



Ensamplario

Atlantio II:

More Filling Patterns and Borders
Suitable for Blackwork Embroidery

Janthé d'Averoigne

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More Filling Patterns and Borders Suitable for
Blackwork Embroidery

Kim Brody Salazar,
writing as
Janthe d'Averoigne

Dedication

To my husband, Fernando, and my daughters, Alexandra and Morgan,
in atonement for all the times I've said, "Wait a second, I'm counting!"

Deepest gratitude to:

- Kathryn Newell/Mistress Kathryn Goodwyn, OL
for more than three decades of encouragement
- Alexandra Salazar
for the mechanics of multiple layer drawing, and drafting methods used
- Michael Greenberg/ Master Arnoff Ragnarsson, OP
for guidance on graphics platforms suitable for pattern production
- House Oldcastle and its extended clan
also for more than three decades worth of encouragement
- Christine Lee/Lady Cristina Volpina
my apprentice - for keeping me on track

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Ensamplario Atlantio II

Introduction

Ensamplario Atlantio II is a continuation of *Ensamplario Atlantio*. In the years since I issued that first collection of filling designs suitable for inhabited blackwork embroidery I have doodled up quite a few more designs, including some for borders (scattered after #172) and tunic yokes (#169, 200). There's even a strip design with a companion alphabet (#181-184) for those who wish to make monogrammed or motto-bearing bands.

With a few exceptions (so noted on the pages where they appear) – these are all my own creations and bear asterisks next to their item numbers to so indicate. With the exception of fills #15-30 which have a source (and are so noted), I present these charts as a historically inspired but modern collection, not as a group of motifs firmly footnoted with exact source attributions.

Readers will note that some designs (#180, 189, 190) are presented with the background partially shaded. I do that to suggest their suitability for voided work, where the background is filled in with long armed cross stitch or other suitable techniques.

For additional information I refer the reader to my earlier work for essays on pattern uses, working methods, materials, and context.

Why “Ensamplario Atlantio” and Why Free?

My first book, *The New Carolingian Modelbook: Counted Embroidery Patterns from Before 1600* was named in honor of my once and now present home in the Society for Creative Anachronism (SCA) – the Barony of Carolingia (Greater Boston/Cambridge, Massachusetts area). But while I was working on the book I had removed to another SCA district, part of the Kingdom of Atlantia (Roughly the US Seaboard region from Maryland to South Carolina). At that time, I promised to name my second book accordingly. I continue that tribute for this sequel.

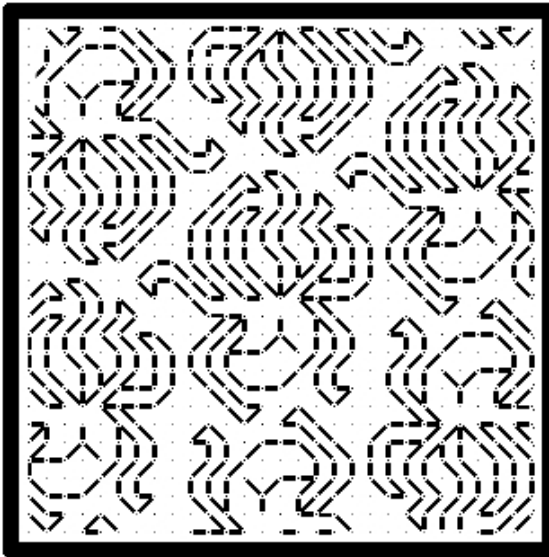
I distribute this book for free because the paucity of source material citations, and because I want to encourage more people to stitch with originality and imagination. However, I do not relinquish my rights as author because I do not charge for this work. Please respect my copyright. Please keep this book intact, do not distribute individual patterns or pages. Please do not re-issue it, publish it in paper or sell it (even for charity); or include its patterns in works you offer for sale without obtaining my specific permission.

May these patterns inform your creativity and fill your hours with joy.

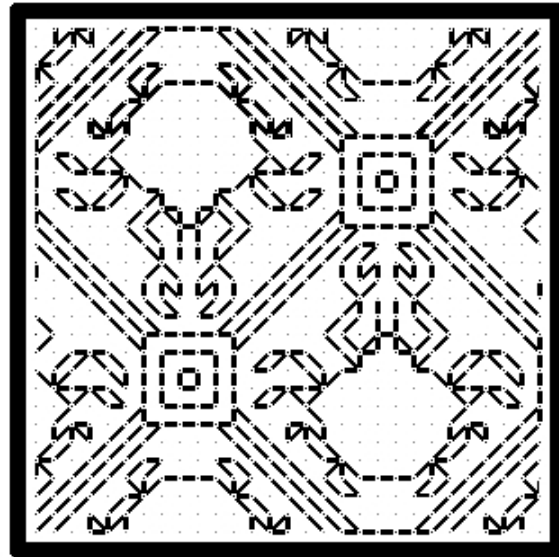
Ianthé

Countess Ianthé, d'Averoigne, OL, OR, QoC, CCoM
Kim Brody Salazar

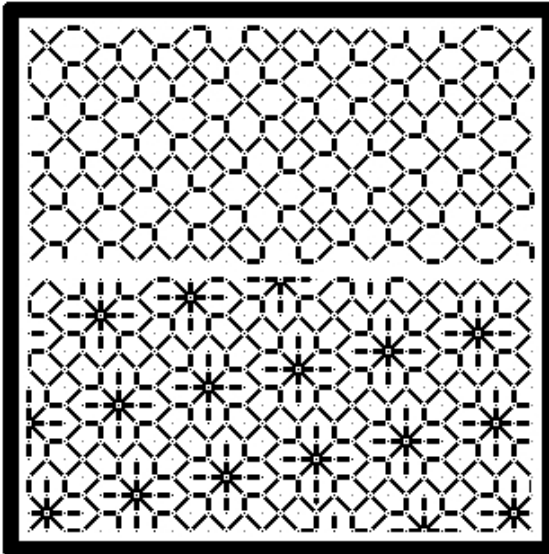
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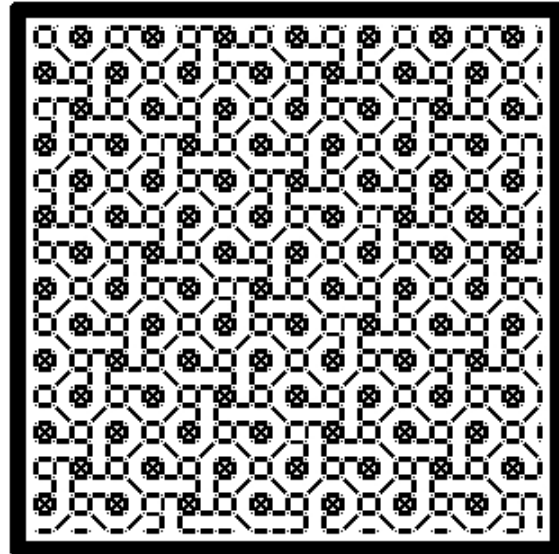
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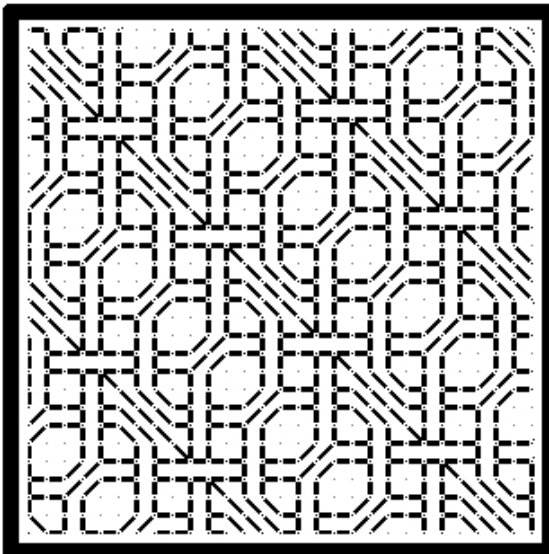
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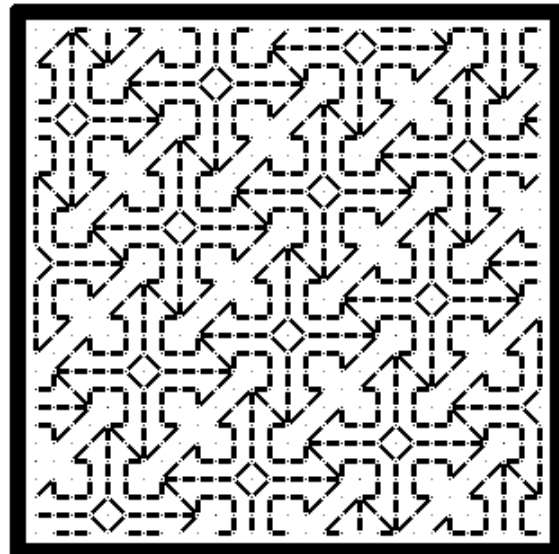
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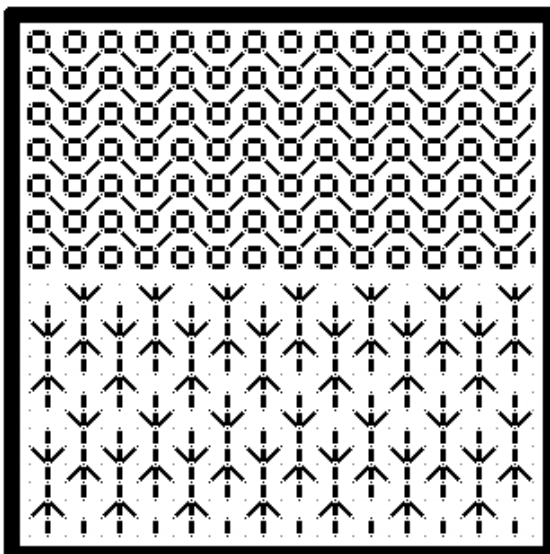
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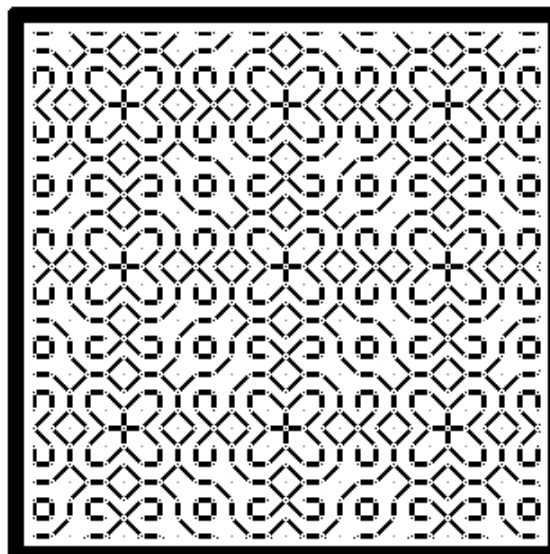
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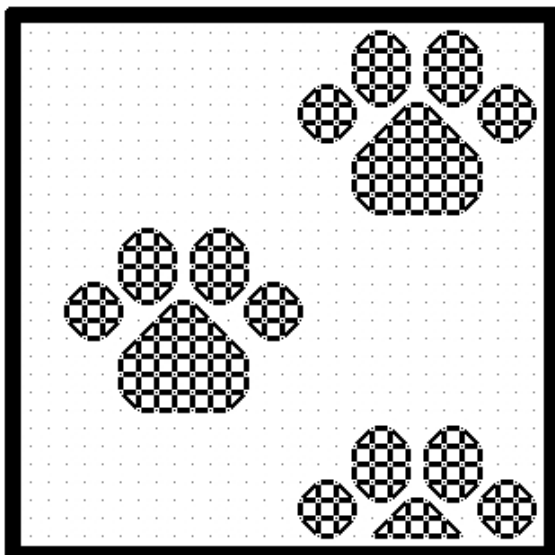
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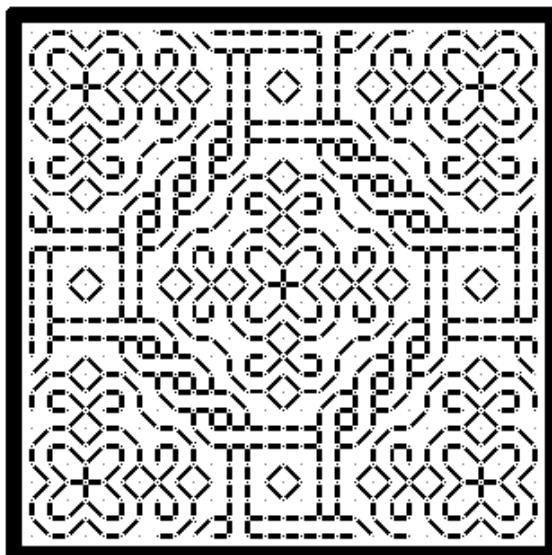
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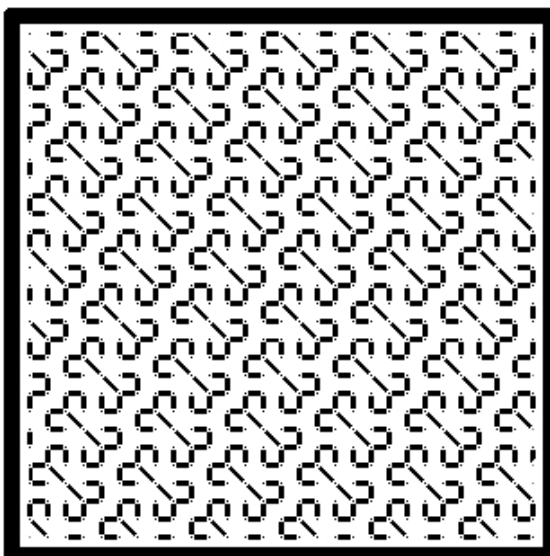
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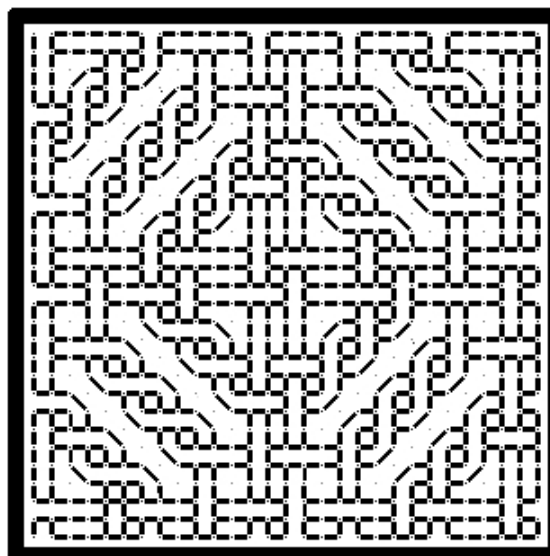
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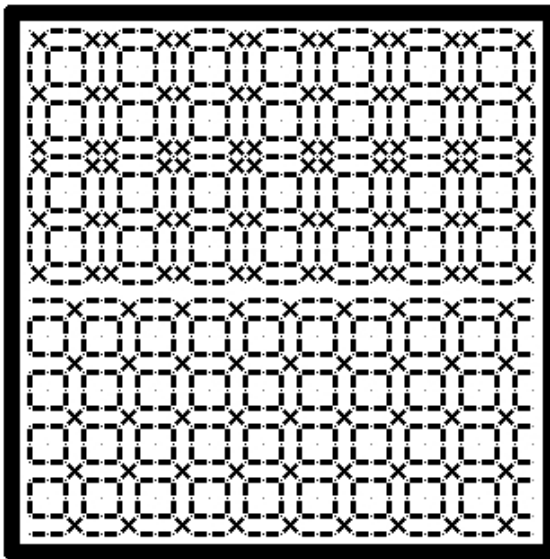
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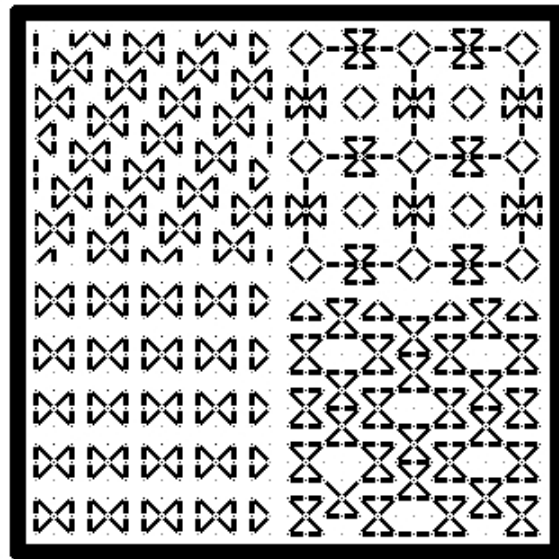
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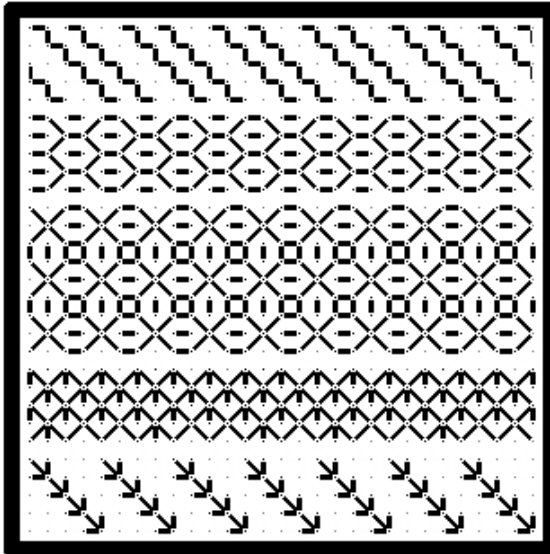
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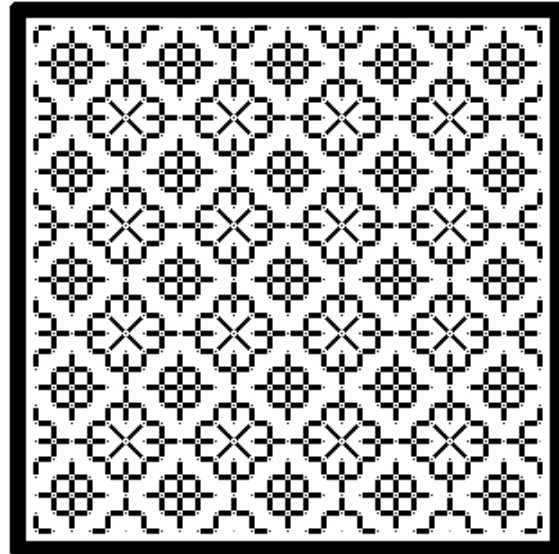
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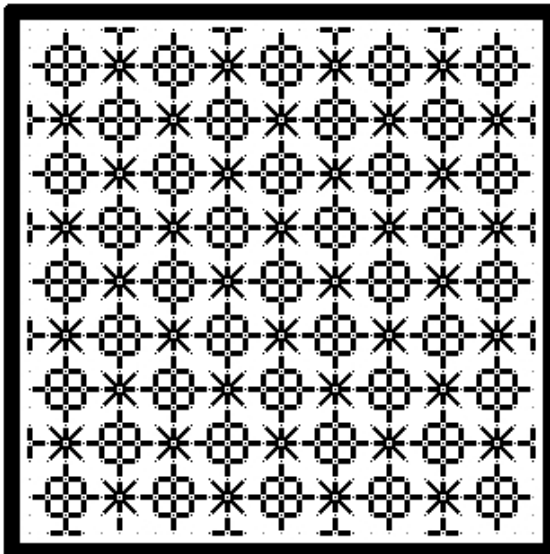
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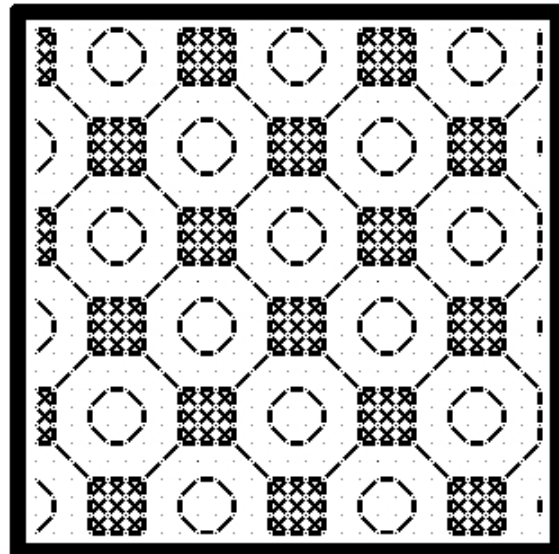
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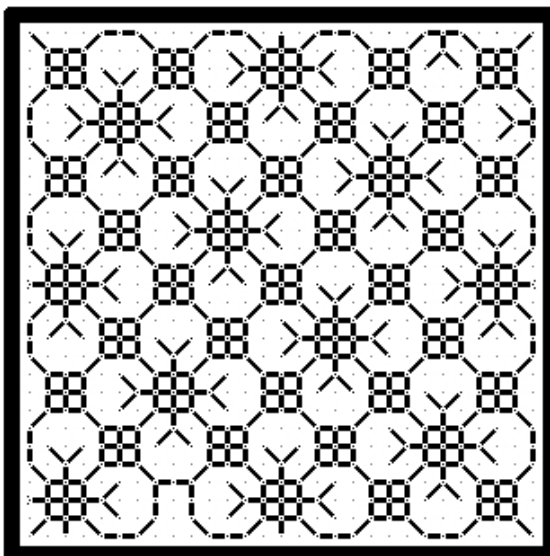


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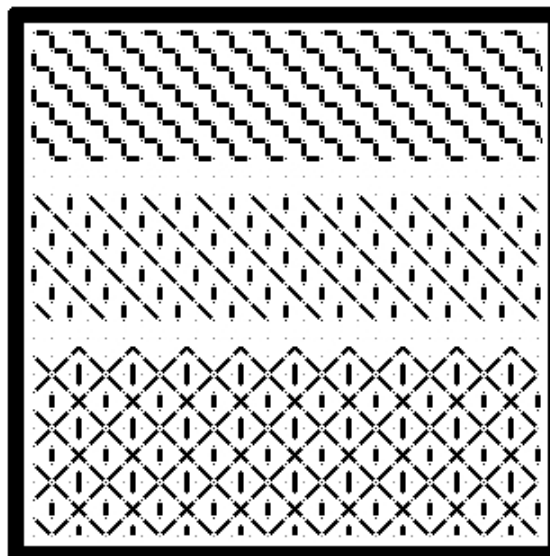


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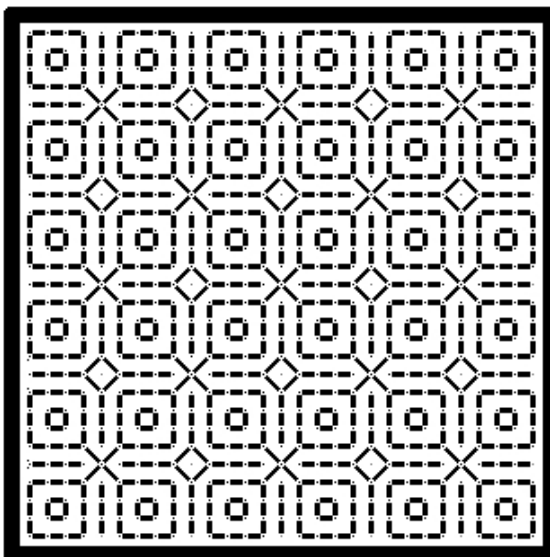
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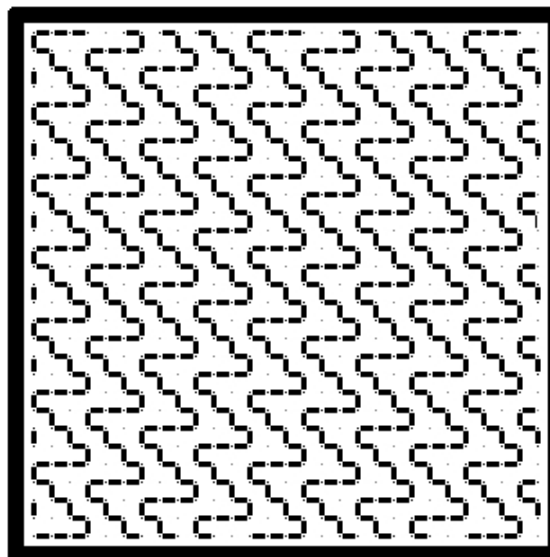
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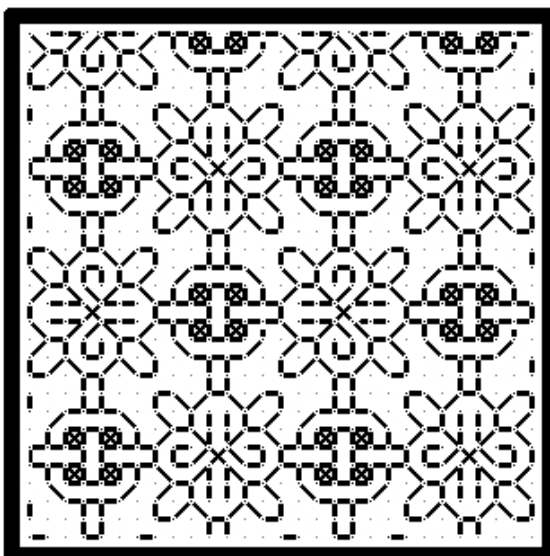
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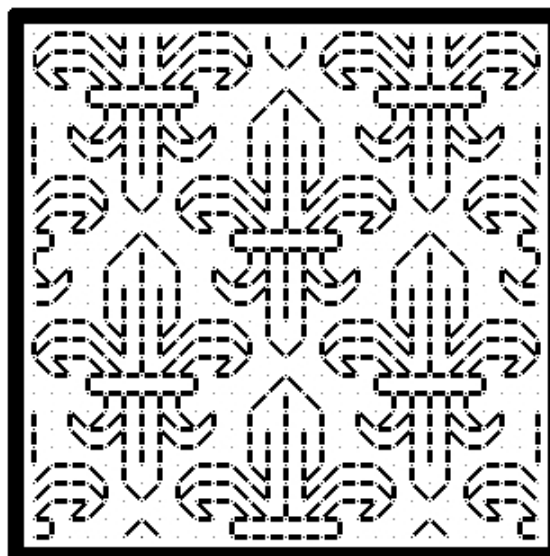
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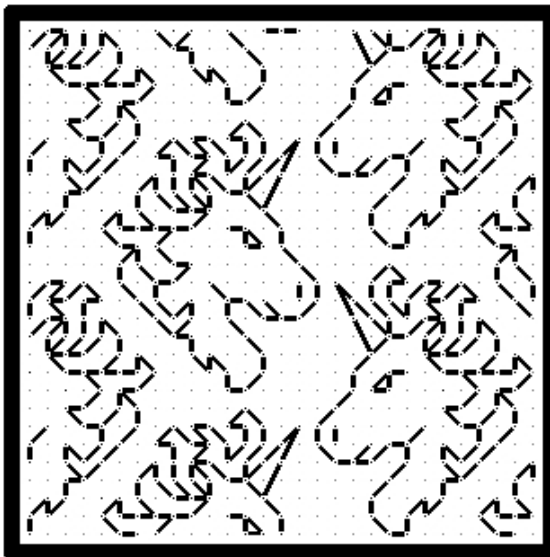


