC-815 garnet - md

Beads:

● MHG-557 Mill Hill Glass Beads-Gold



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

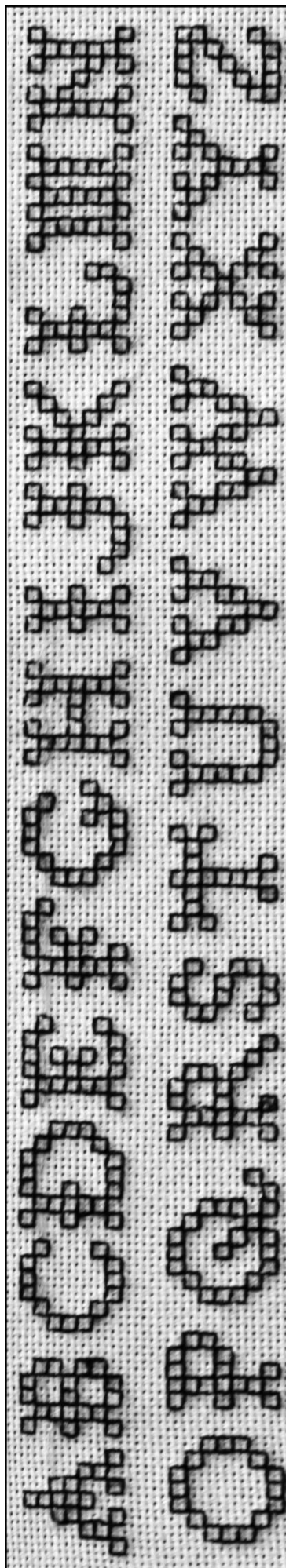
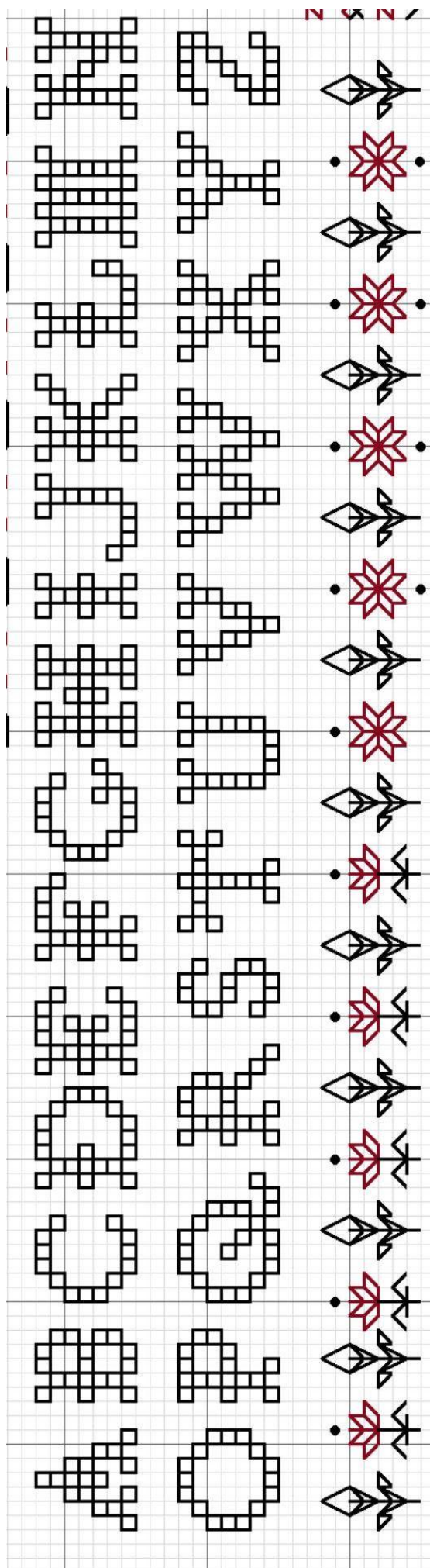
To help position the patterns correctly on the fabric and to see how they relate to each other look carefully at the embroidery. If only a small part of a pattern is shown on one page leave it until the following month and work the pattern as a whole.