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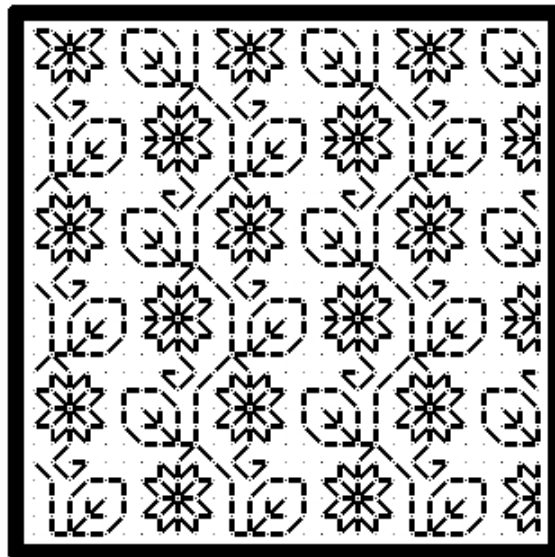


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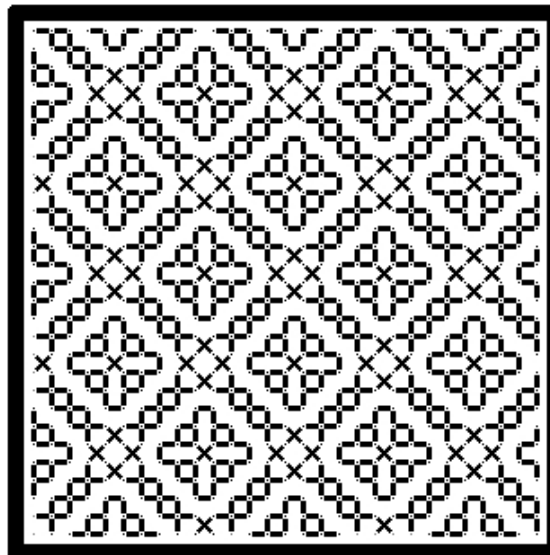
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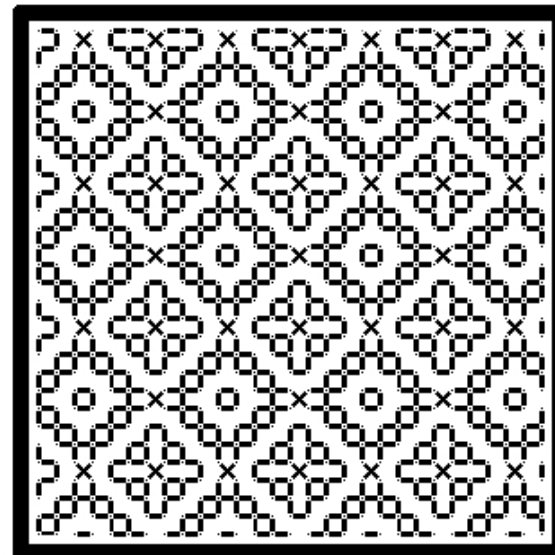
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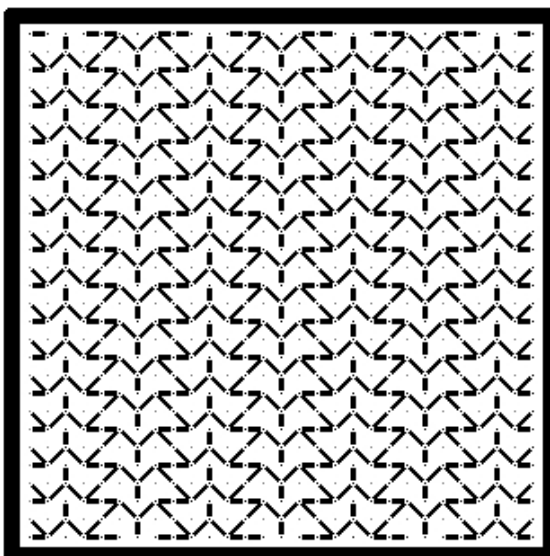
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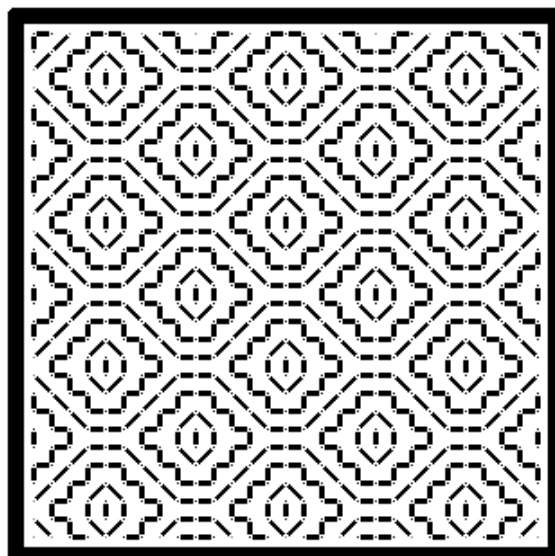
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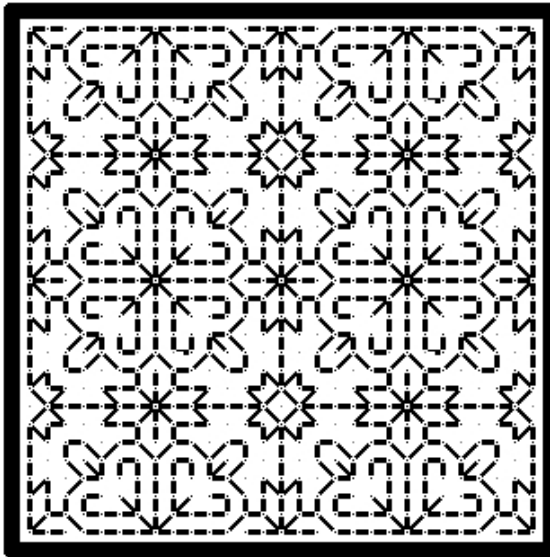


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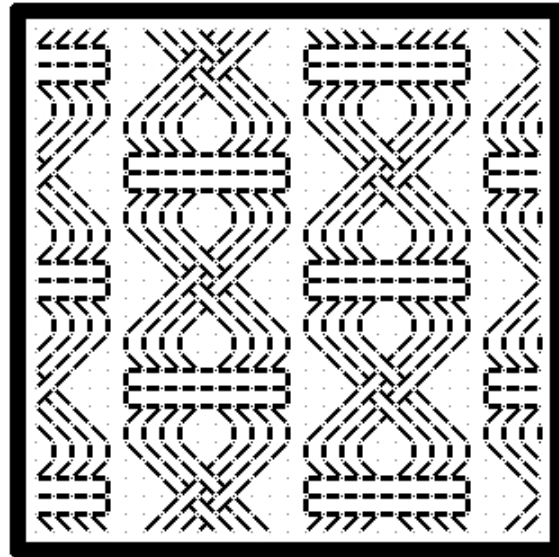


#25 – Two “knight’s move” stitches (two down one over) on the bottom edge of the unicorn’s horn.

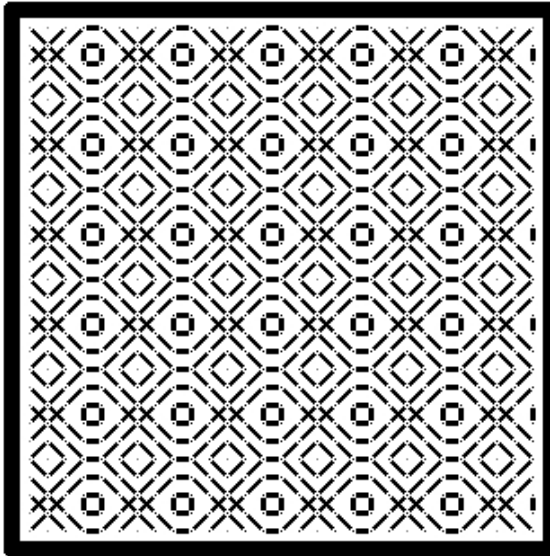
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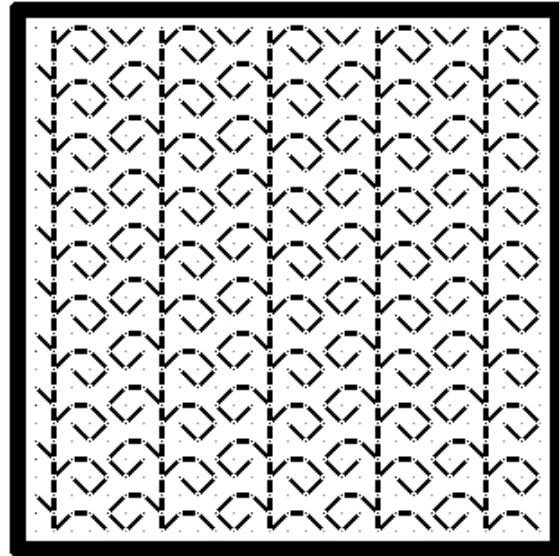
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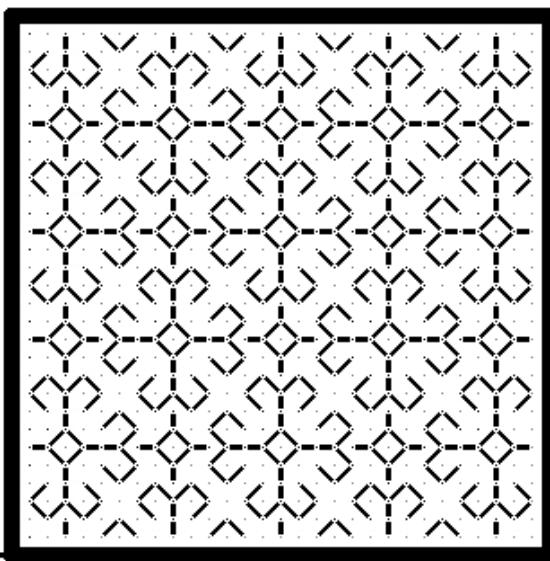
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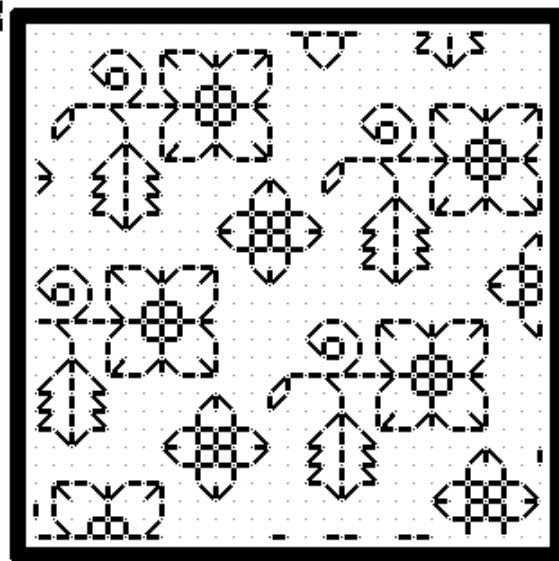
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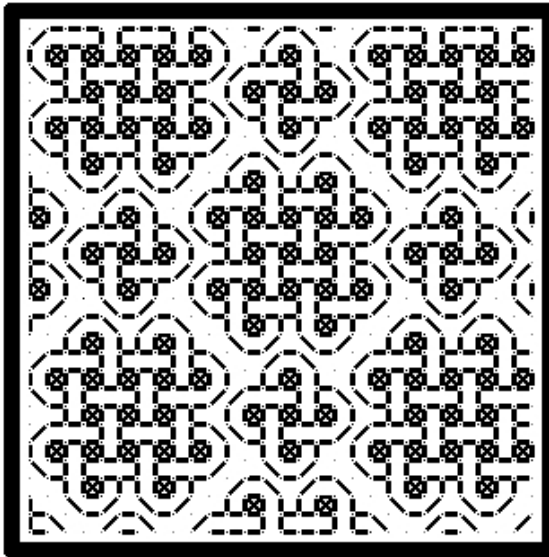


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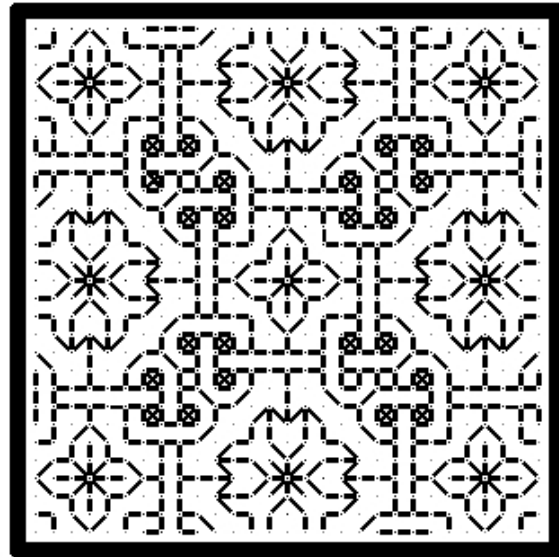


#32 – Lots of very tricky half stitches in the center of the interlace.

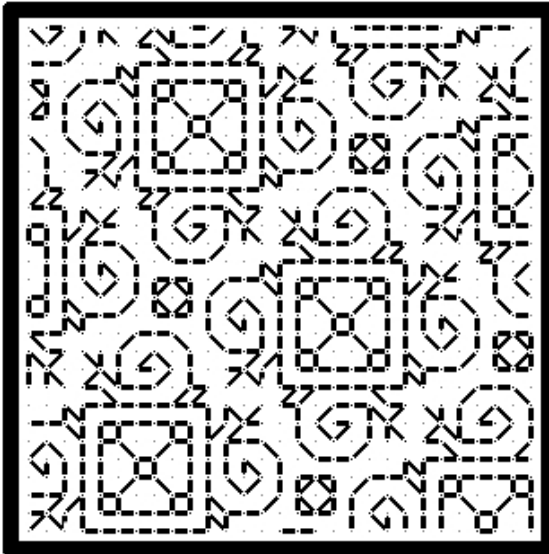
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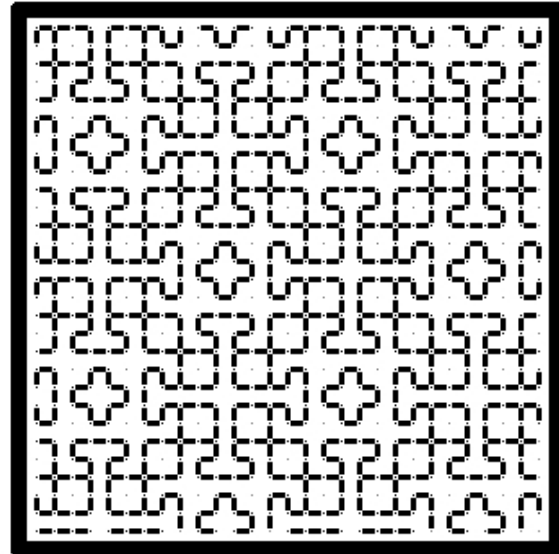
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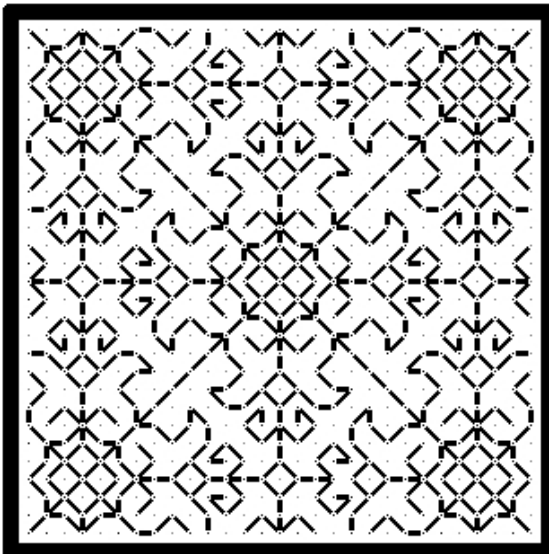
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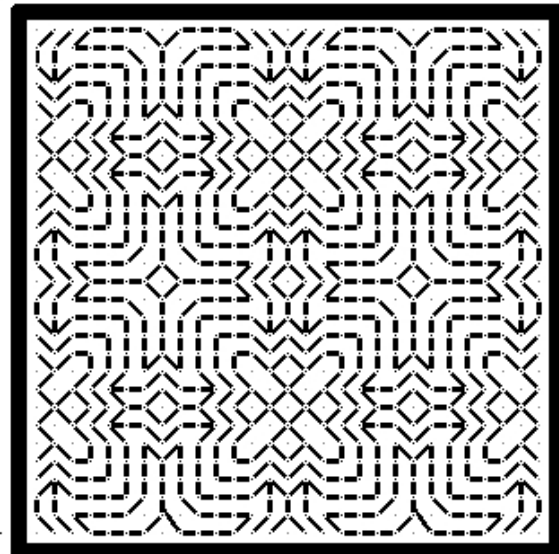
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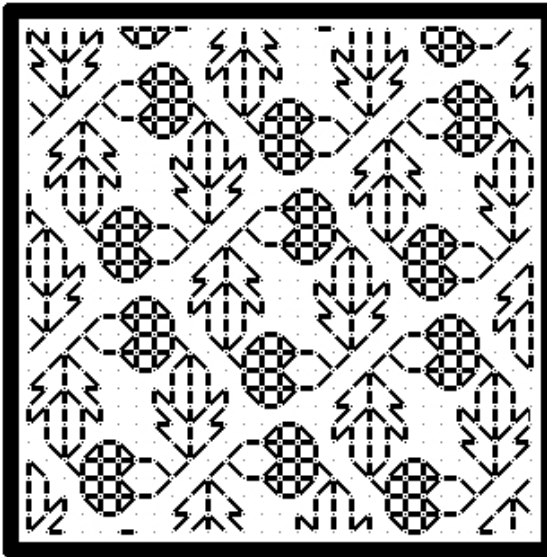
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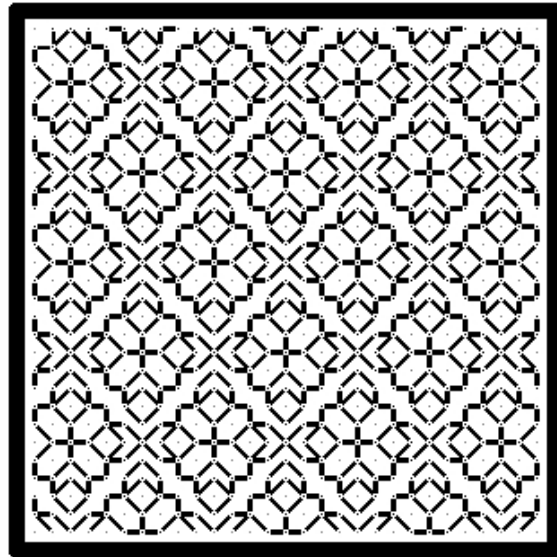
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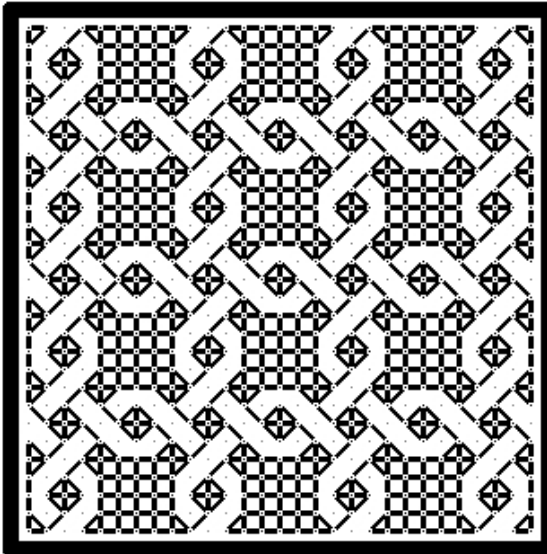
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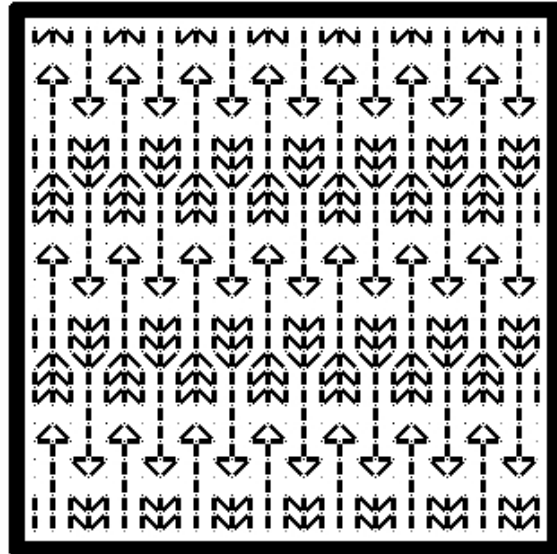
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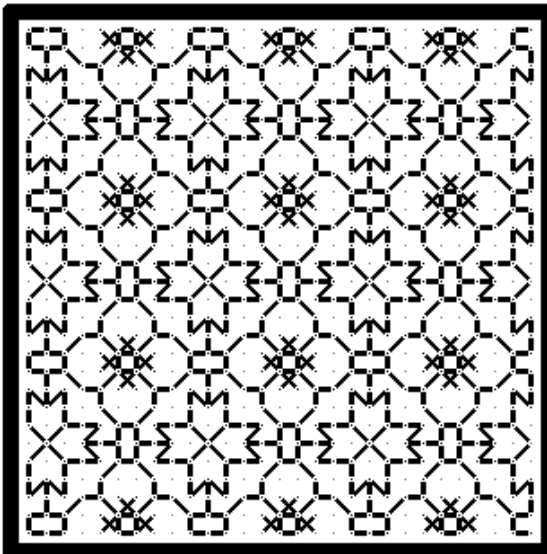
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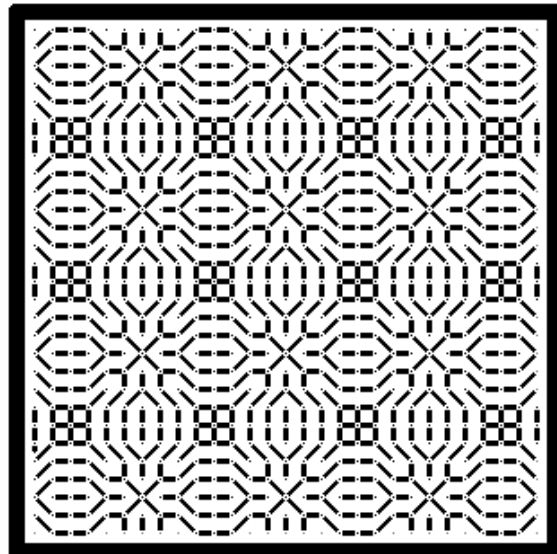
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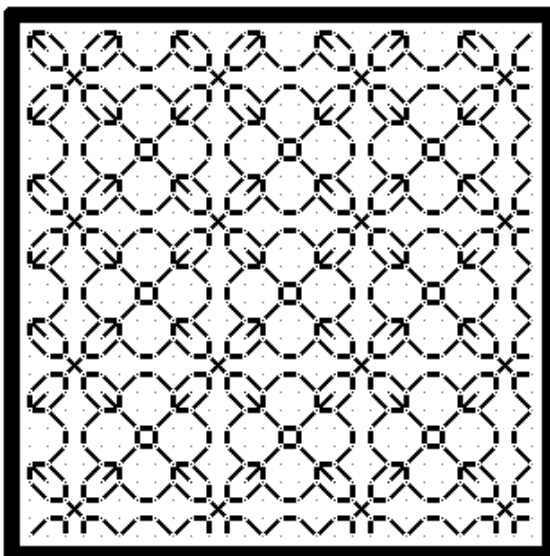
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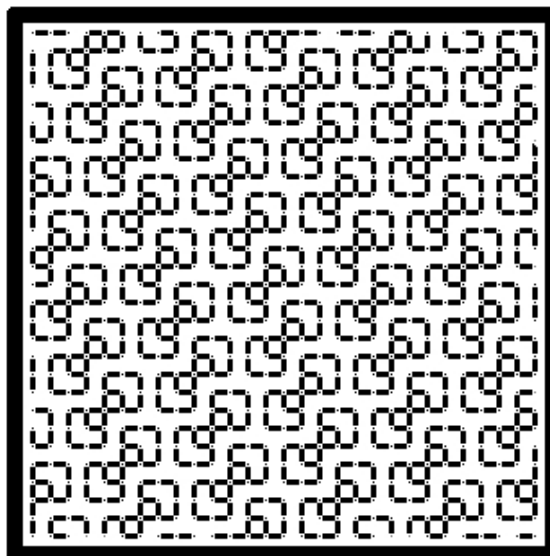
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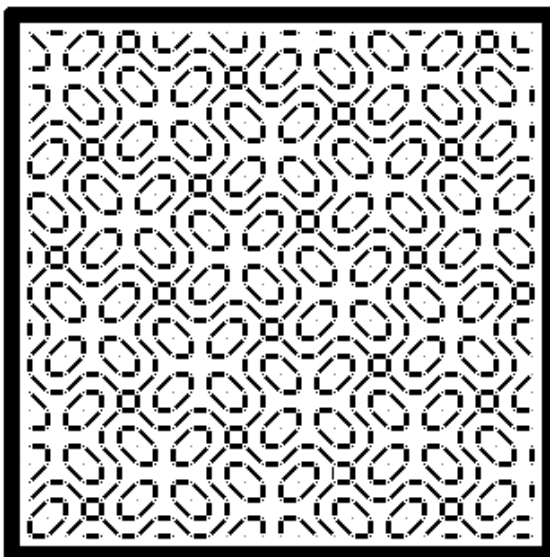
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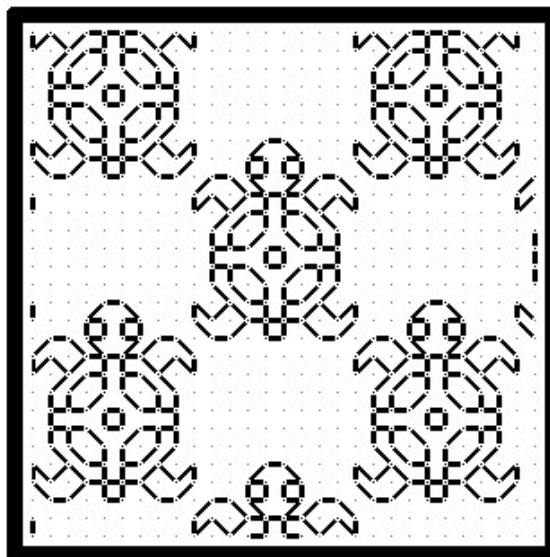
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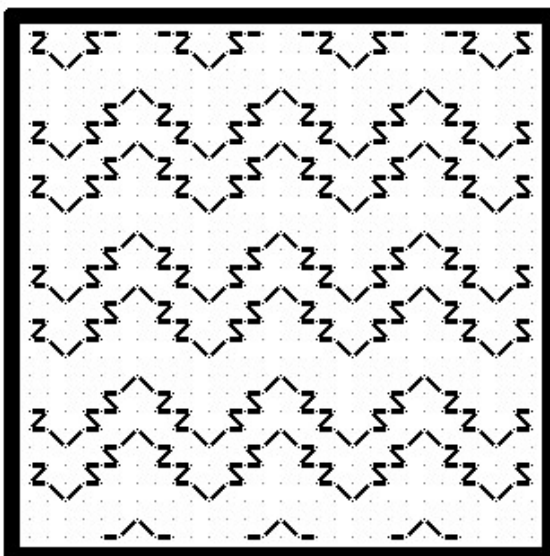
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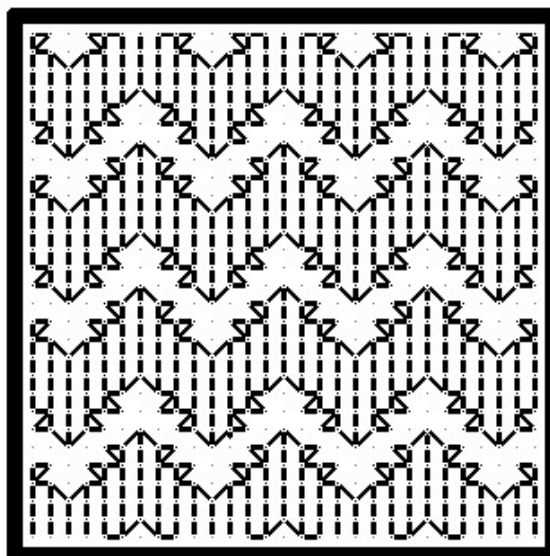
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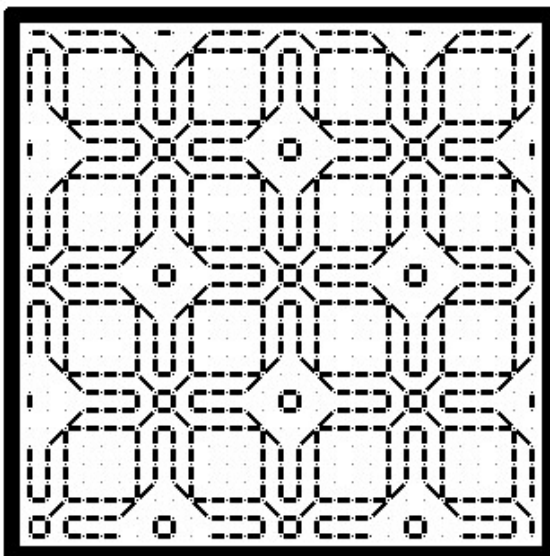
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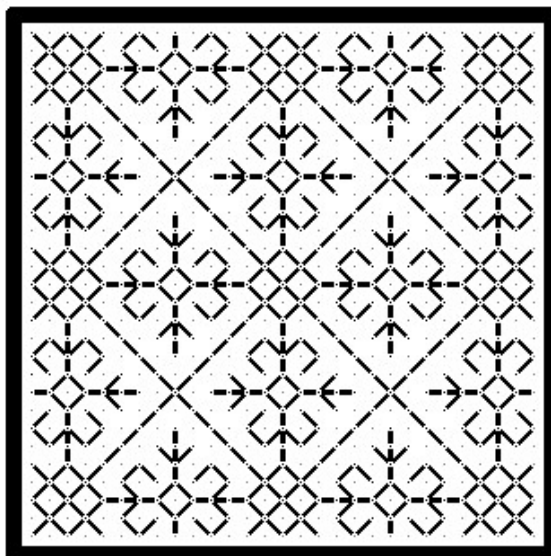
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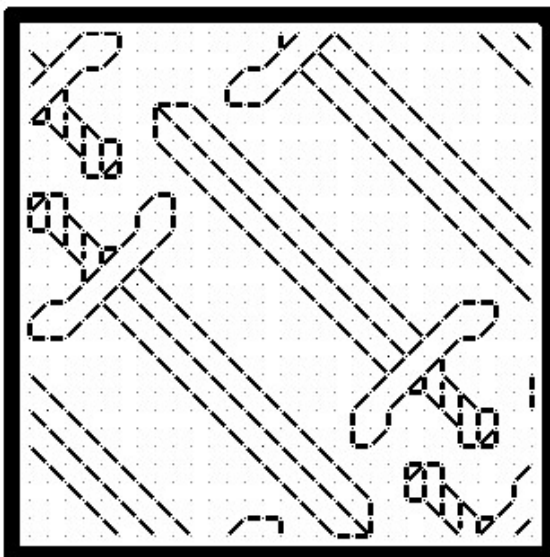
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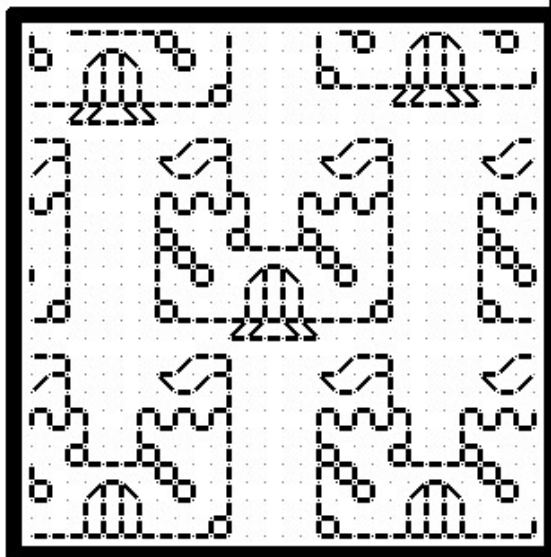
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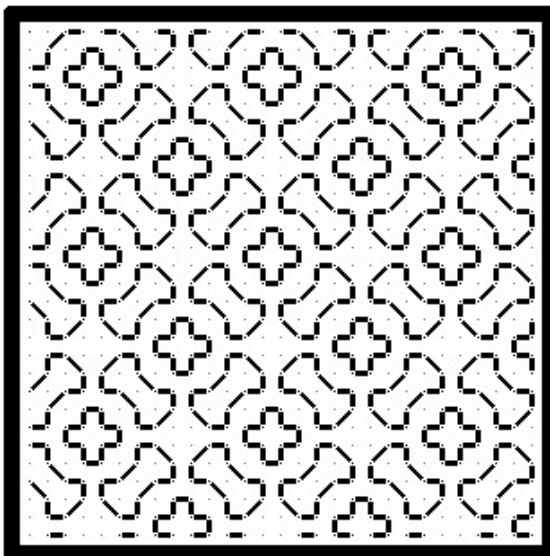
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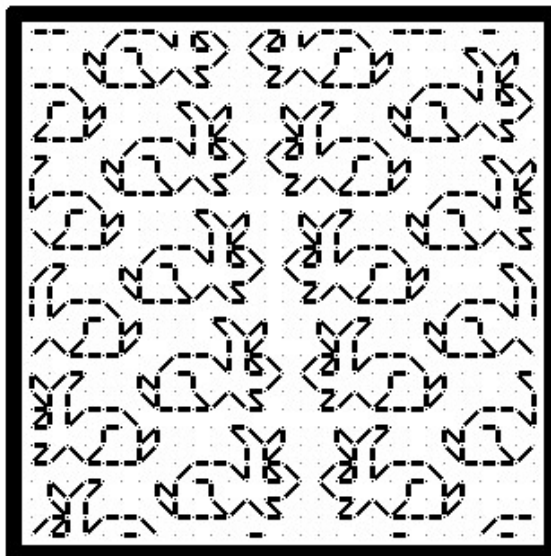
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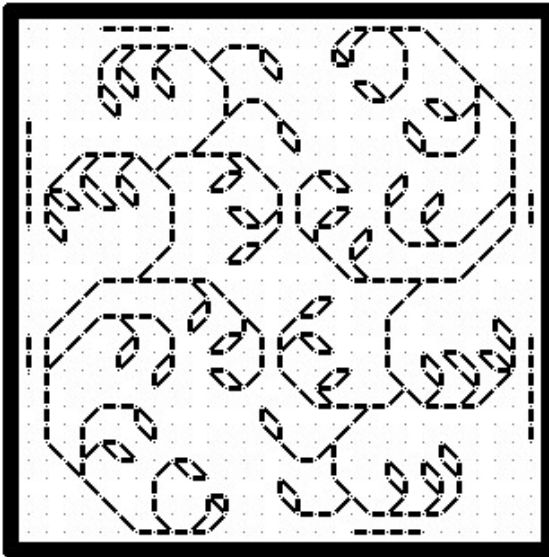
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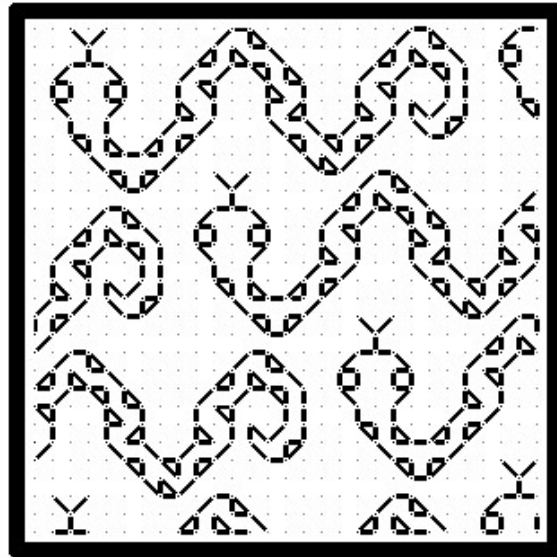
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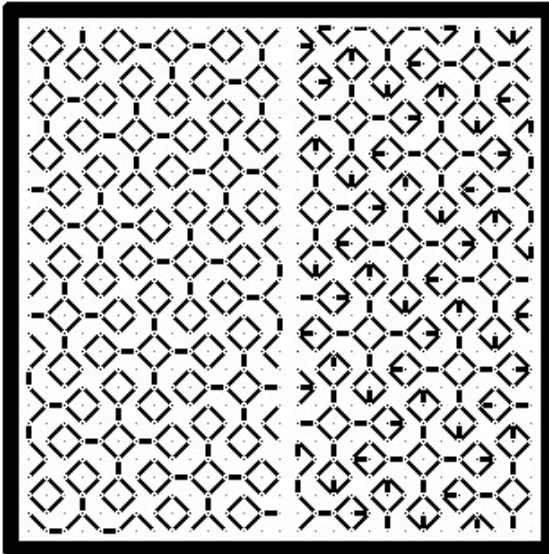
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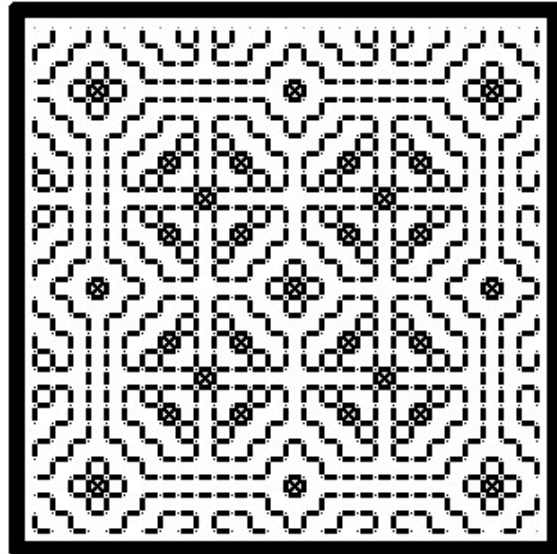
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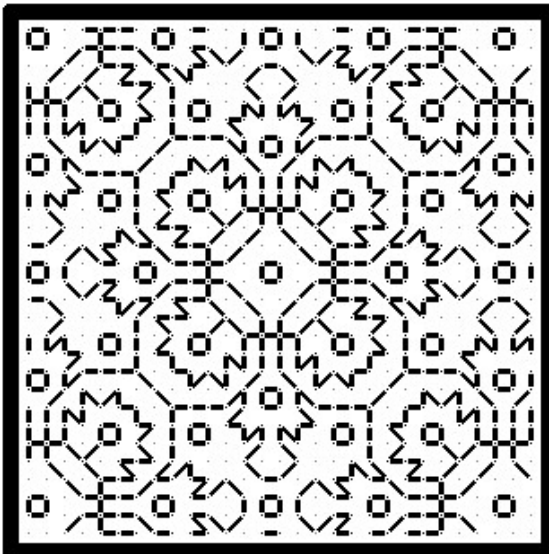
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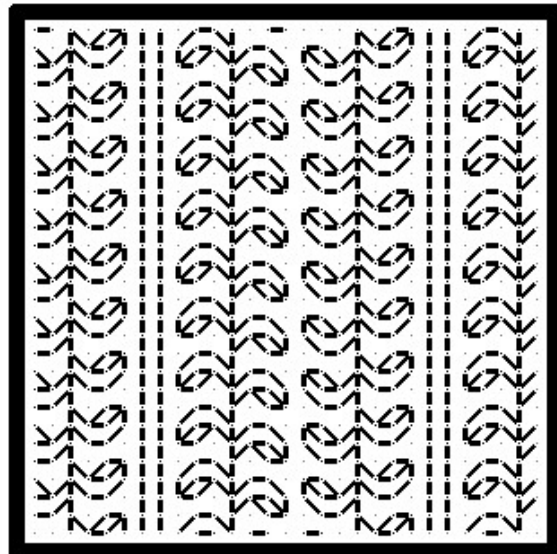
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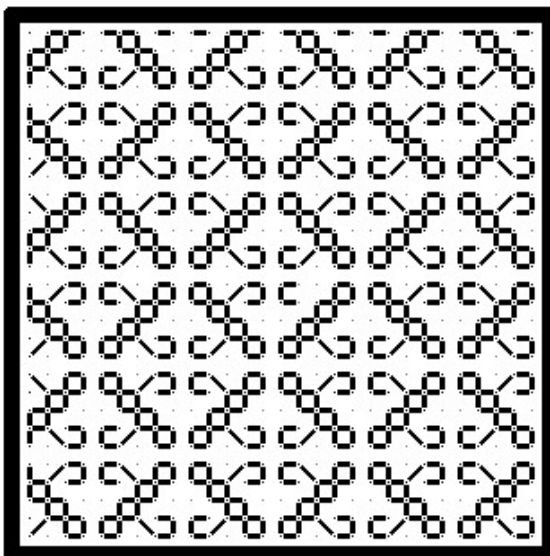


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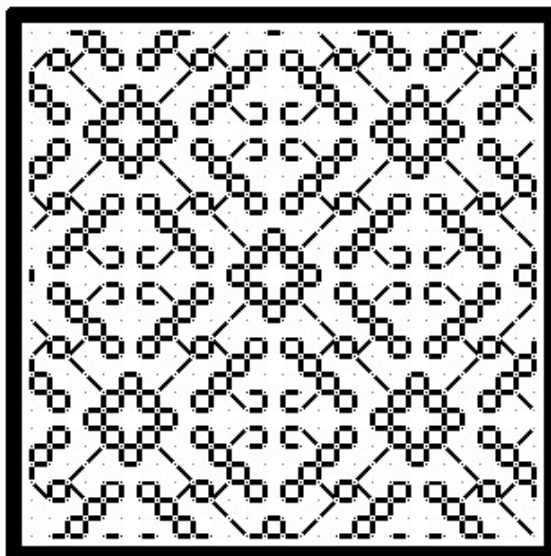


#61 – Some wild oats for my friend Laura to sew. I can't resist a good pun.

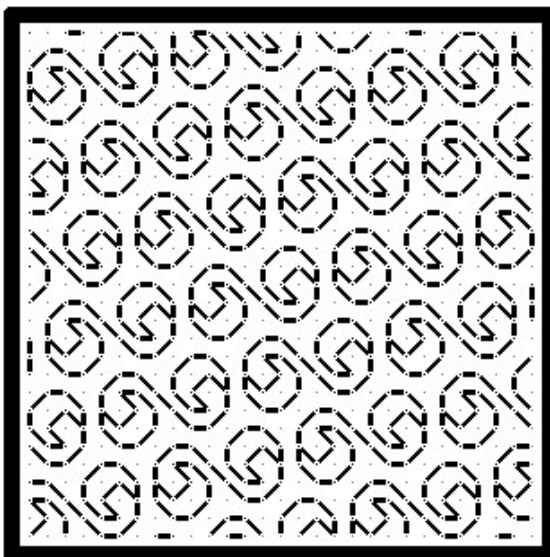
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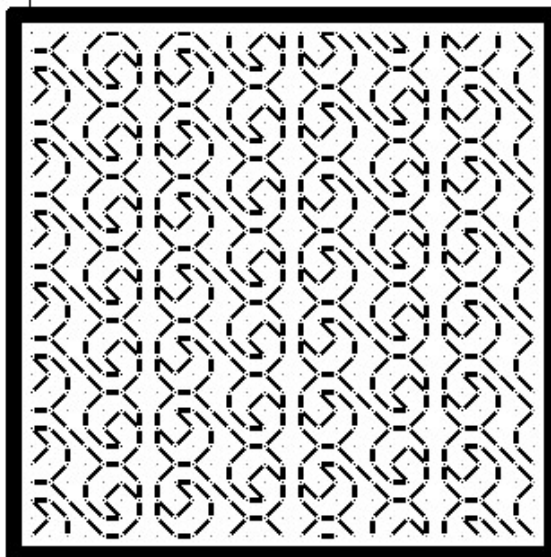
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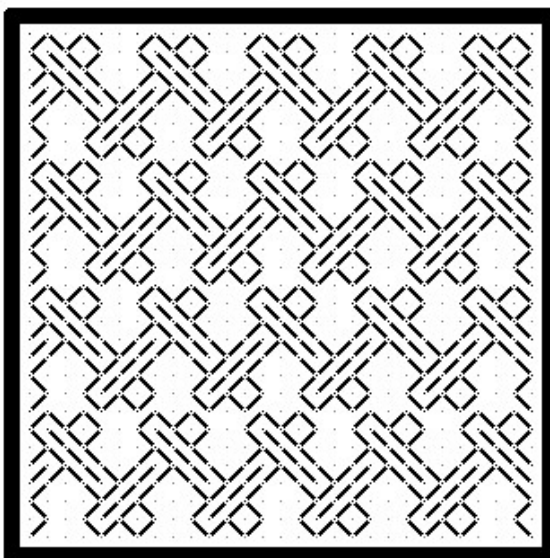
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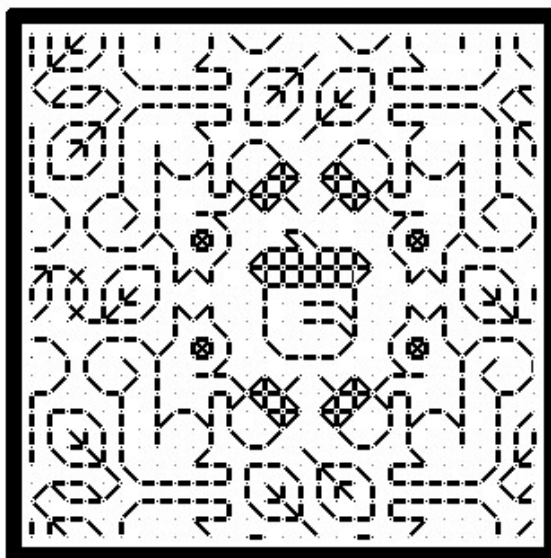
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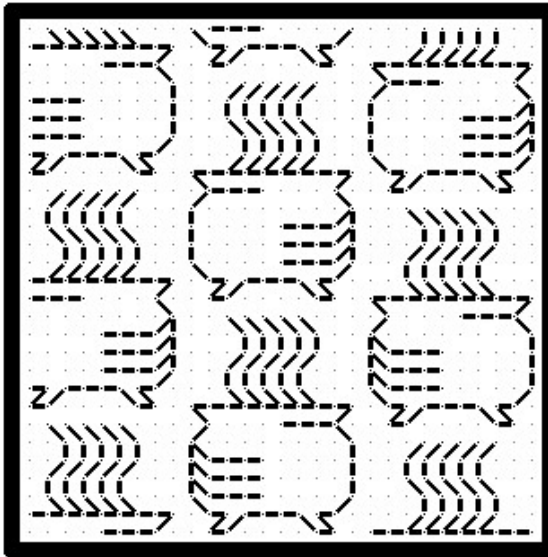
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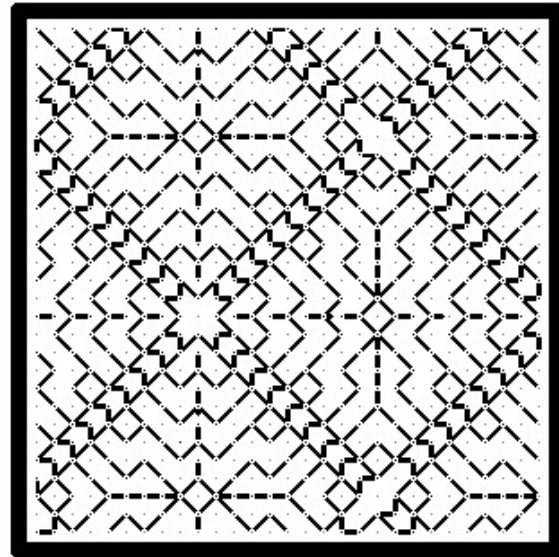
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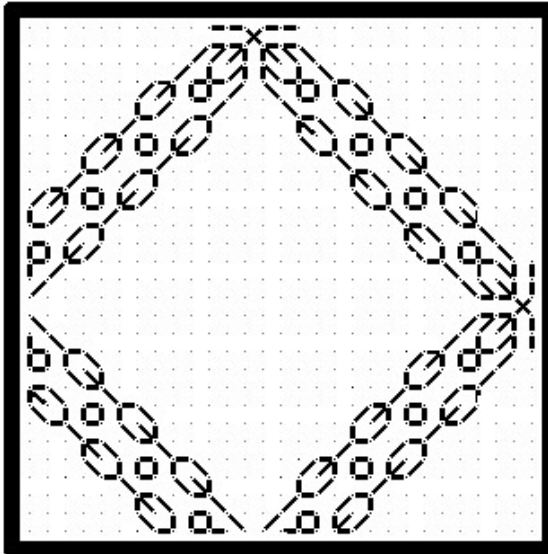
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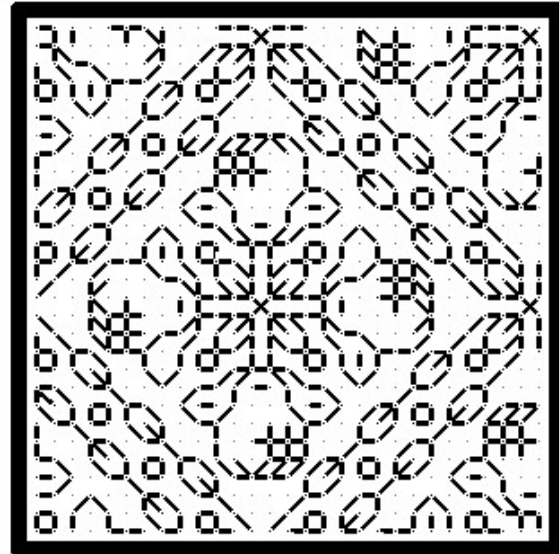
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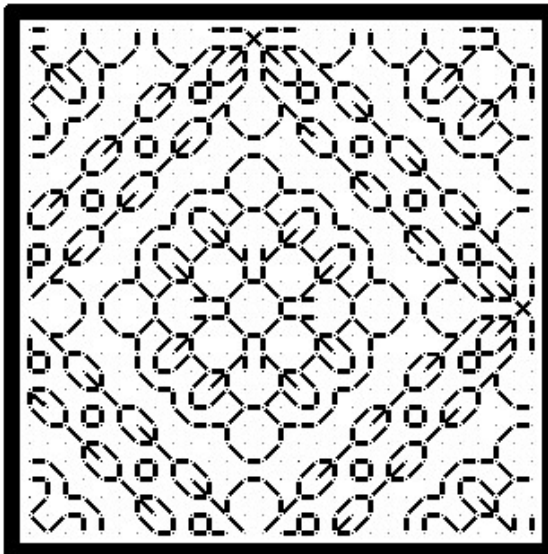
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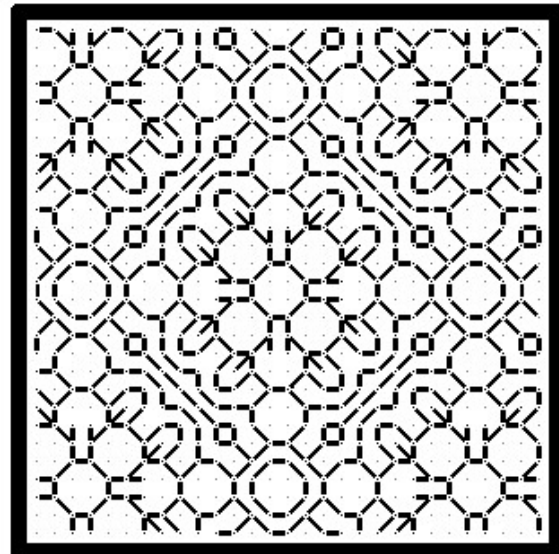
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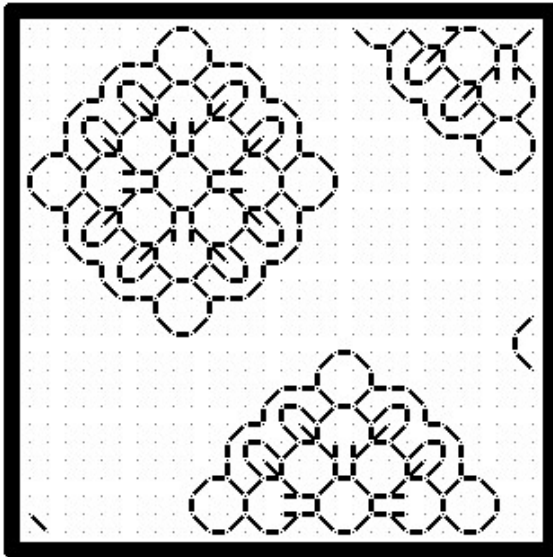


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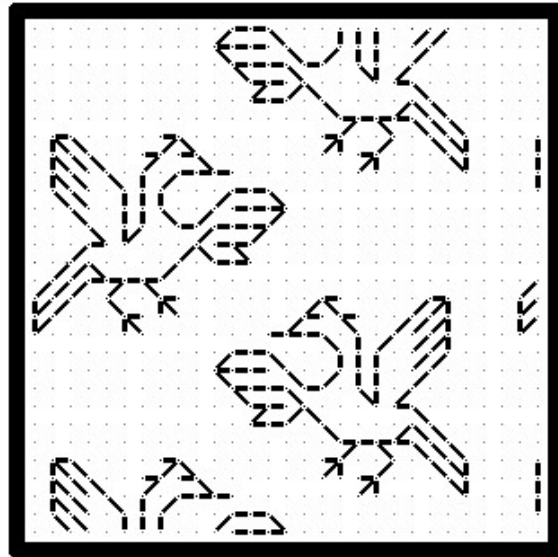


#75 – Very tricky. Two types of intersections, one of which rotates.