Complete the patterns from Page 5 and Pattern 89 Alphabet before starting the new patterns. There are 4 new patterns to add in Part 8.

Pattern 89 Alphabet - covered several different parts so for ease of viewing I have included the chart here so it can be finished.

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.



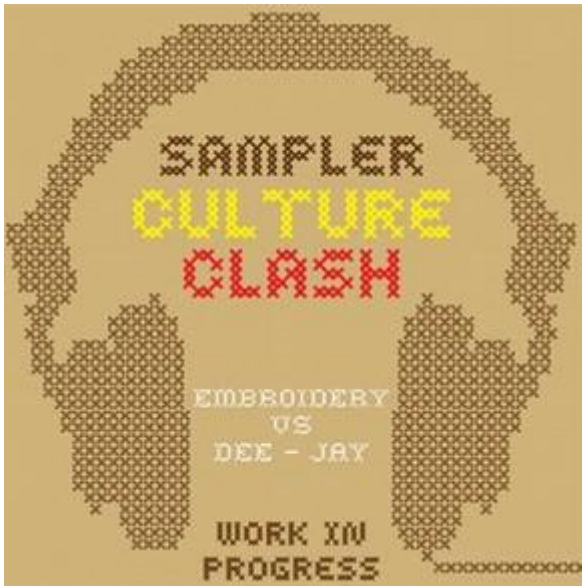
There were very few letters or bands in that original sampler that had not been damaged by exposure to the light. Colours have faded to beige with the exception of the blue 'D's'.

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!



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

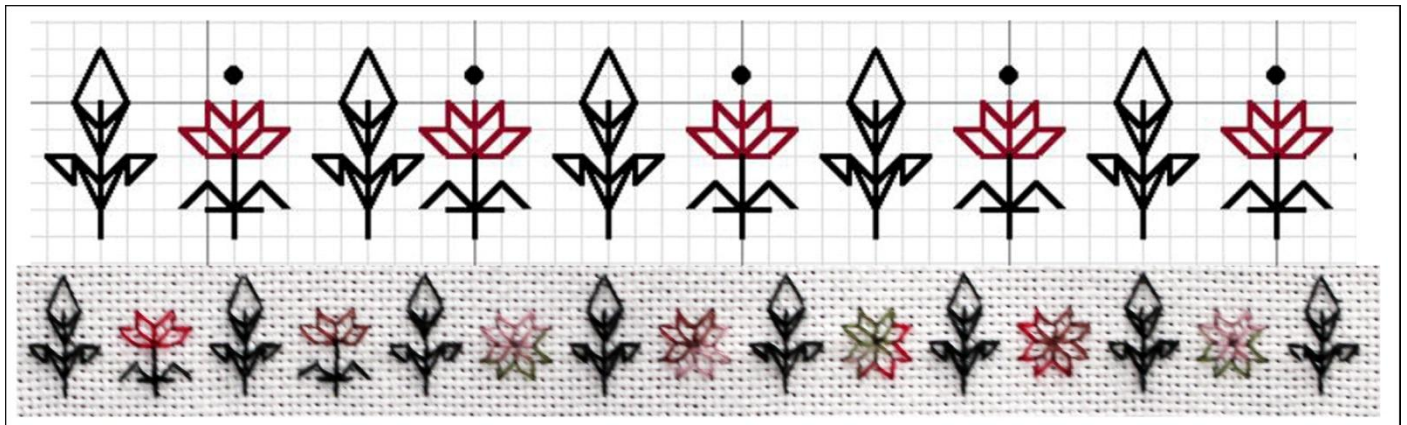
Sampler - Culture Clash is a collaborative project initiated by David Littler, director of the London Printworks Trust, in association with the V&A. It brings the two cultures of embroidery and DJ-ing together to see what might happen when the two cultures clash. The word sampler is common to both cultures, 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 101 Blackwork Floral band

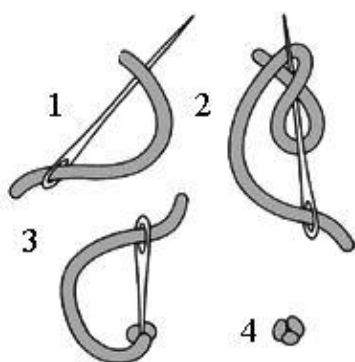
Bands are used to separate different areas within the sampler. They may be vertical or horizontal but they help to define and enhance. The width will vary but even a narrow band makes a statement and can often be developed further.