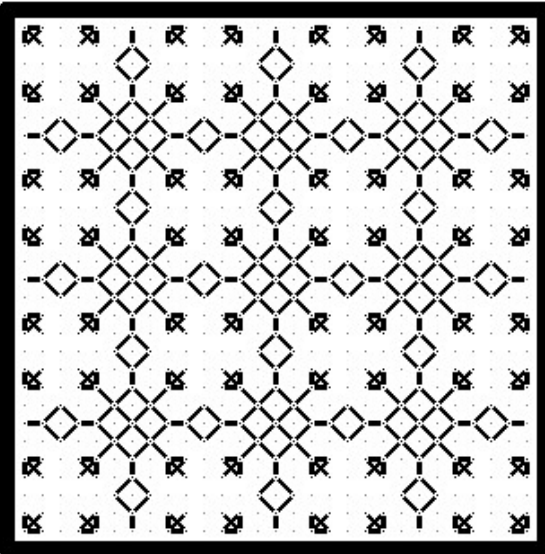
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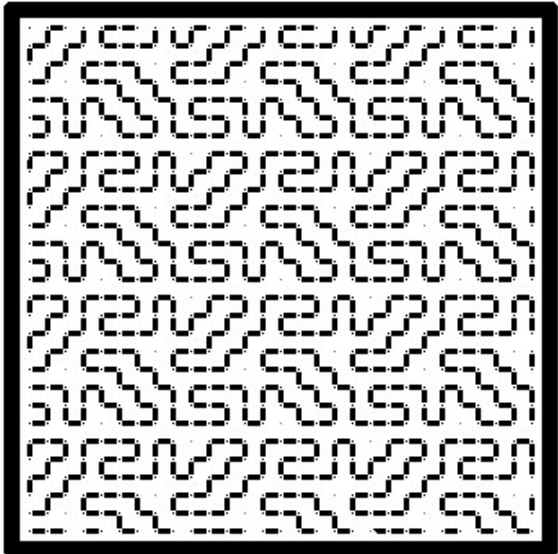
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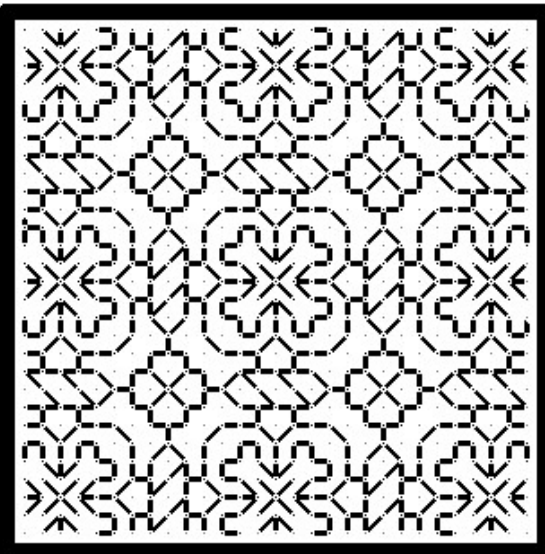
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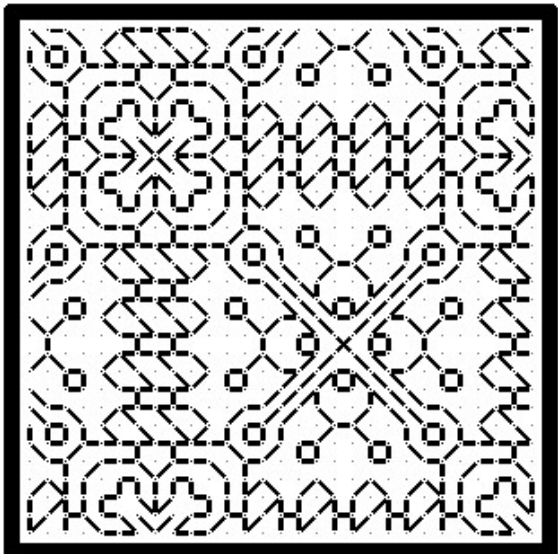
82*



*83

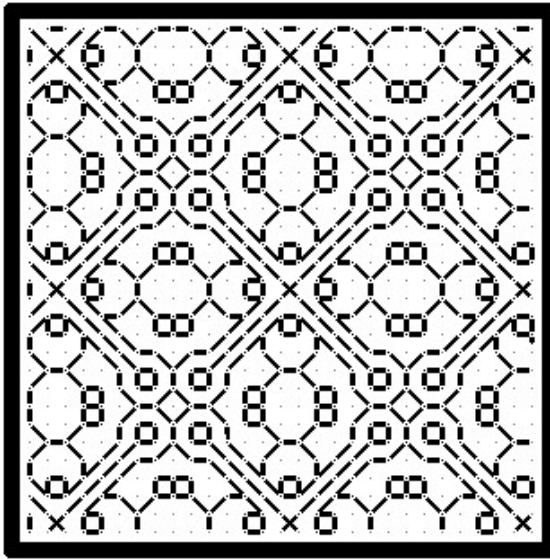


84*

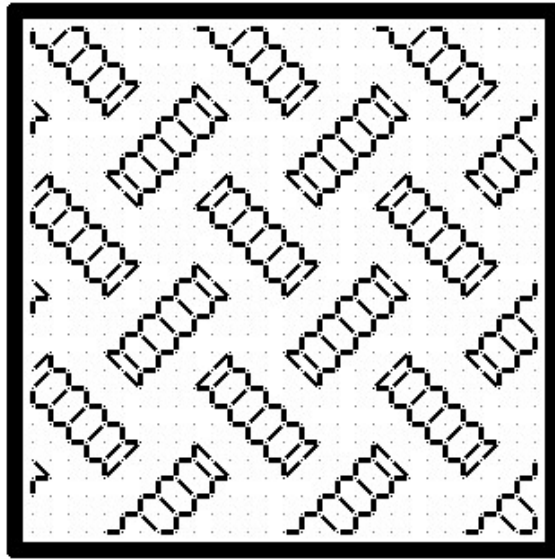


#80 – Bird excerpted from early 16th century Italian design. #82 – No hidden meaning, just random.

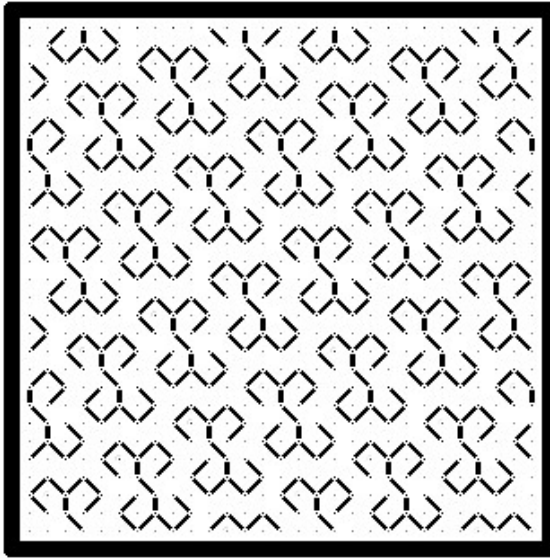
*85



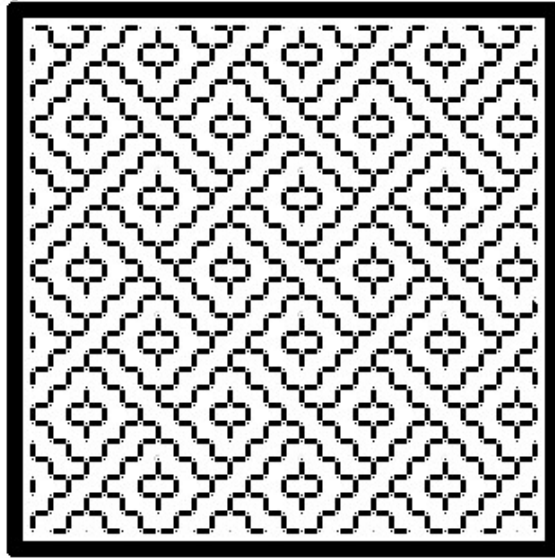
86*



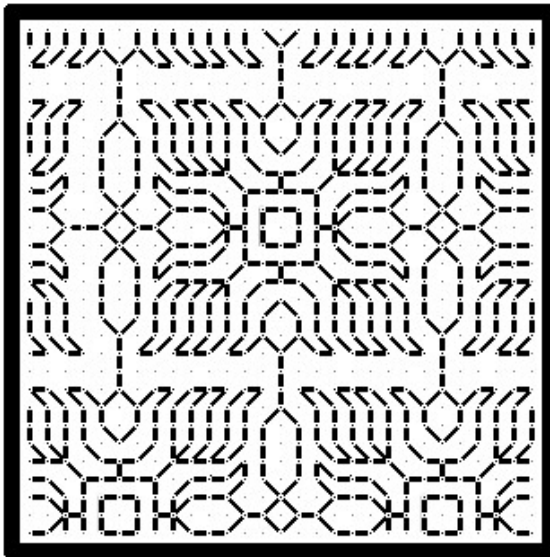
*87



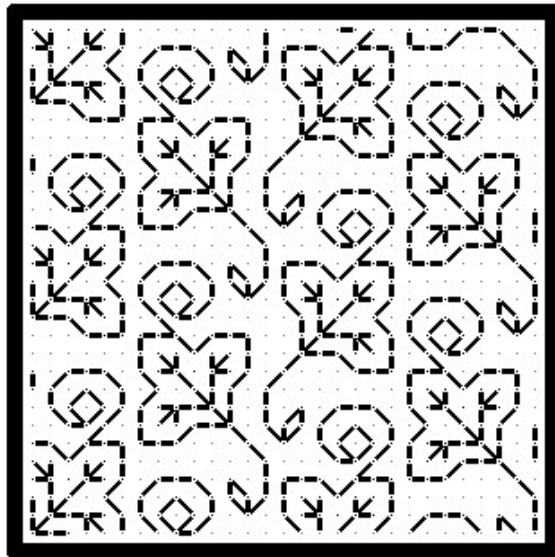
88*



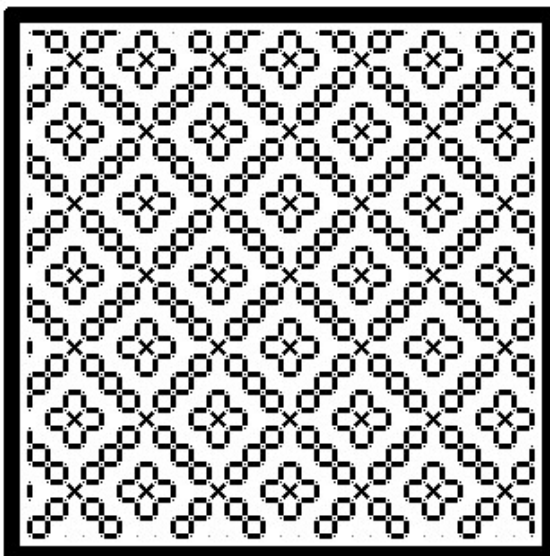
*89



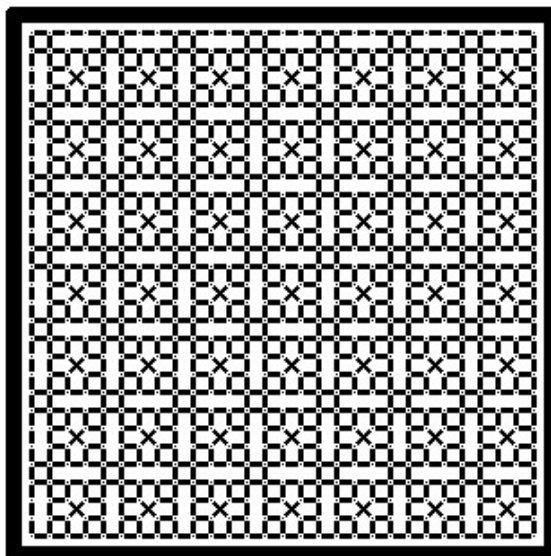
90*



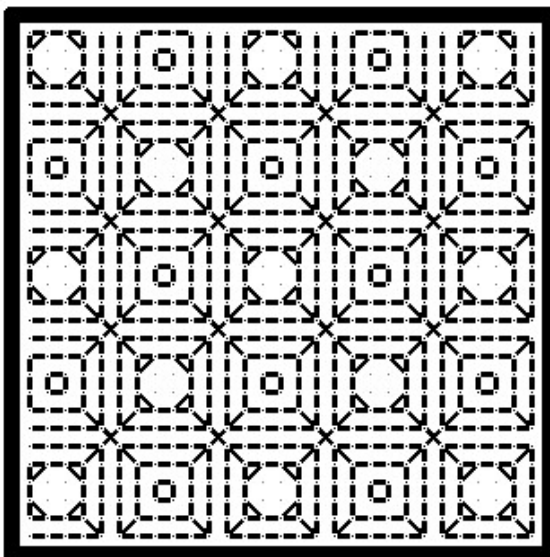
*91



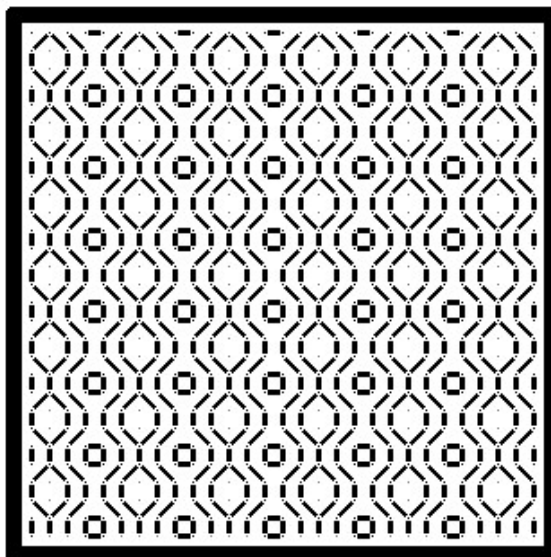
92*



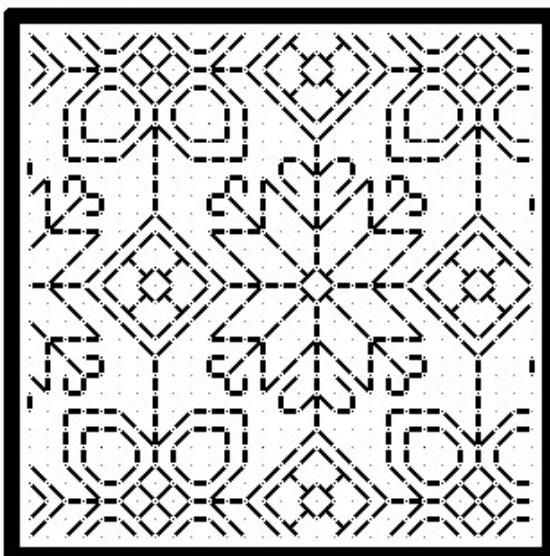
*93



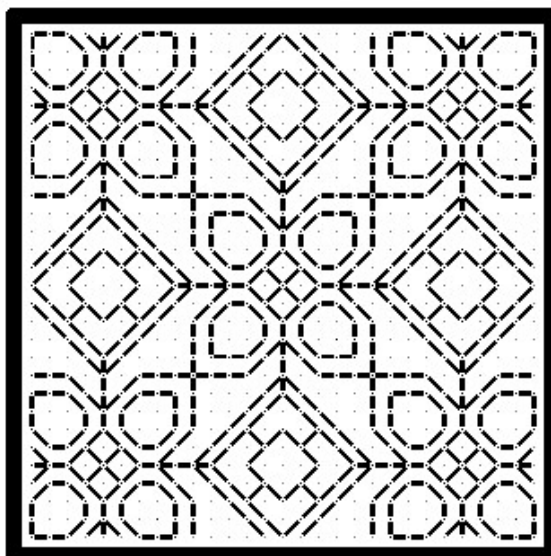
94*



*95

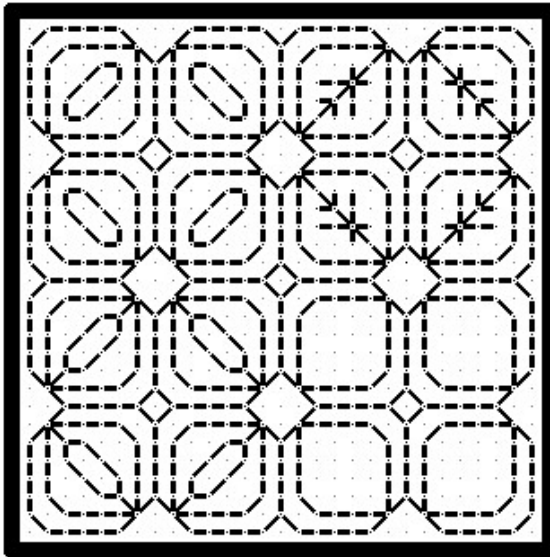


96*



#93 – The diamonds between the quaternary stars include half stitches (or whole stitches worked off count).

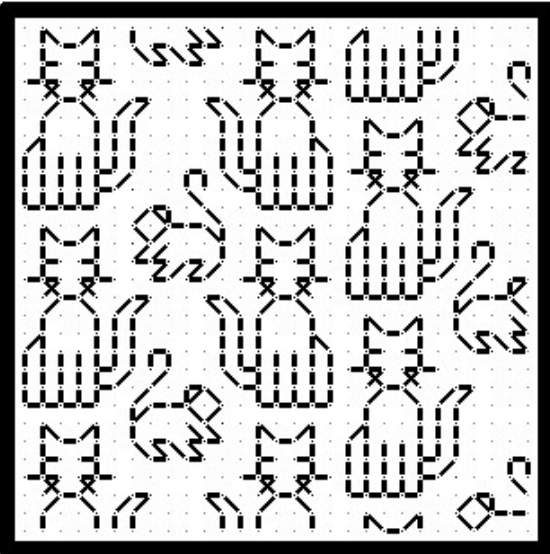
*97



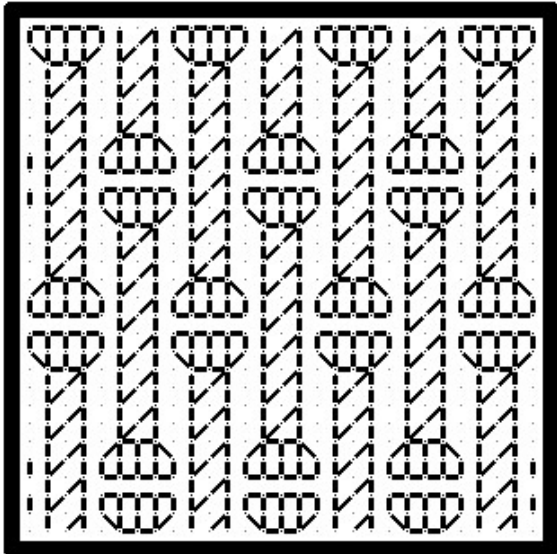
98*



*99



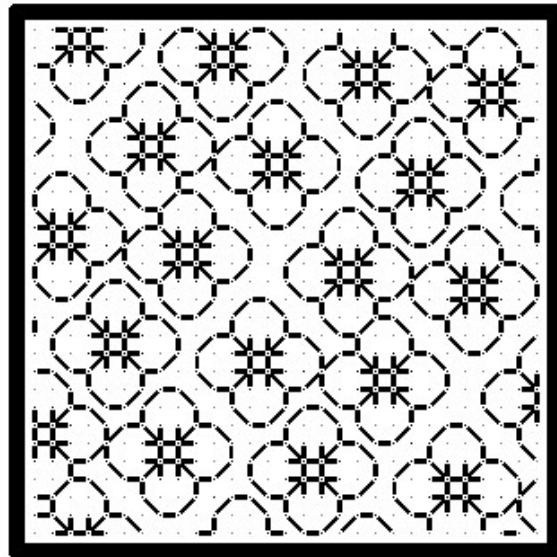
100*



*101

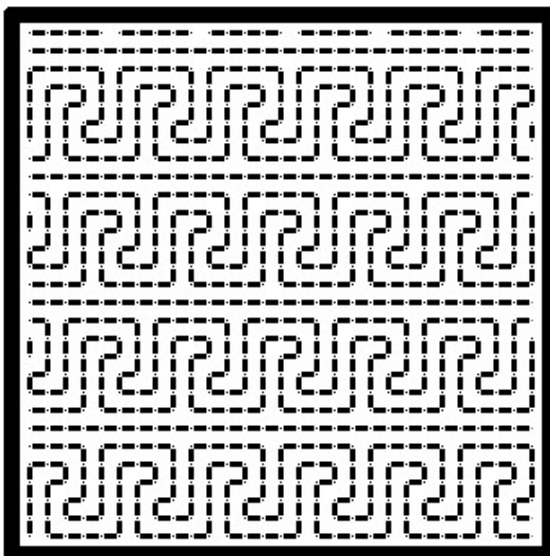


102*

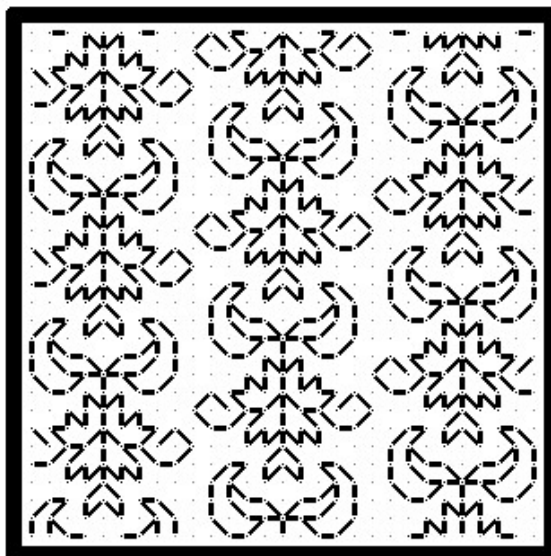


#97 – Plain frame with three possible variants

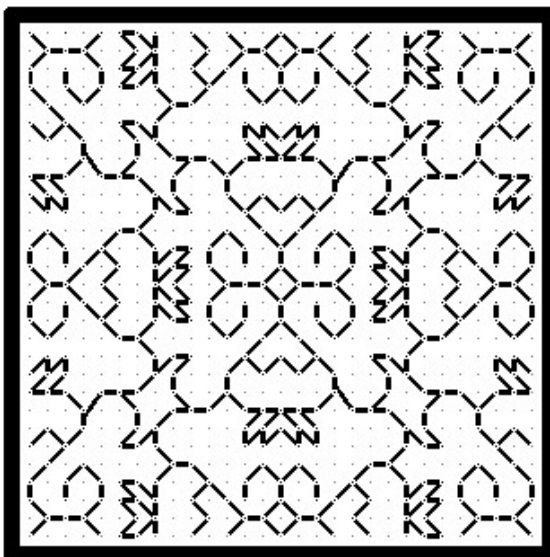
*103



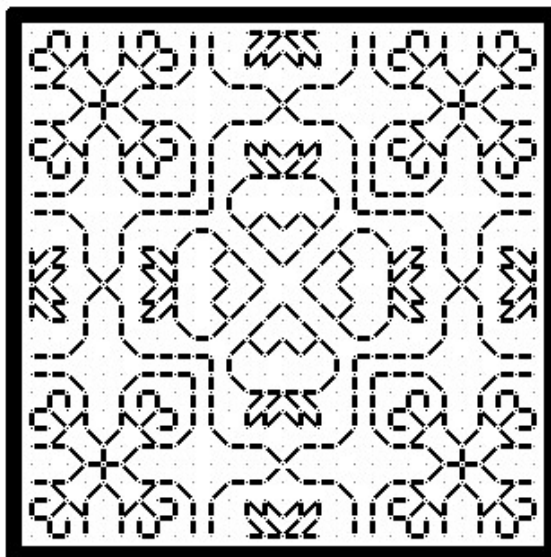
104*



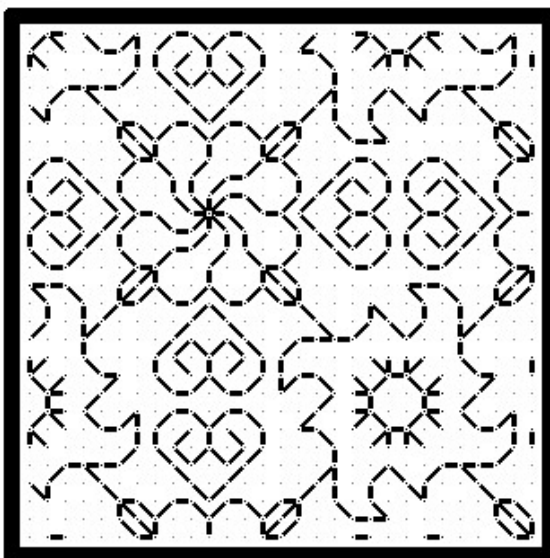
*105



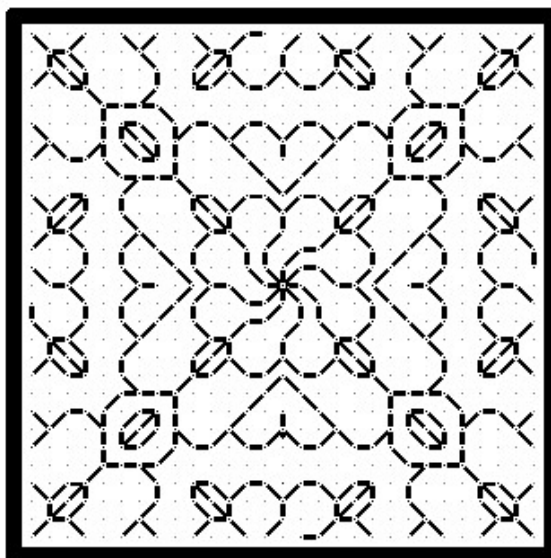
106*



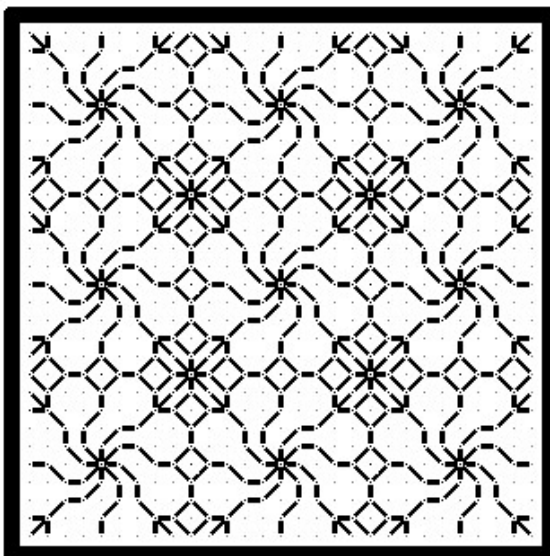
*107



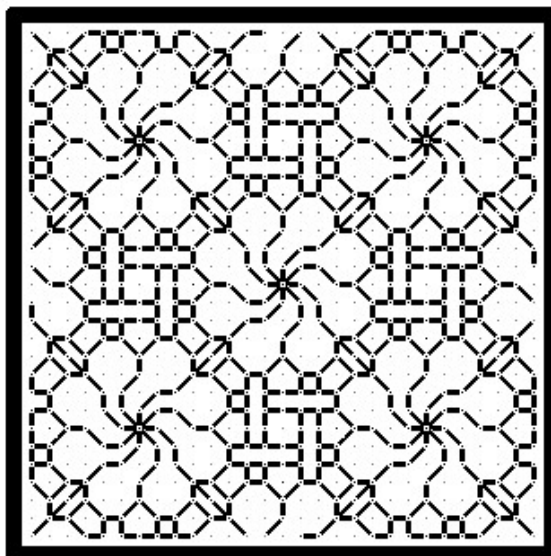
108*



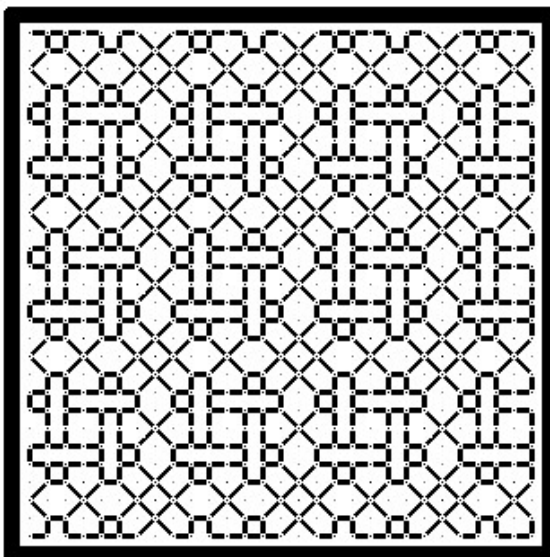
109*



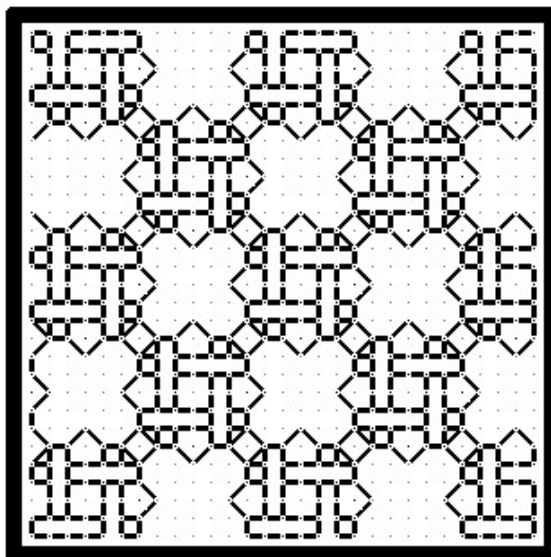
110*



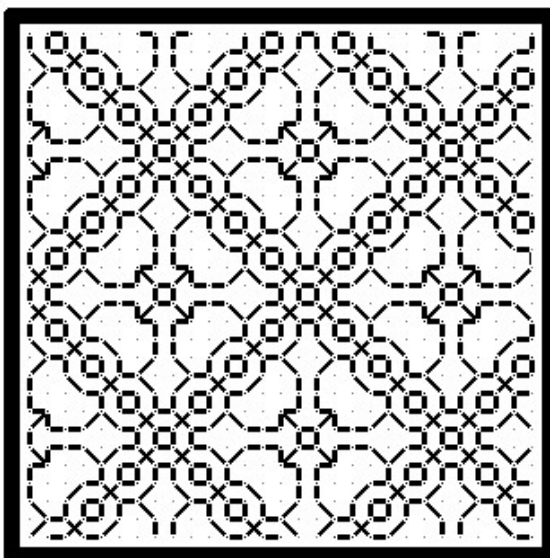
*111



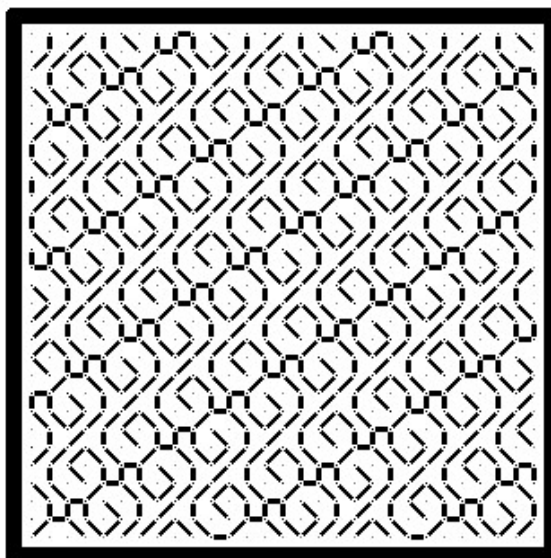
112*



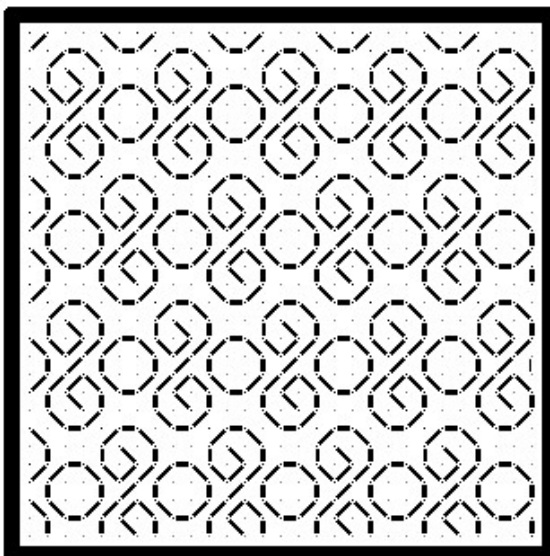
*113



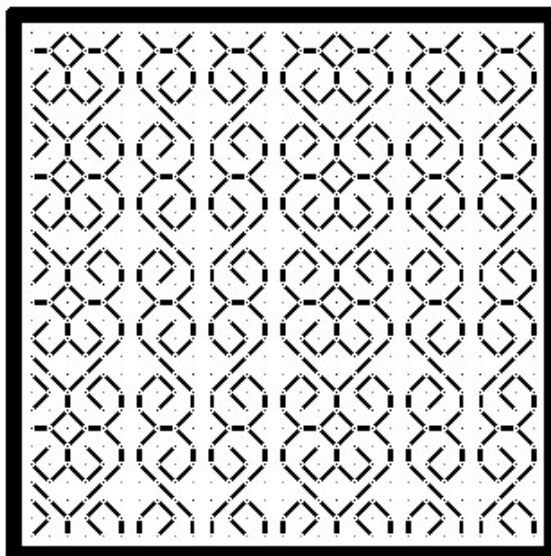
114*



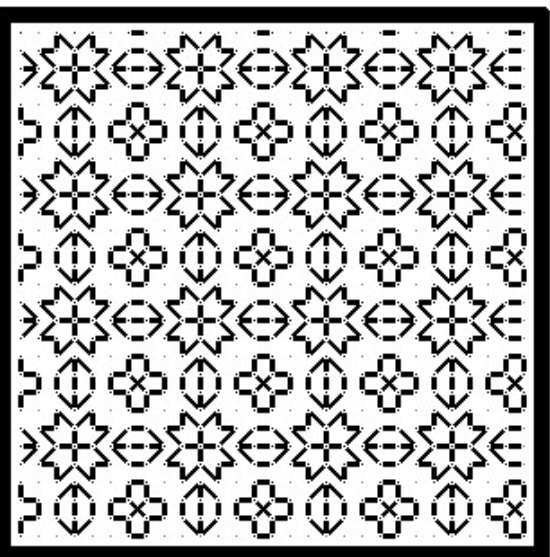
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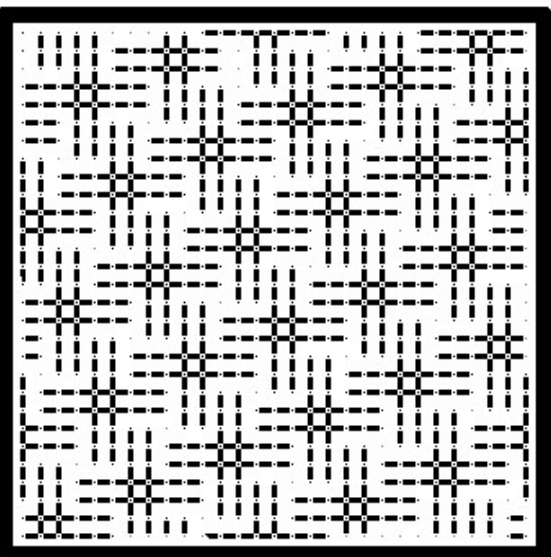
116*



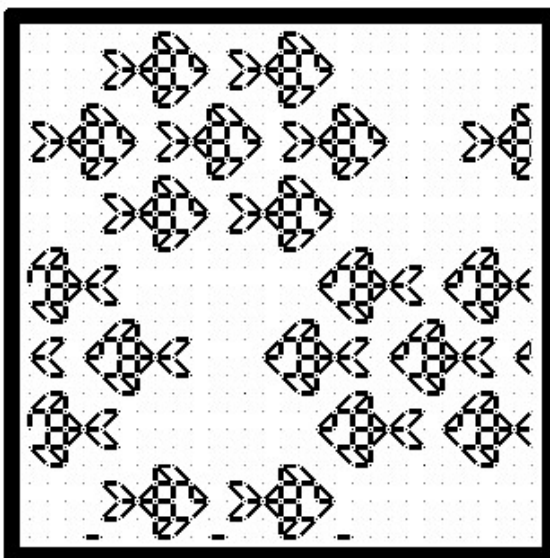
*117



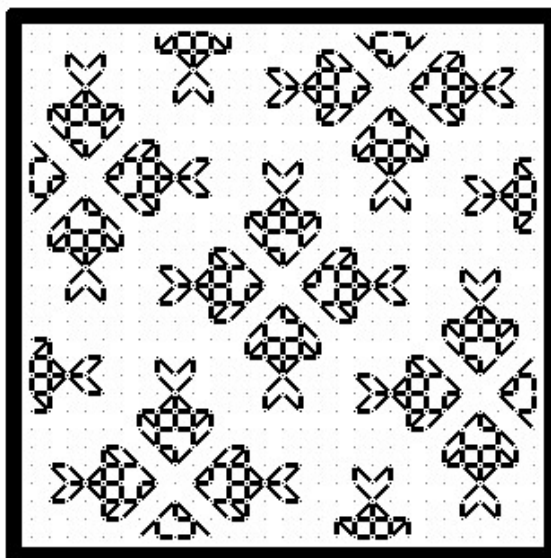
1118*



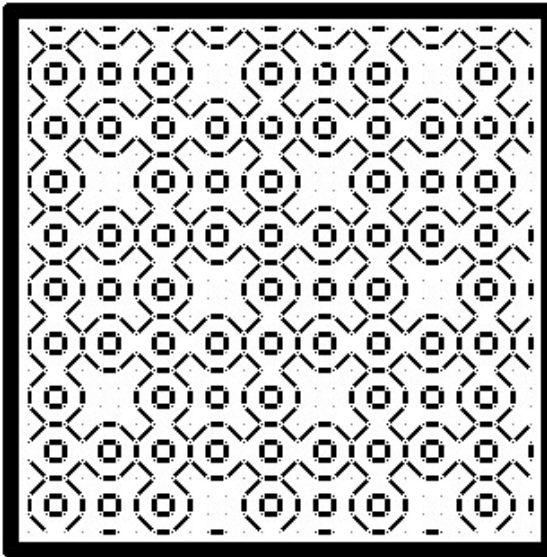
*119



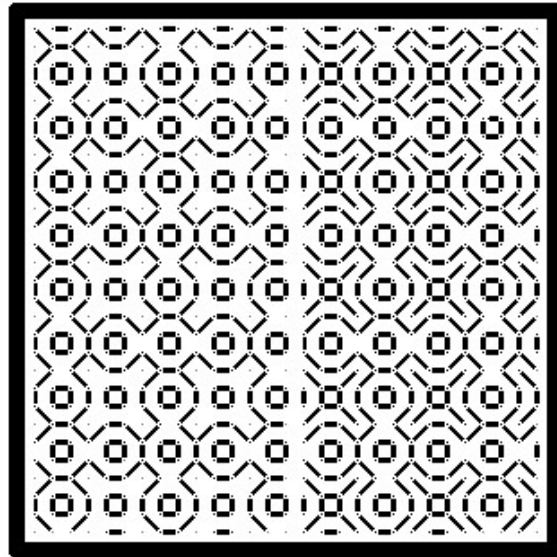
120*



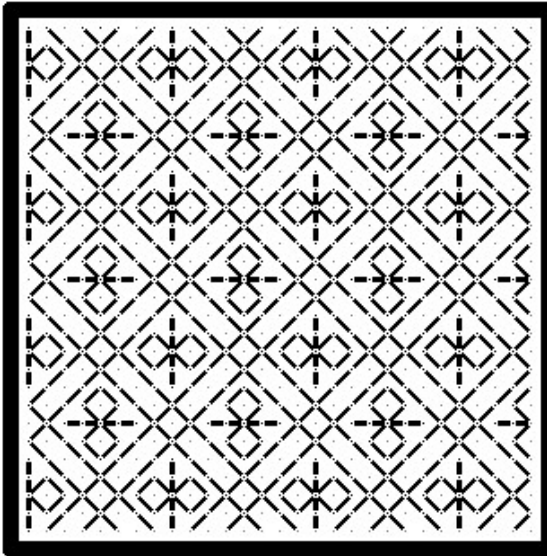
*121



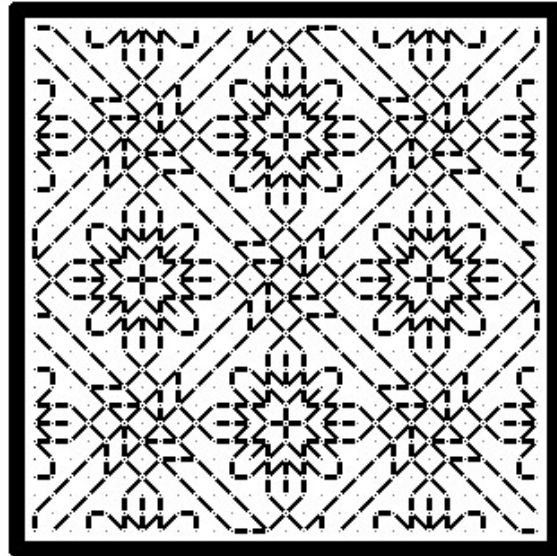
122*



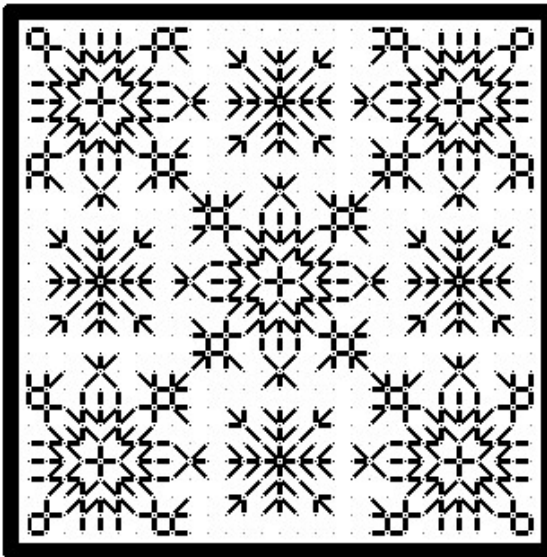
*123



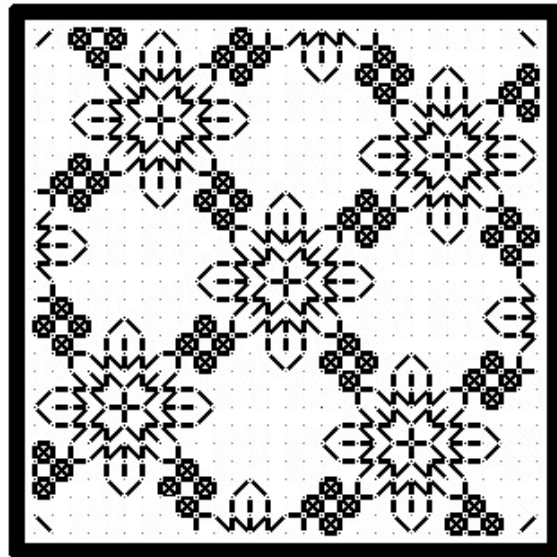
124*



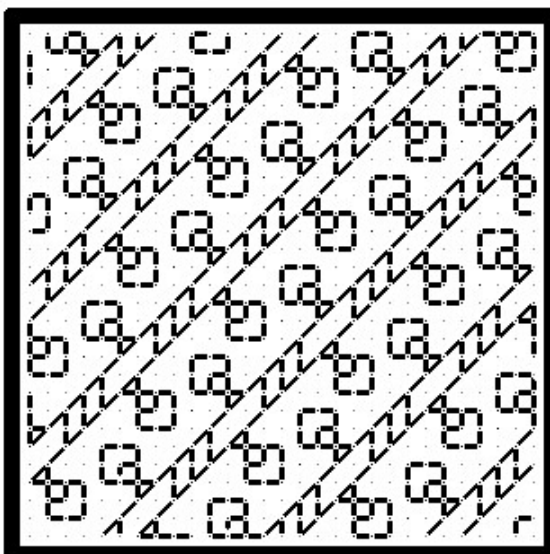
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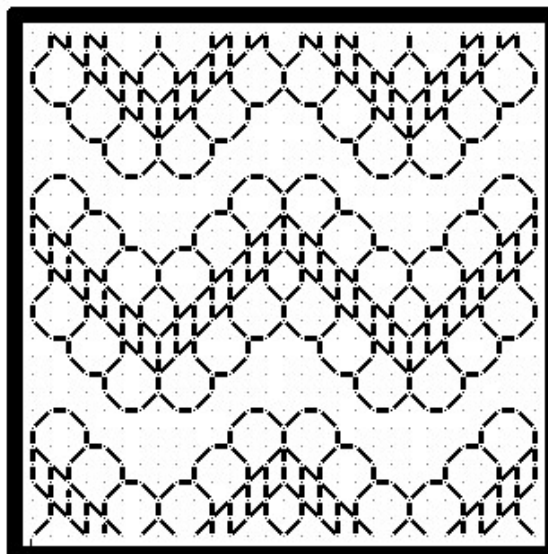
126*