Technique: Blackwork Threads: Coloris 4518, DMC 310, one strand

Stitches: Back stitch, Colonial knots (optional)

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



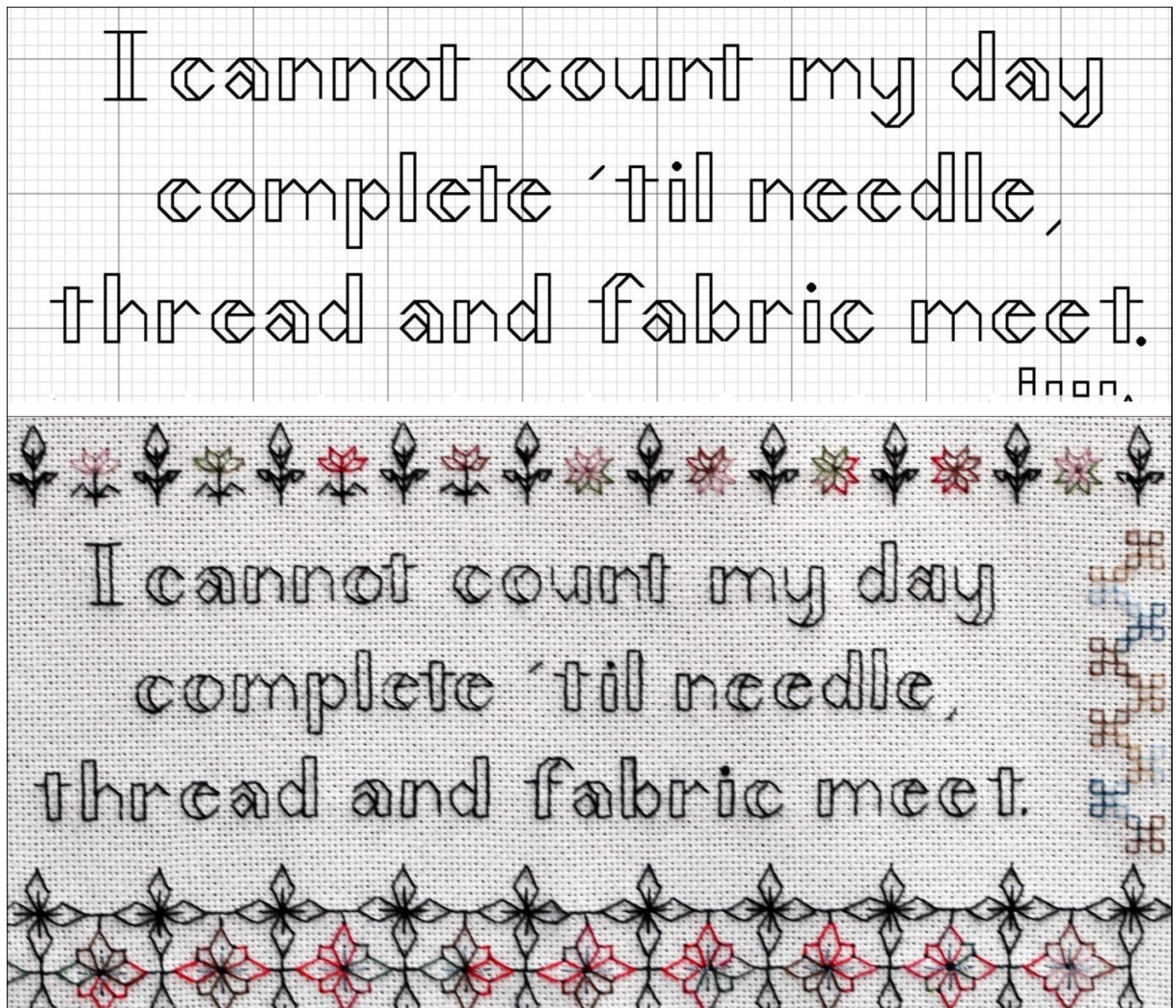
A Colonial Knot is worked in three stages:

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 102 Verse for a Needlewoman

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

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.