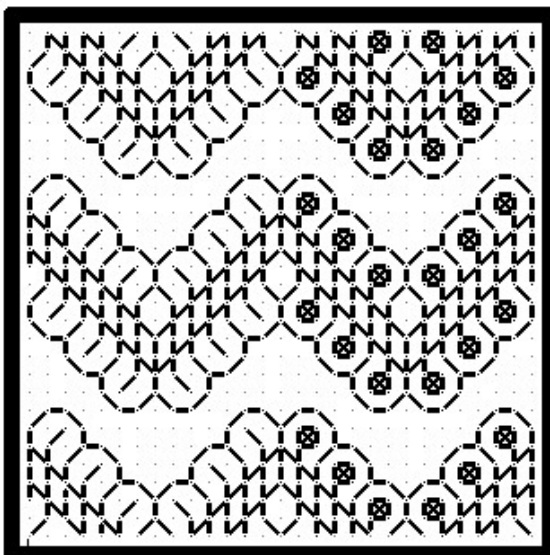
*127



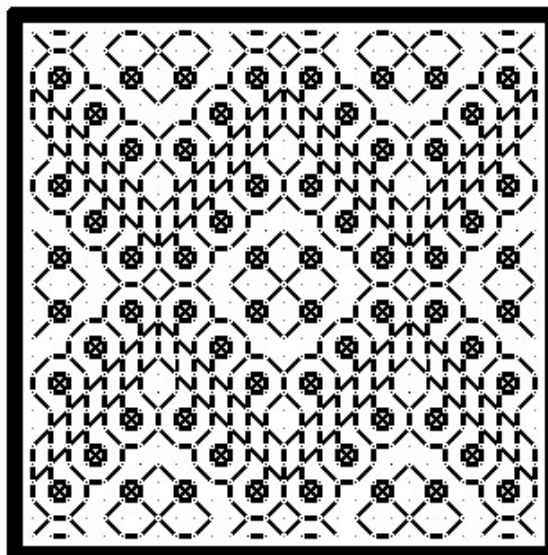
128*



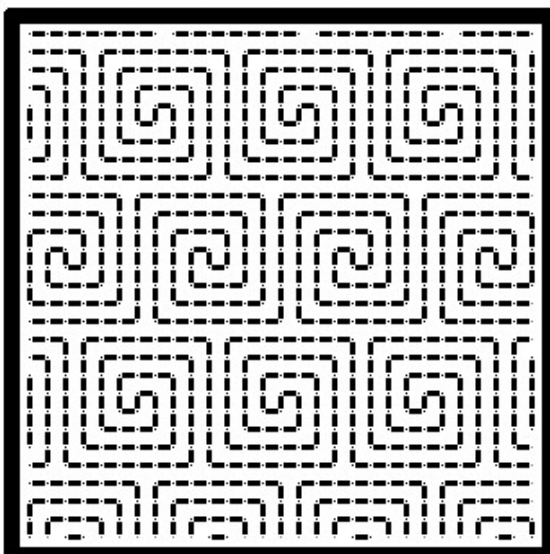
*129



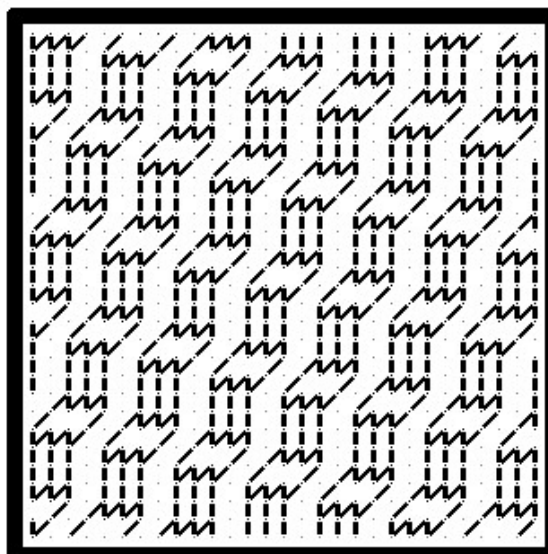
130*



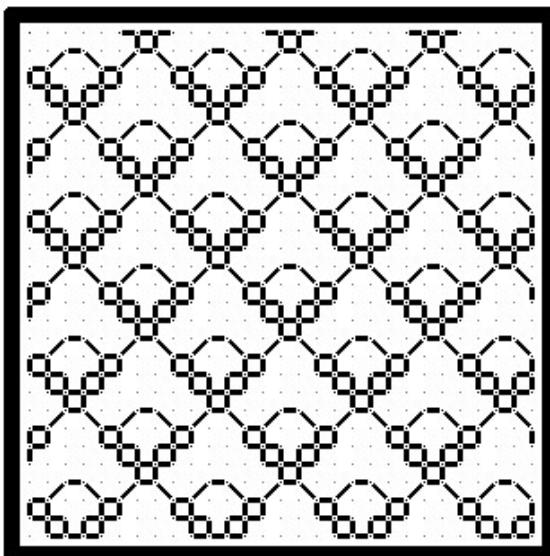
*131



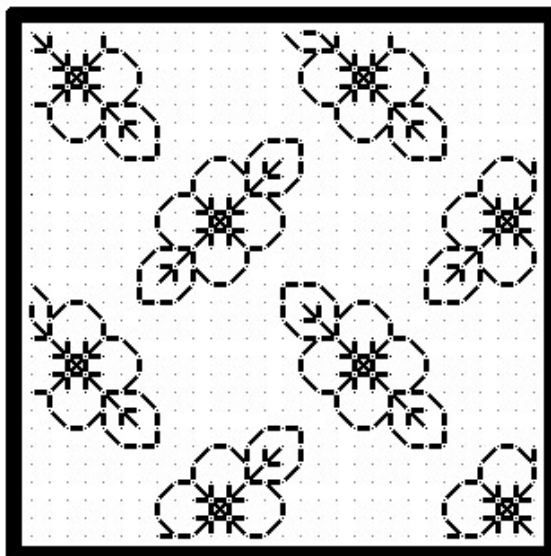
132*



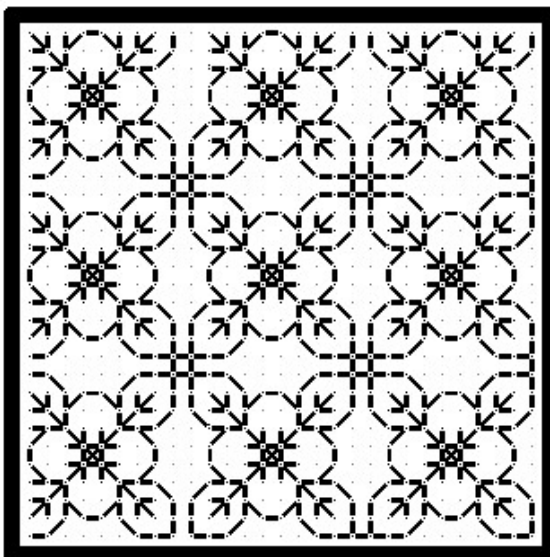
*133



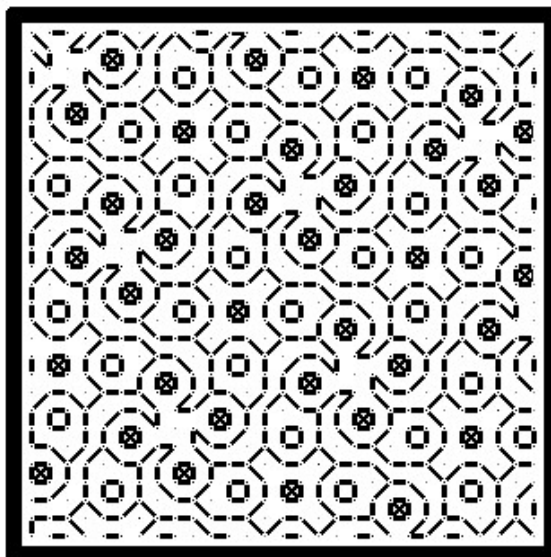
134*



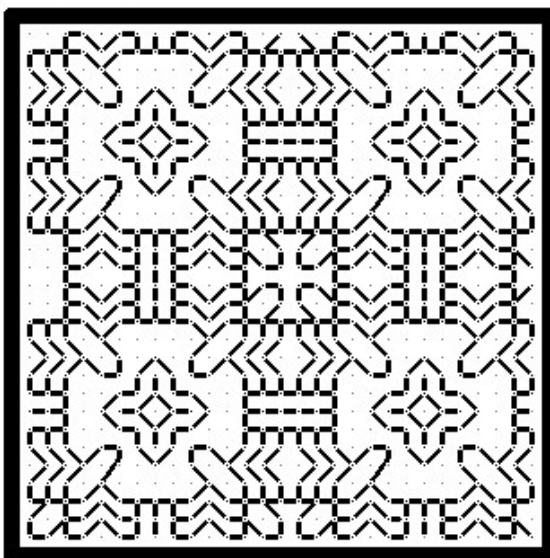
*135



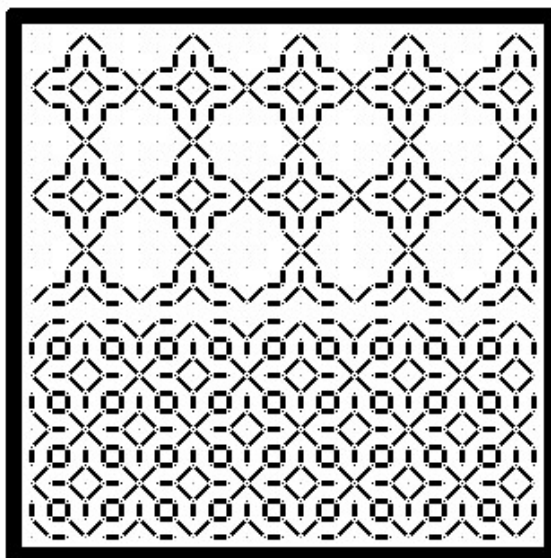
136*



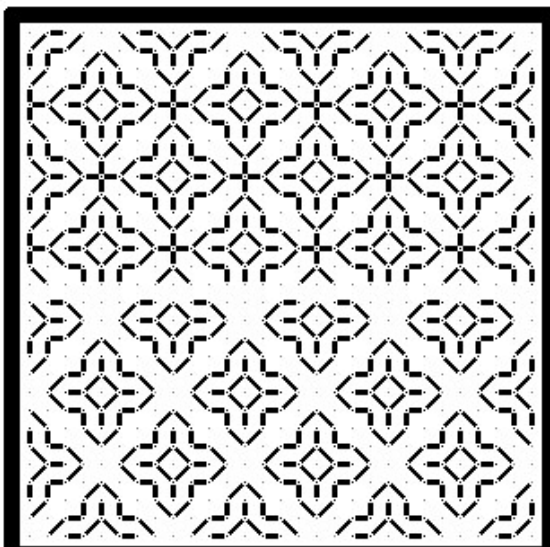
*137



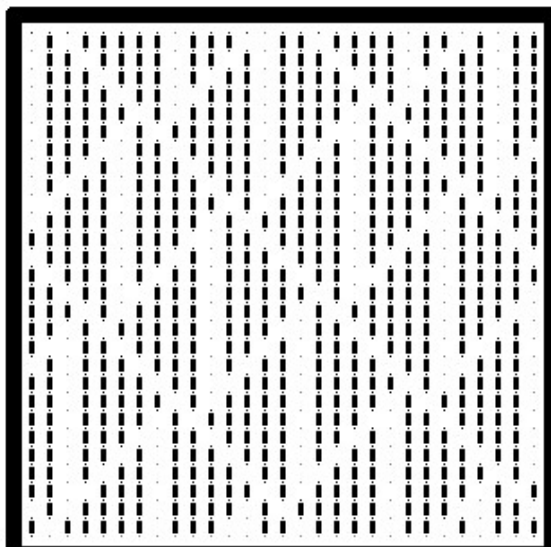
138*



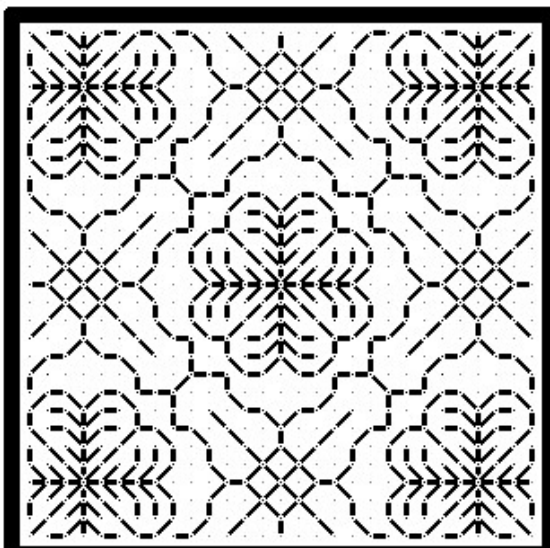
*139



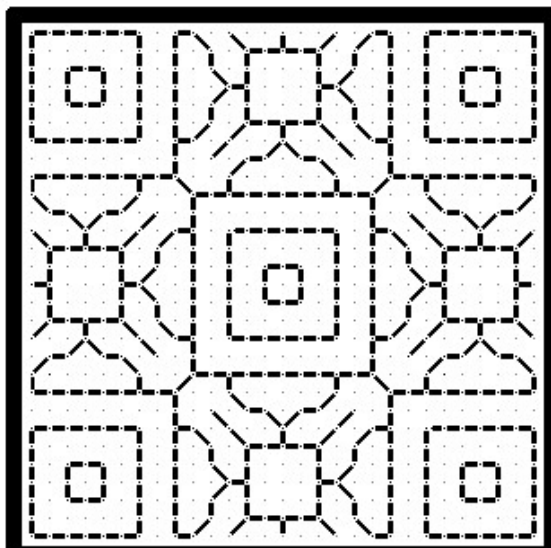
140*



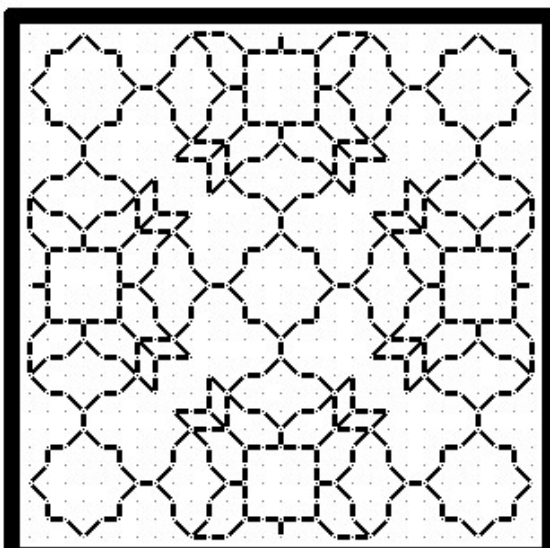
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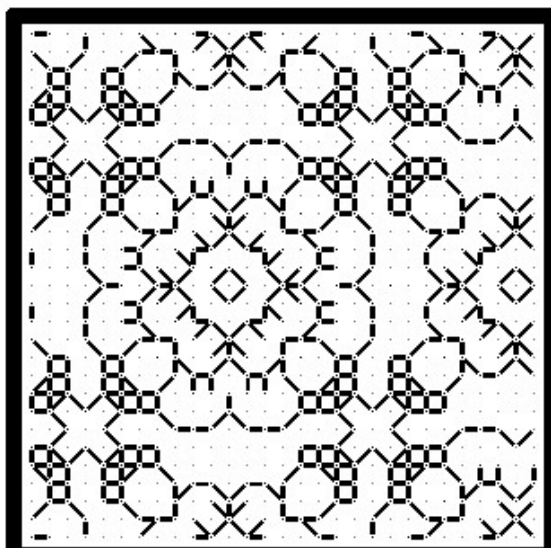
142*



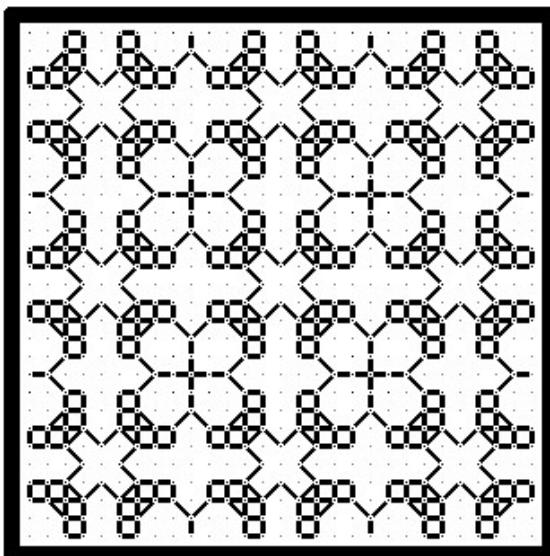
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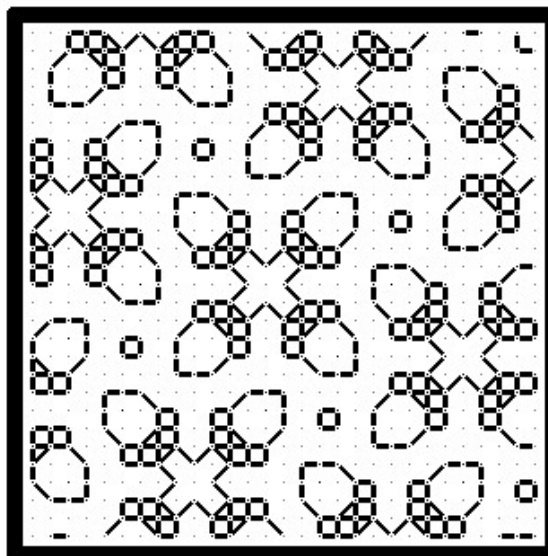
144*



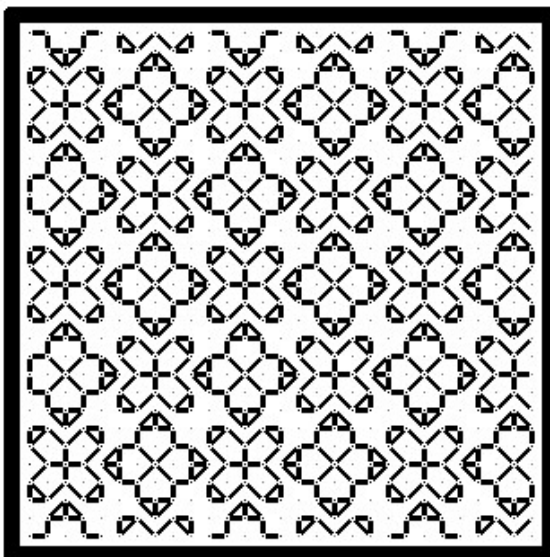
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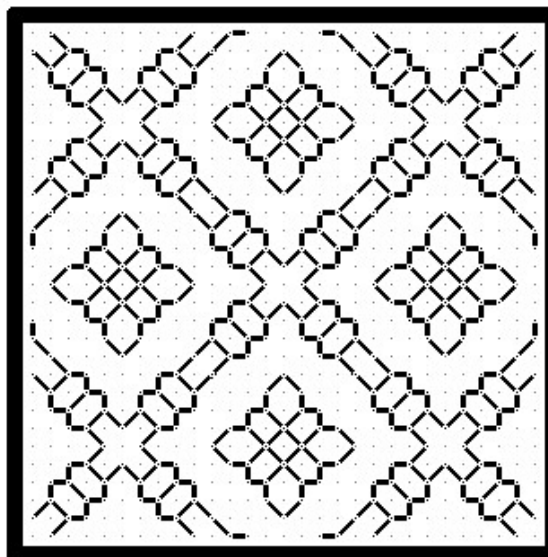
146*