Simile

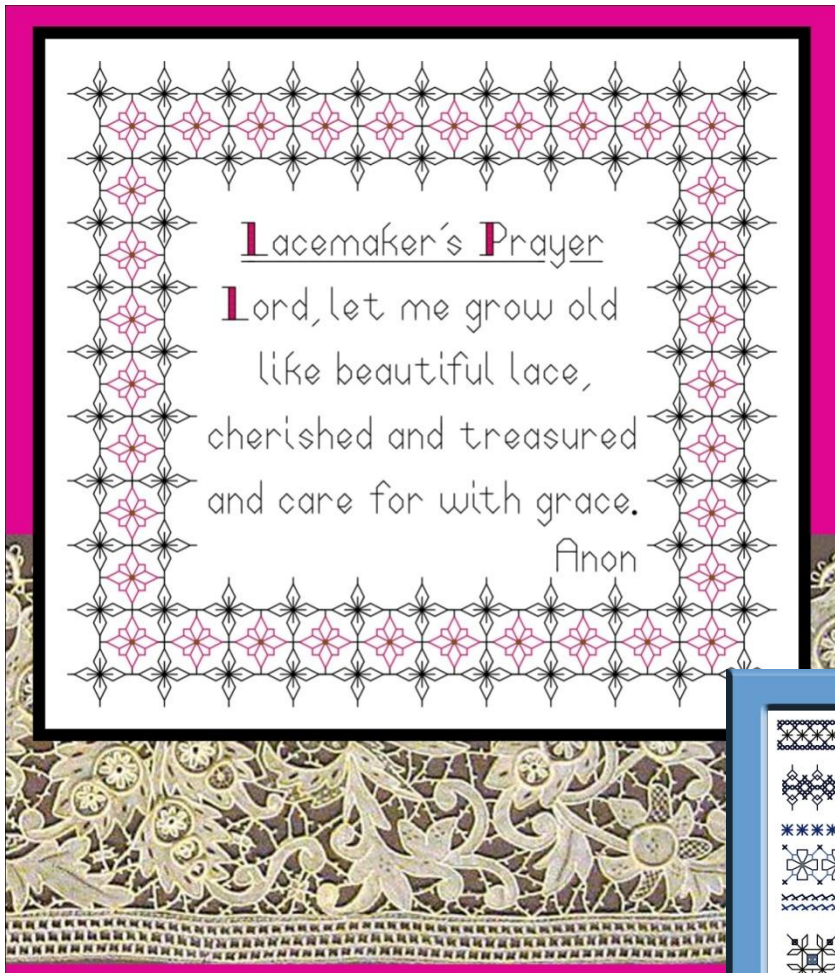
A Sampler resembles an elegant mind,
Whose passions by reason subdu'd and refin'd,
Move only in lines of affection and duty,
Reflecting a picture of order and beauty.



Mary Christian Law. 1808

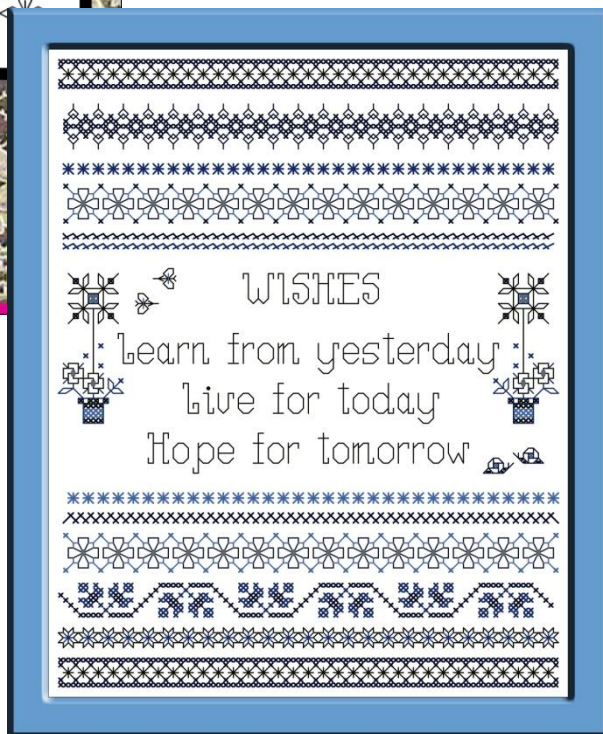
A charming sampler worked with coloured silks consisting of numerous individual small motifs surrounding a central verse within an inverted honey suckle border. The base consisting of a country scene with a shepherds, her flock, farm buildings, assorted animals all placed on a distinctive green chequered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

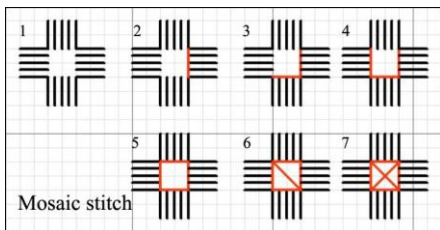


CH0159 Stitchtime
 CH0159 Stitchtime is framed by Pattern 96

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

CH0164 Change



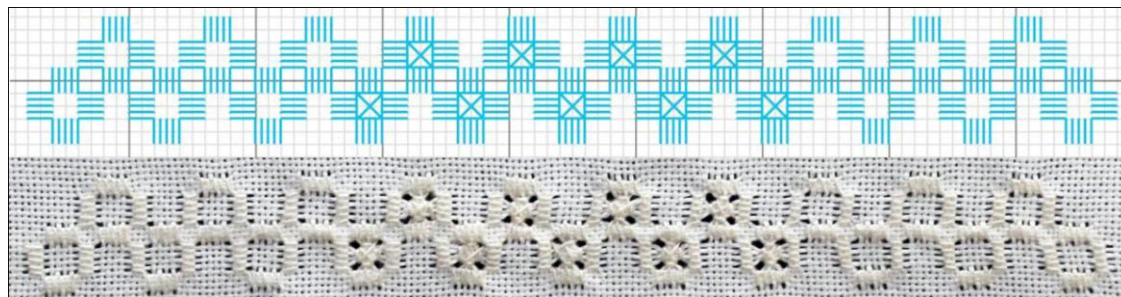


Pattern 103 Mosaic Stitch

Technique: Pulled thread work Thread: DMC Cotton P rle No.12
Cotton P rle No.12 or two strands of floss

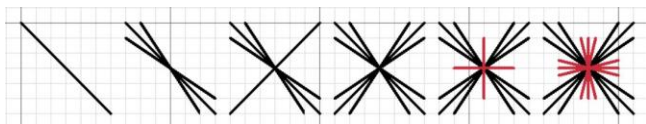
Method:

Work four blocks of satin stitch, each stitch over four threads of material. (similar to Kloster blocks). Work a four-sided stitch in the inner square over four threads. Work a cross stitch in the centre.

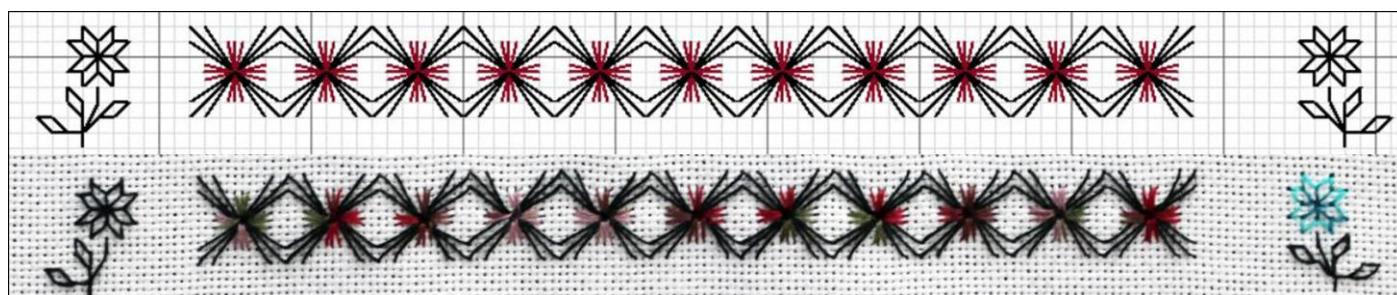


Pattern 104 Triple cross over 12 threads (variation)