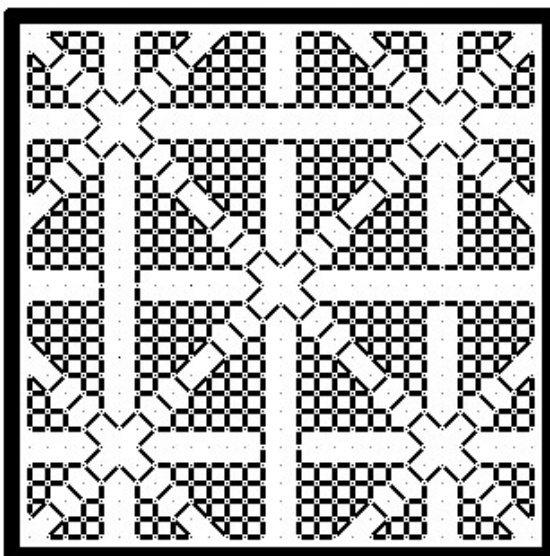
*147



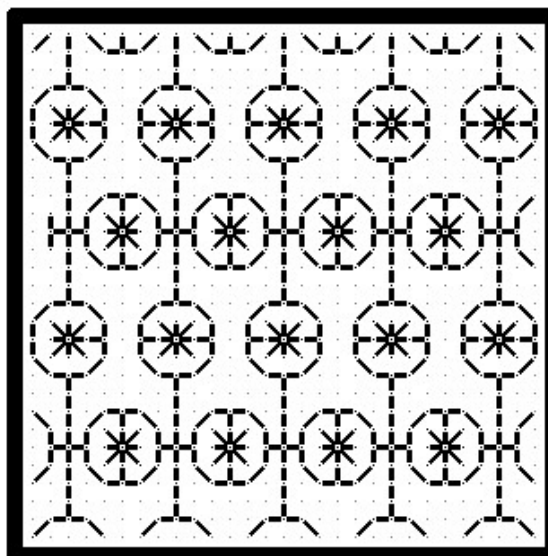
148*



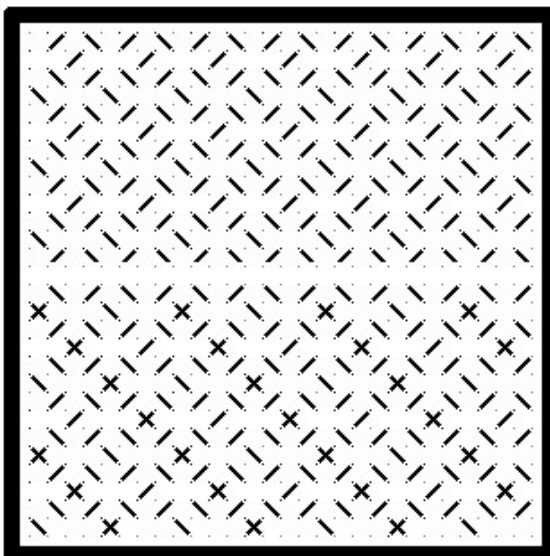
*149



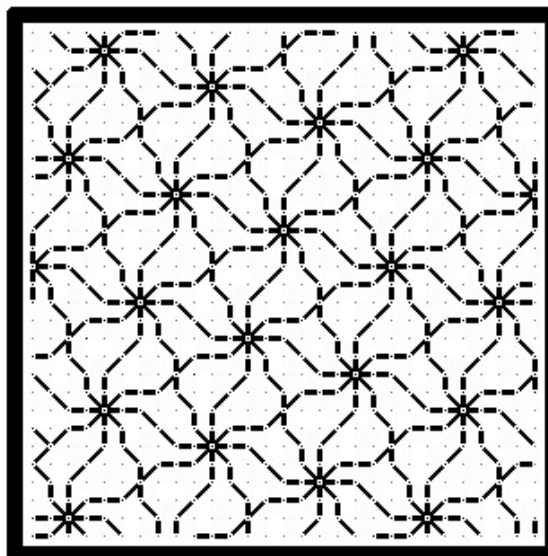
150*



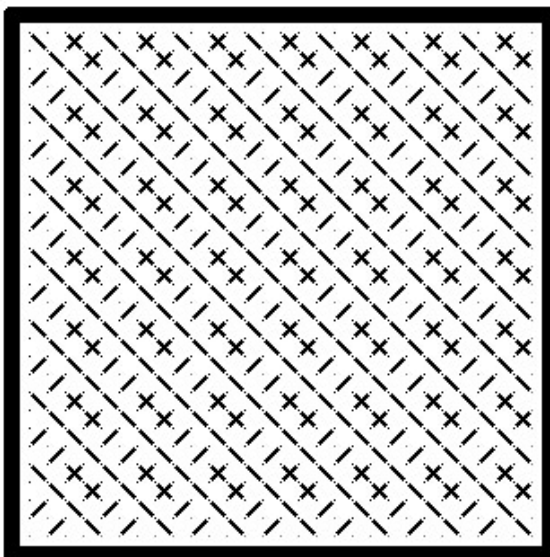
*151



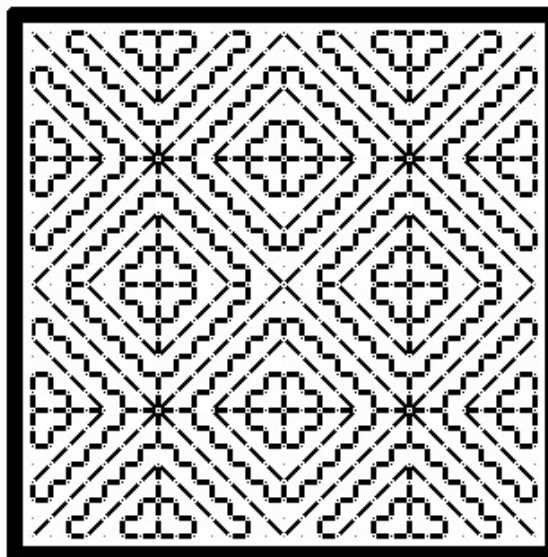
152*



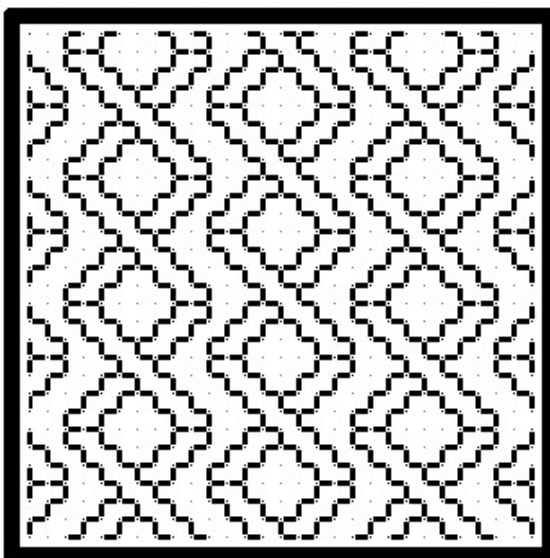
*153



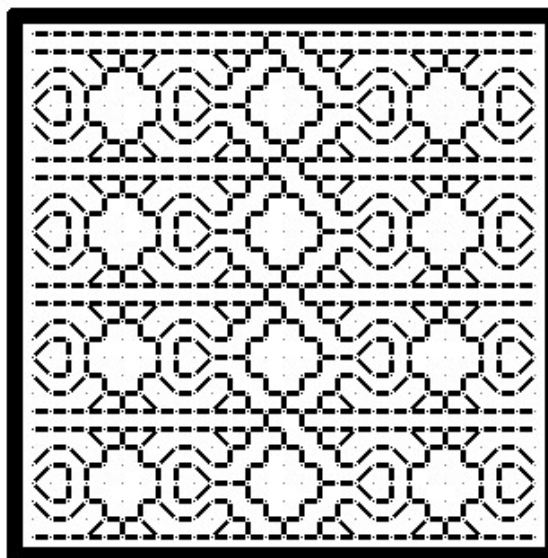
154*



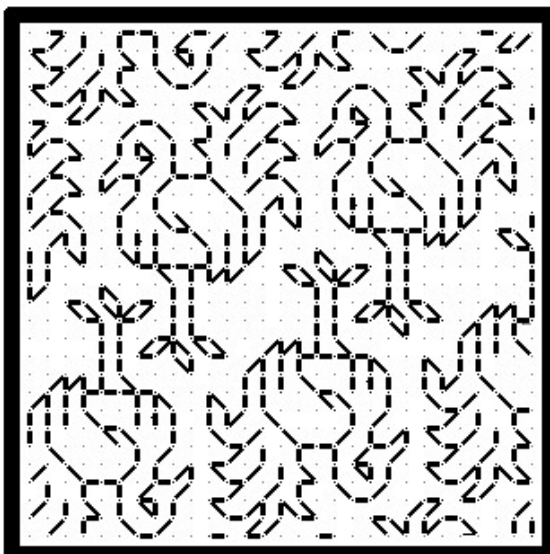
*155



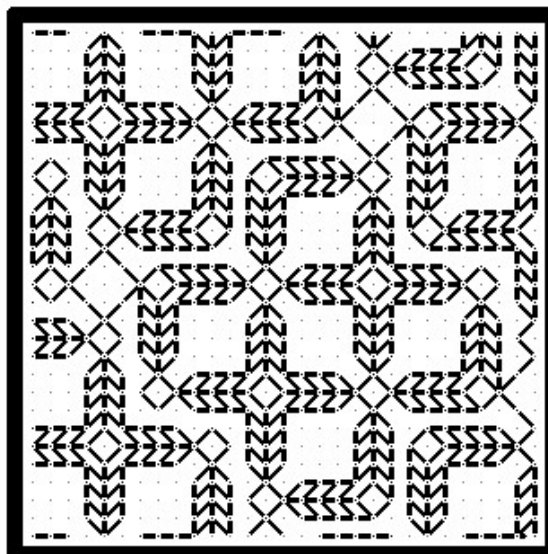
156*



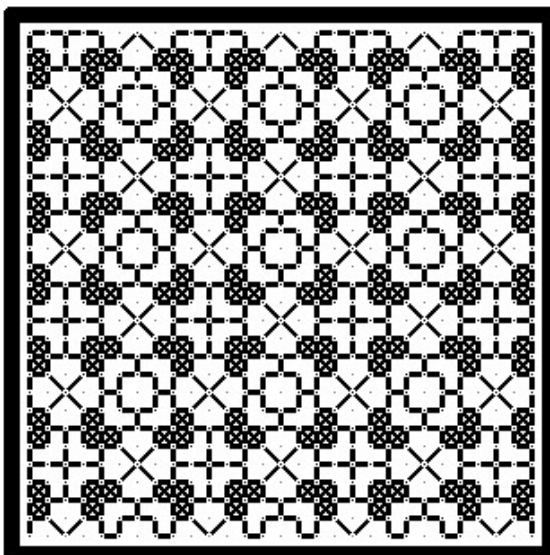
*157



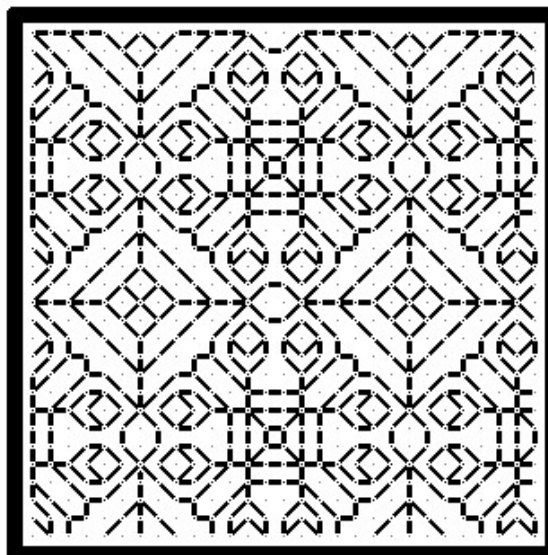
158*



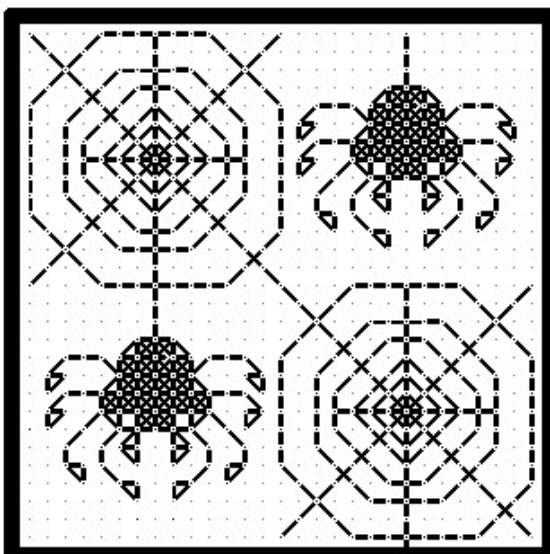
*159



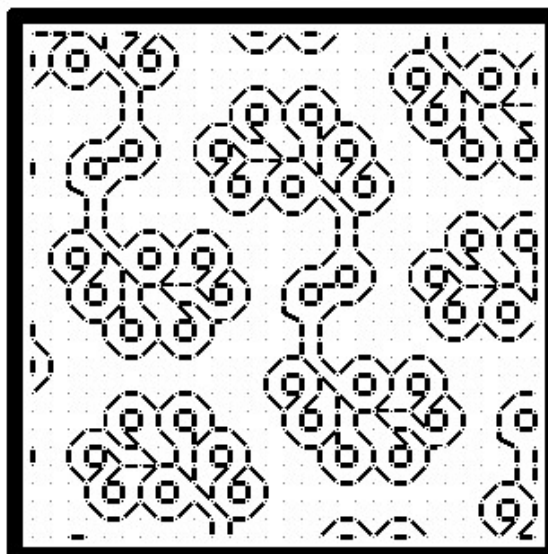
160*



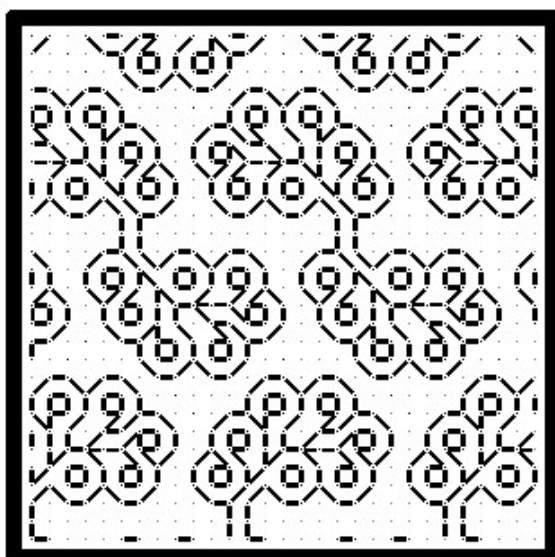
*161



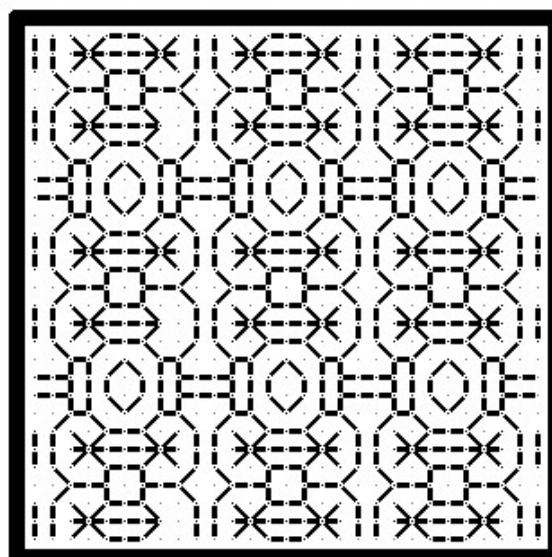
162*



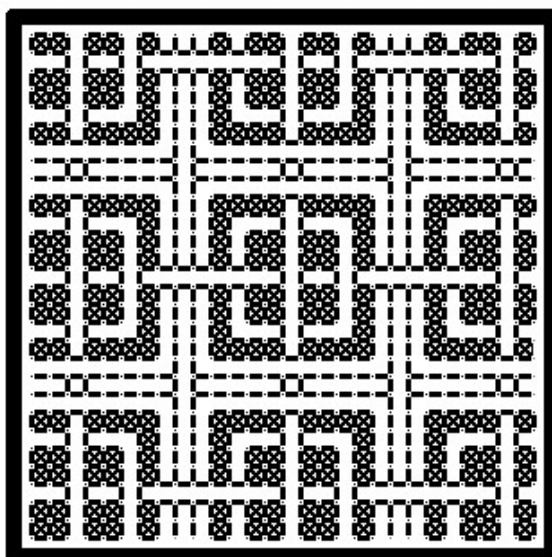
163



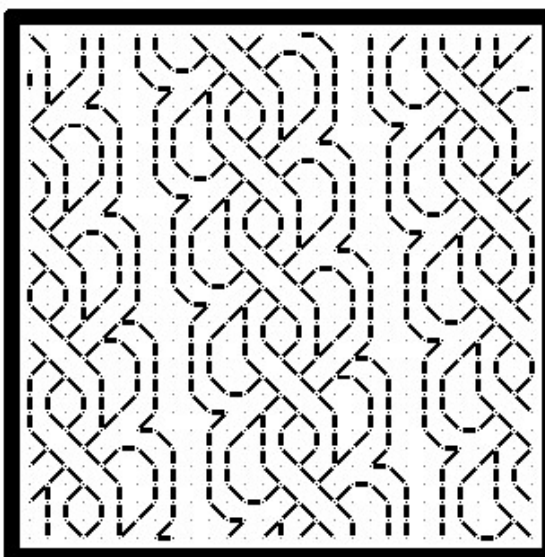
164*



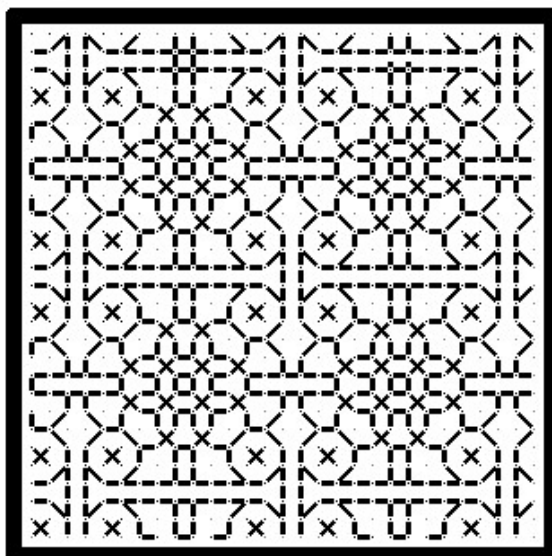
*165



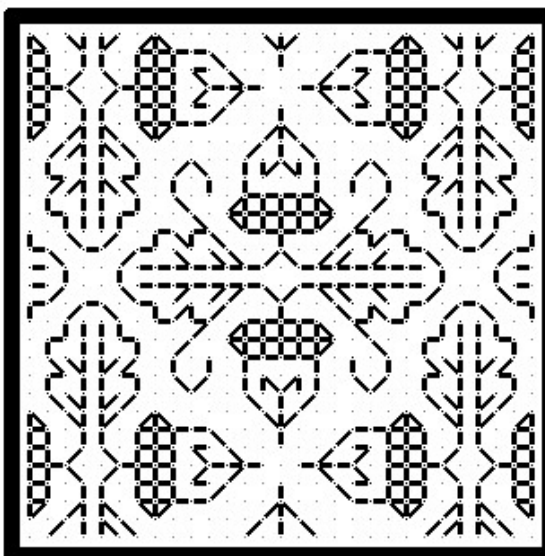
166*

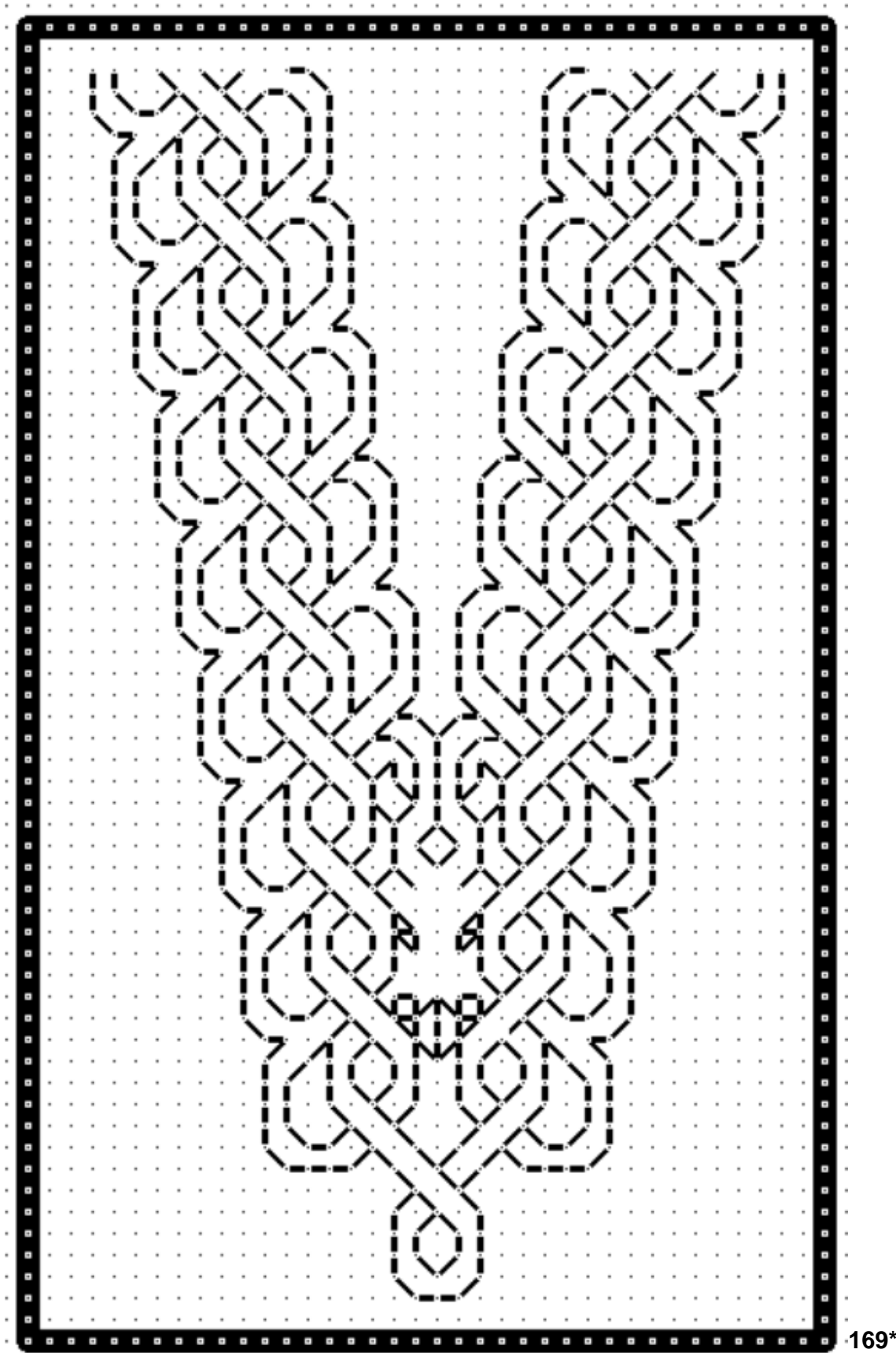


*167



168*

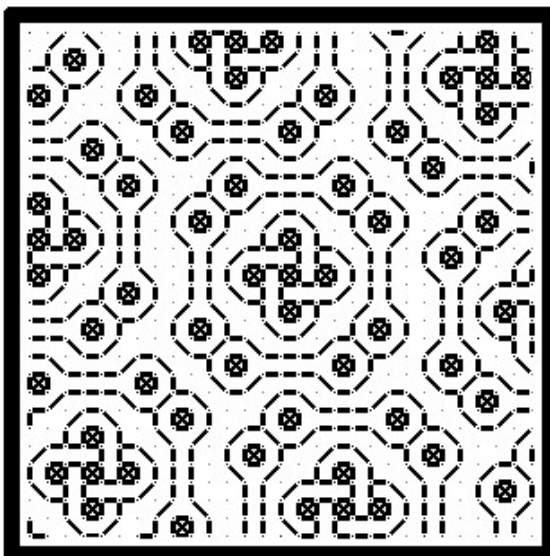




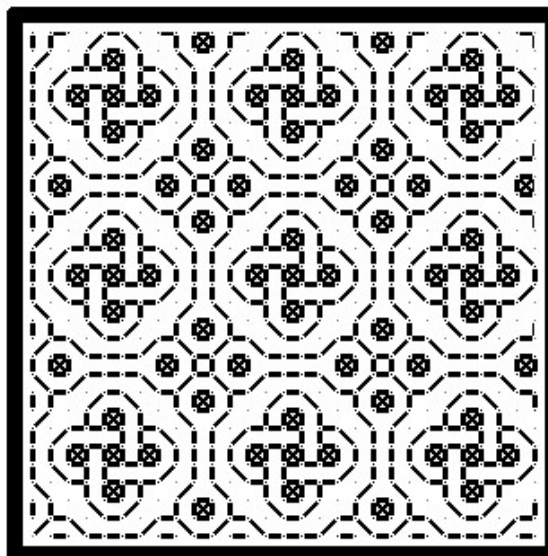
169*

#169 – #166, reworked as a mirrored design to frame a tunic or shirt yoke.

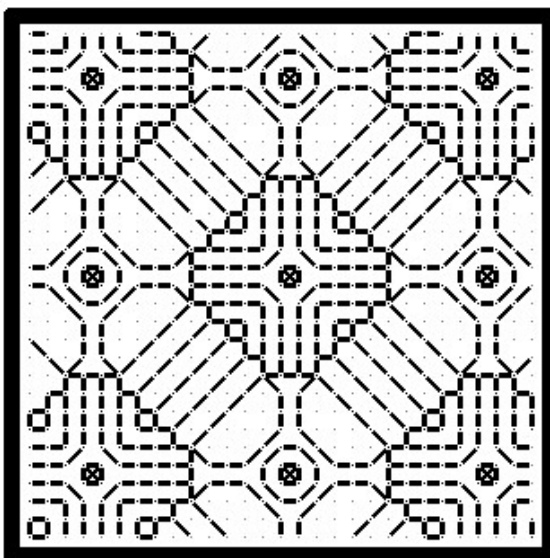
*170



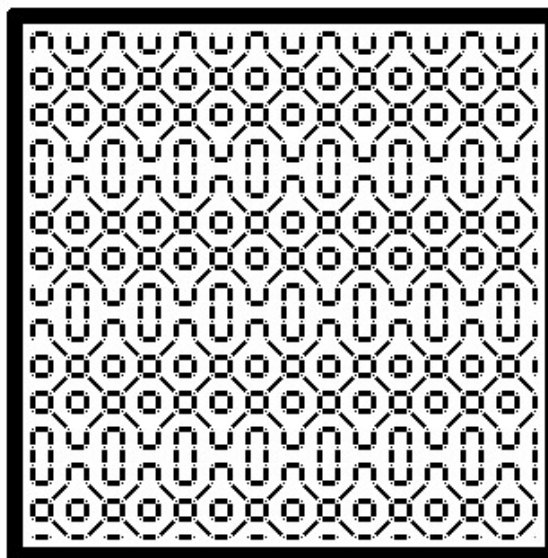
171*



*173



174*



#172 – Beware! The whole repeat is not shown. Preserve the interlace pattern when working the centers.

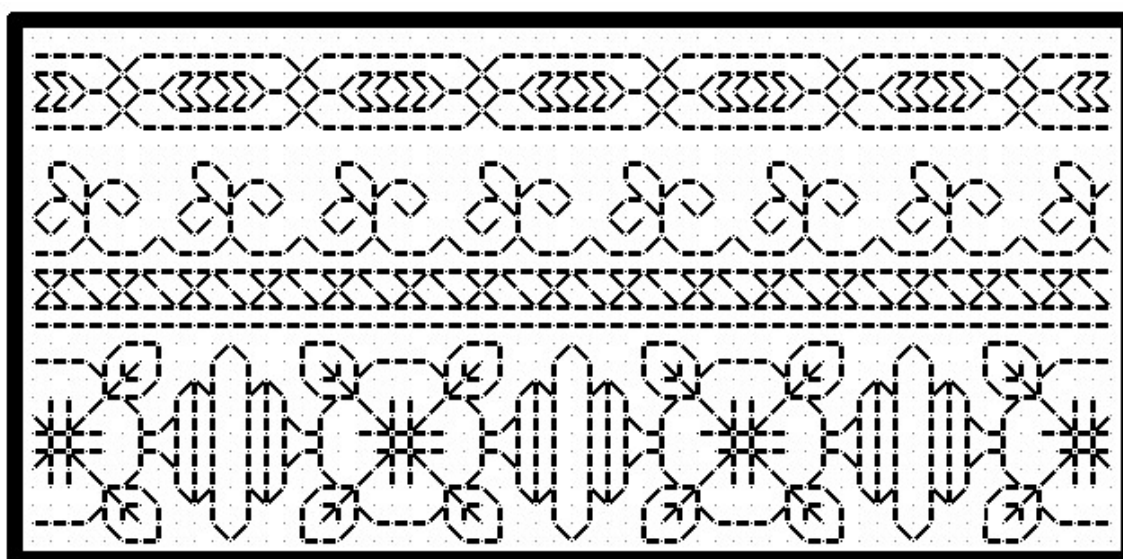
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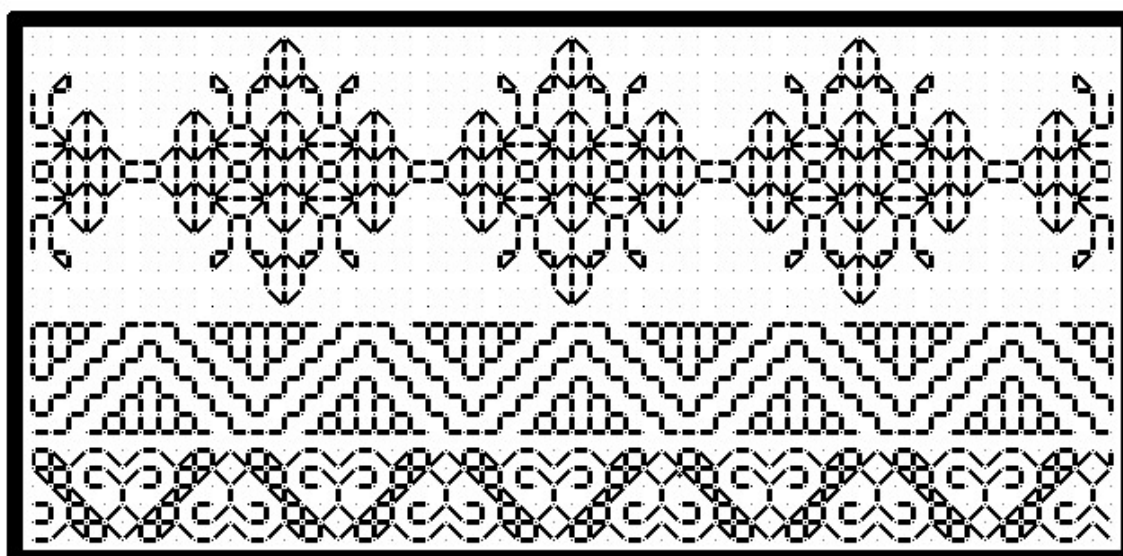
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kbsalazar@comcast.net

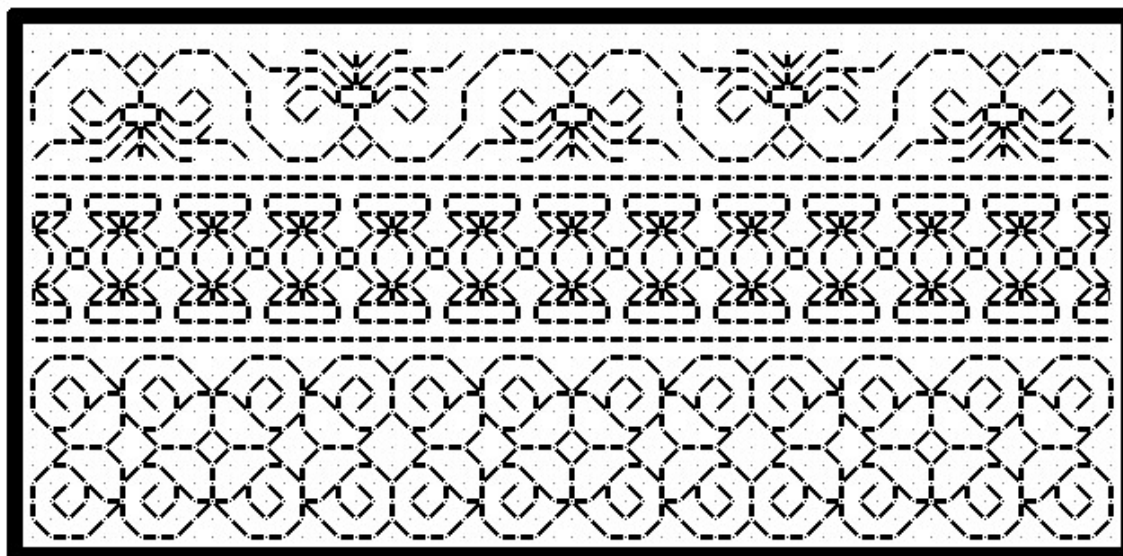
<http://www.string-or-nothing.com>



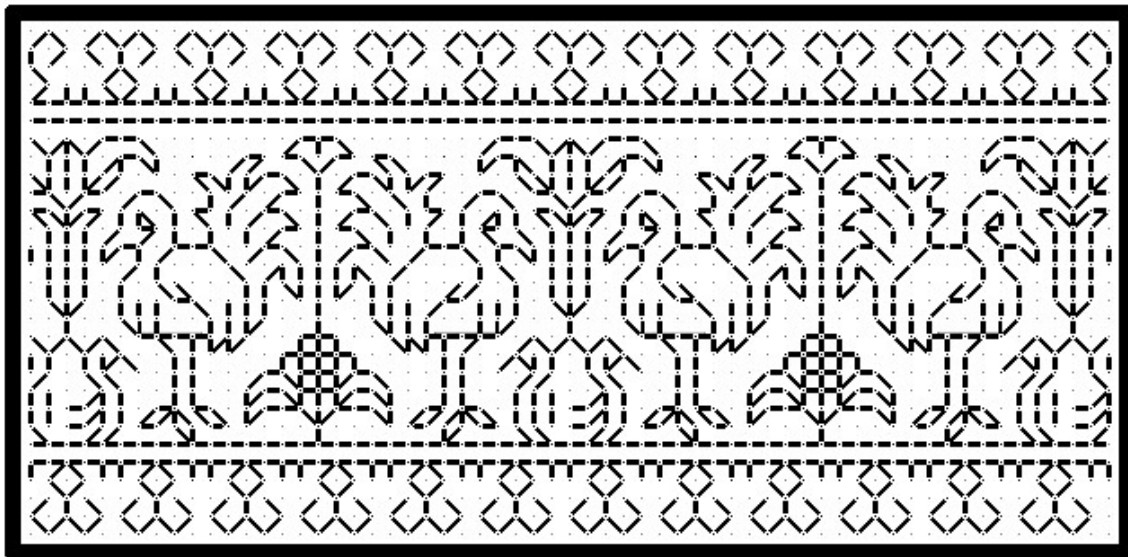
175*



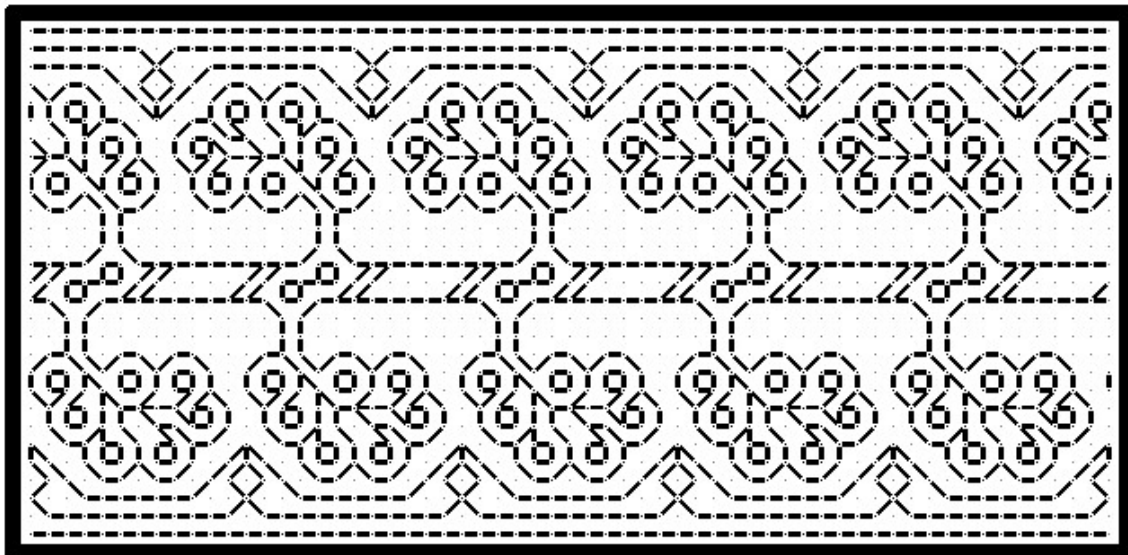
176*



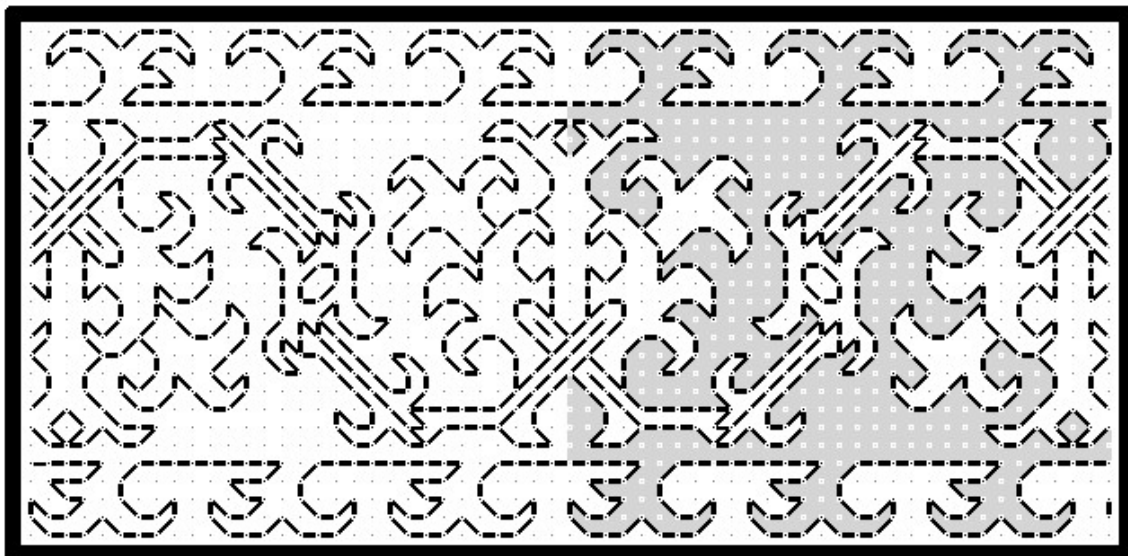
177*



178*



179*



180*

#180 – can be worked voided. Count of frond edge has no relation to that of the main repeat.