This is an embroidery stitch worked in DMC 310 and Coloris 4518



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



Pattern 105 Pineapple Stitch

This is an embroidery stitch worked in DMC 310.

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.

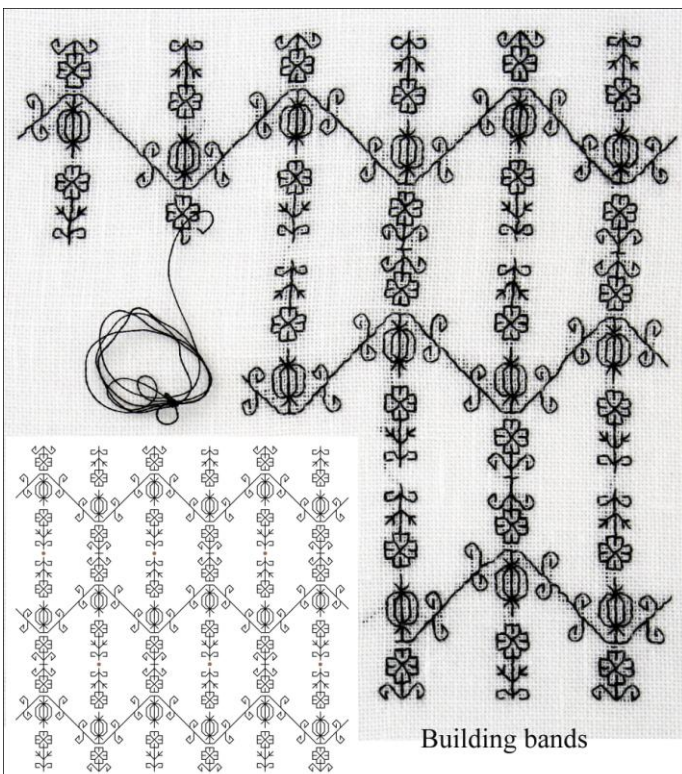
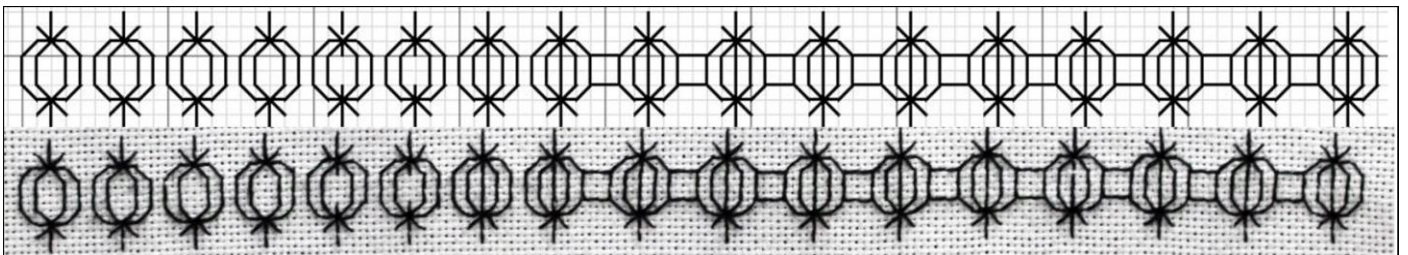
The pineapple motif was especially popular in crochet and many designs are still available today.



The pineapple on Dunmore House, Airth, Scotland



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



Increase or decrease the weight of the pattern by adding or removing lines. Combining the patterns with flowers creates a delicate band sampler.

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

If you have any queries please contact:
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Sublime Stitches Evenweave