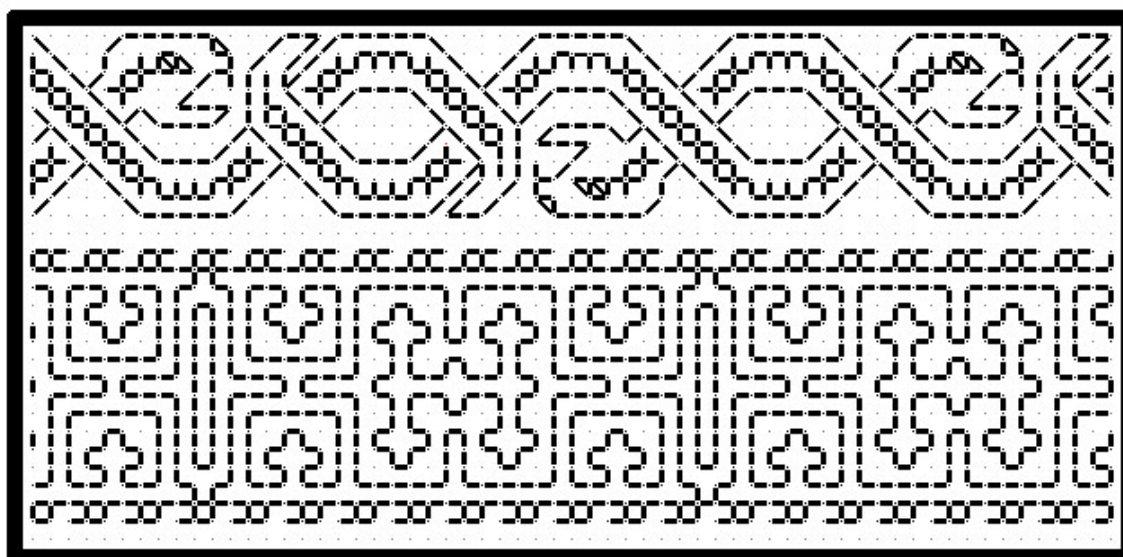
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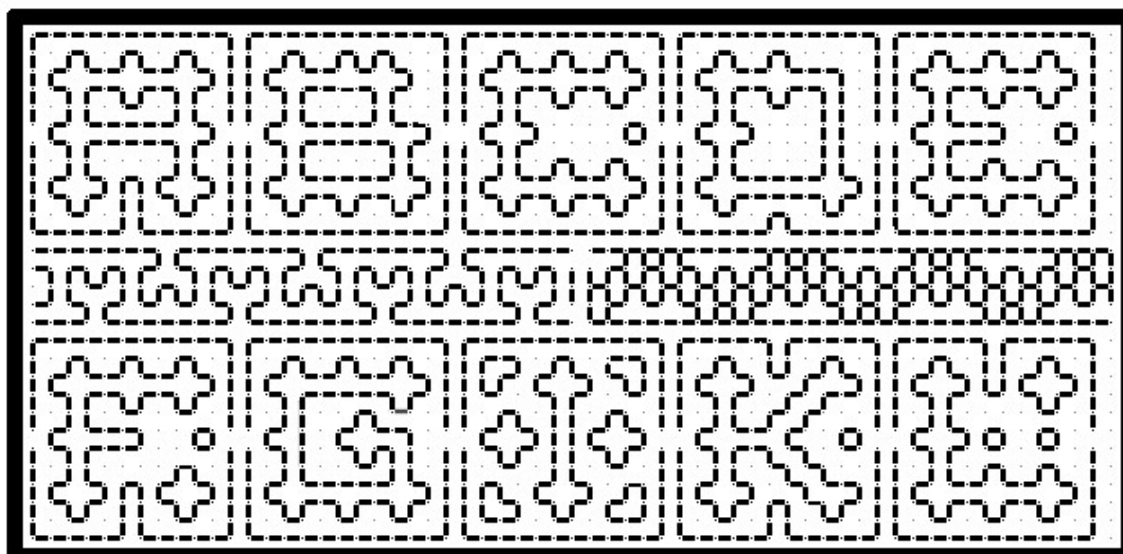
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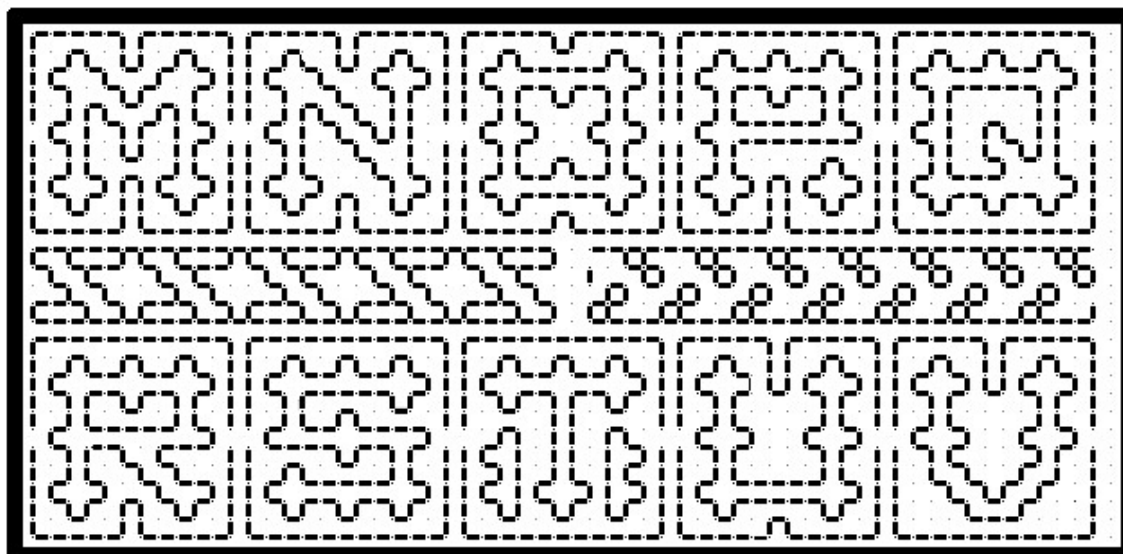
<http://www.string-or-nothing.com>



181*



182*



183*

#181-4 - The center design of 181 can be read as an H. So, I provide more letters in case of need.

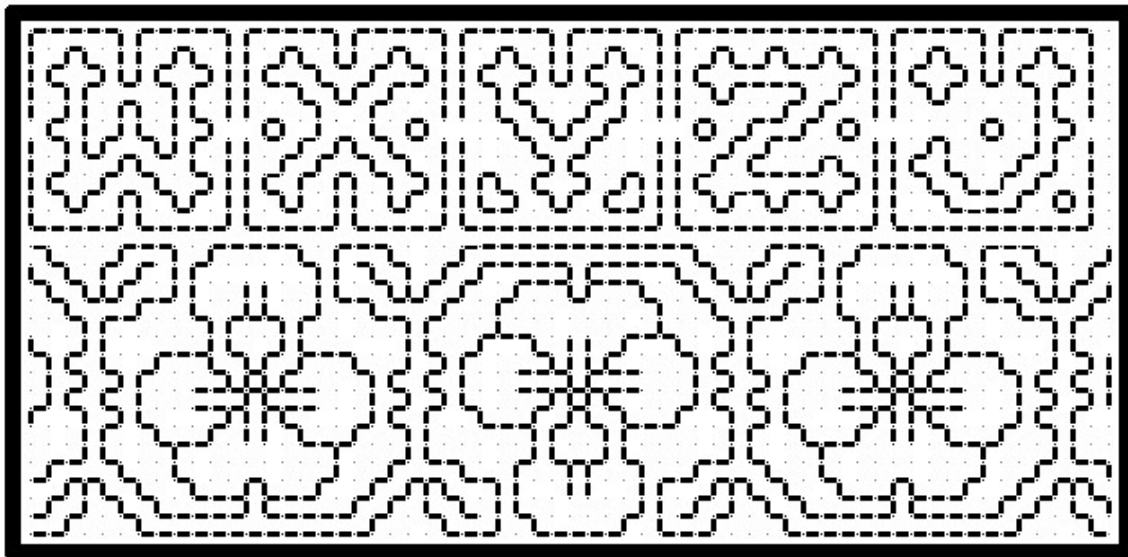
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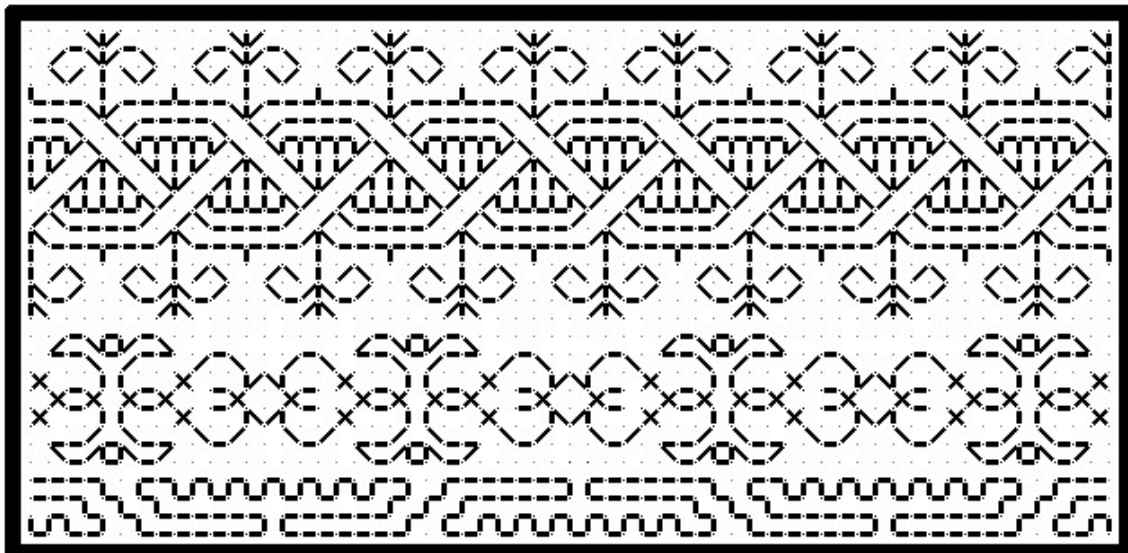
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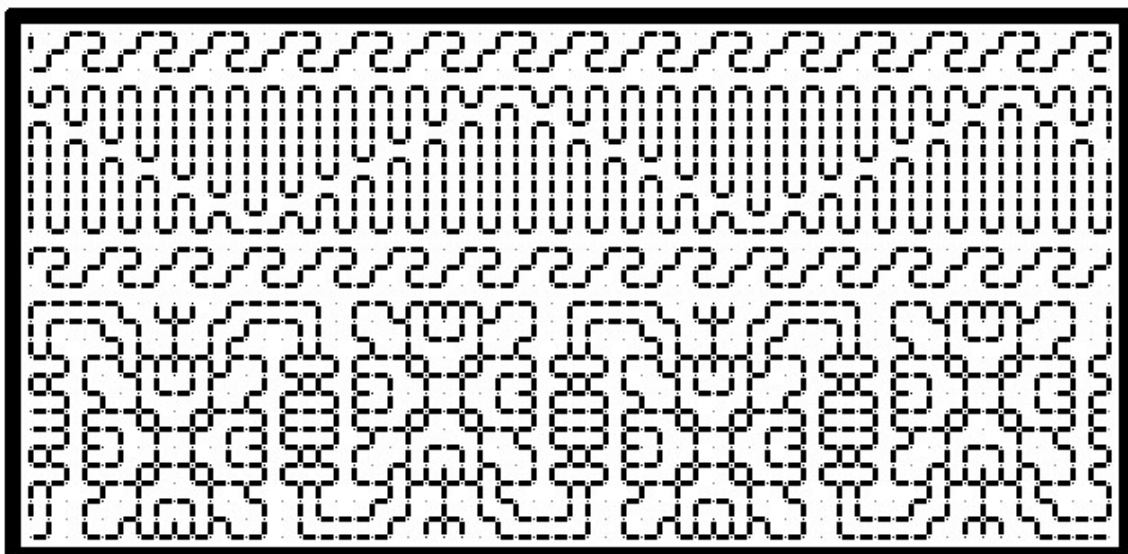
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184*



185*



186*

#184 – End of the alphabet that supplements #181. Including the J, which I initially left out as a modern letter.

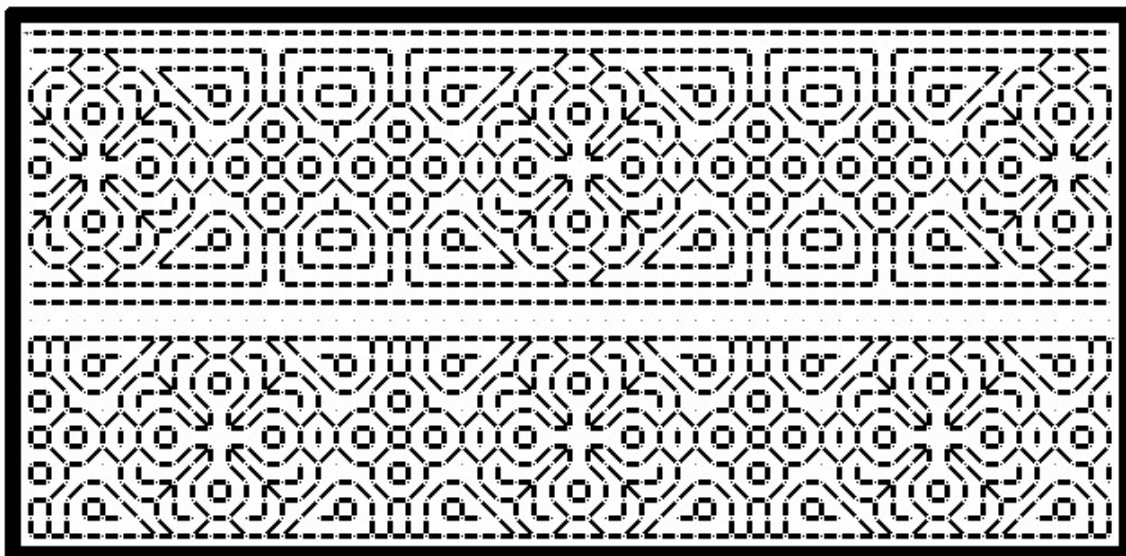
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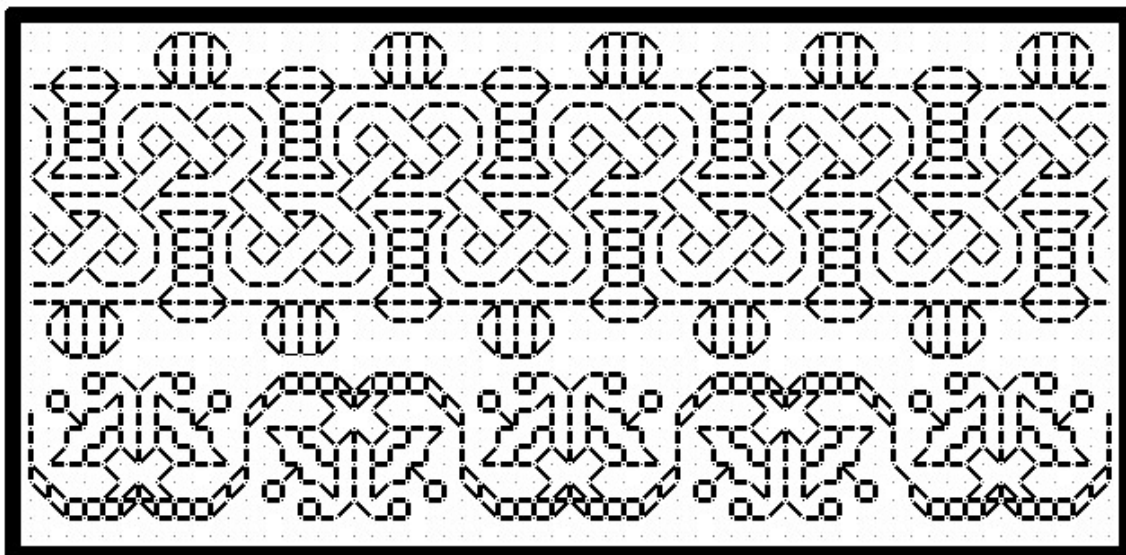
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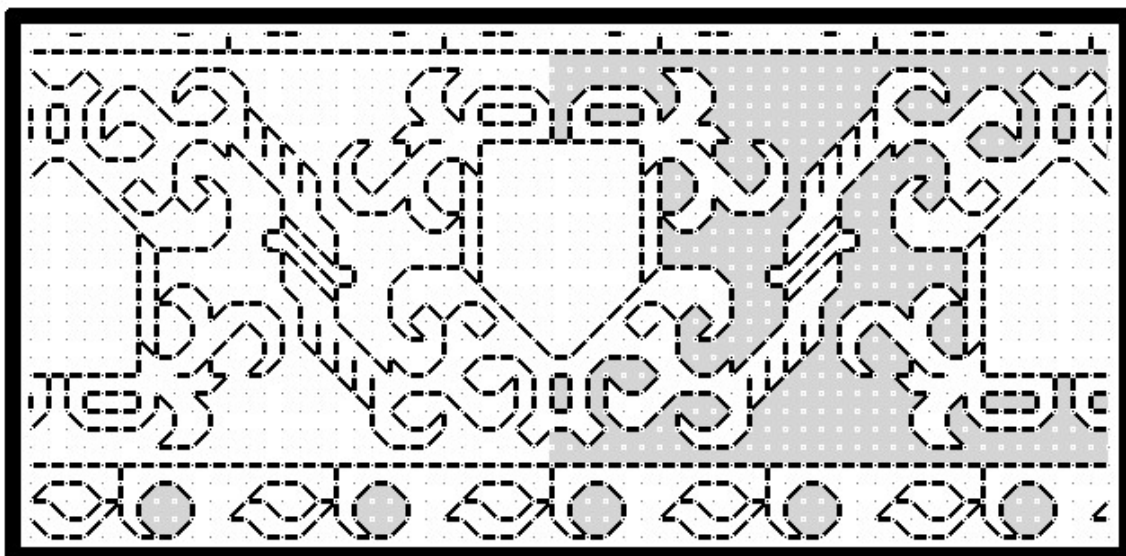
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187*



188*



189*

#189 – Centers left blank for inclusion of any small charge or monogram desired.

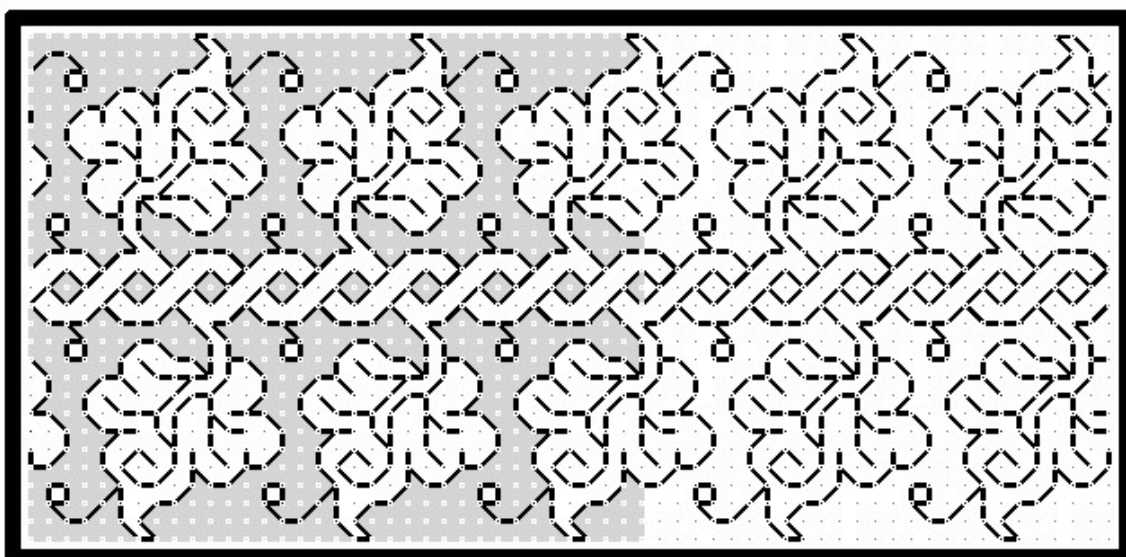
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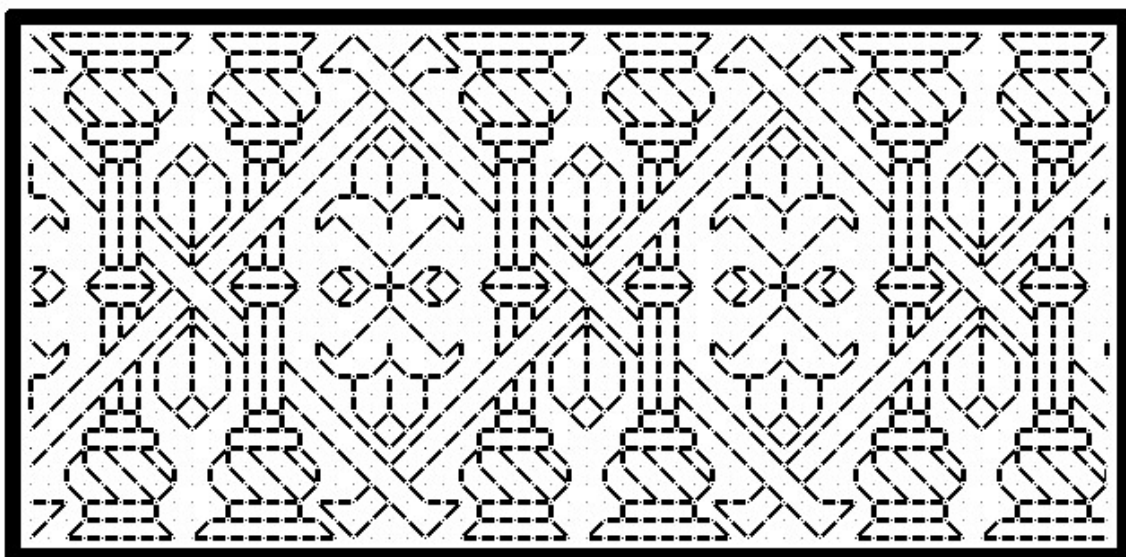
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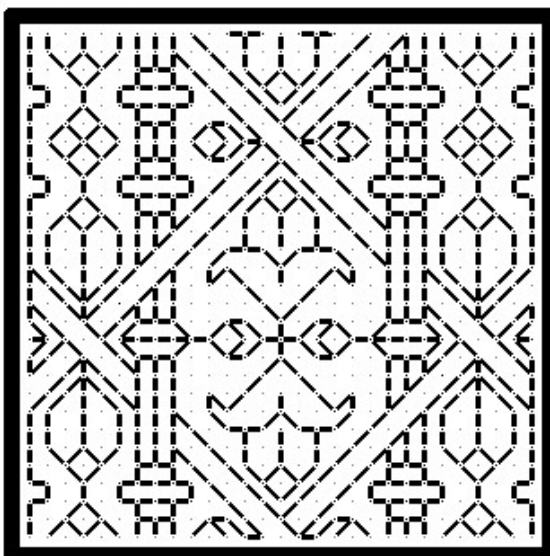
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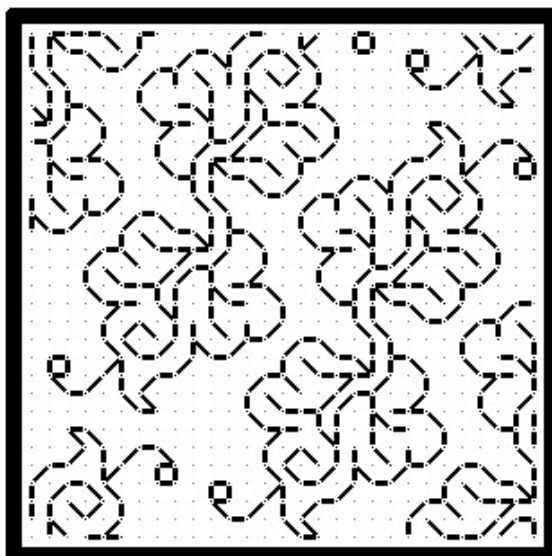
190*



191*

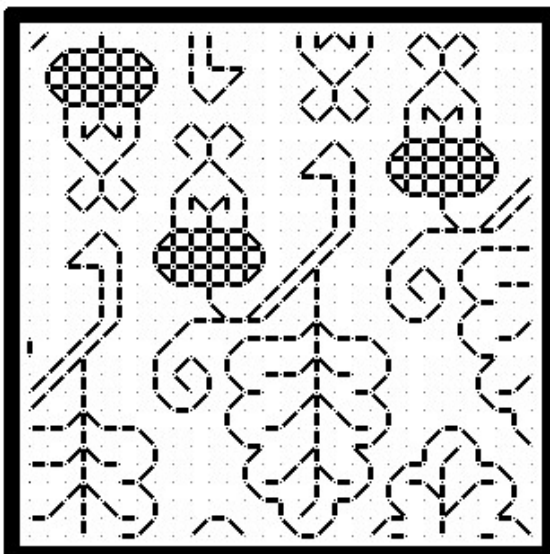


*192

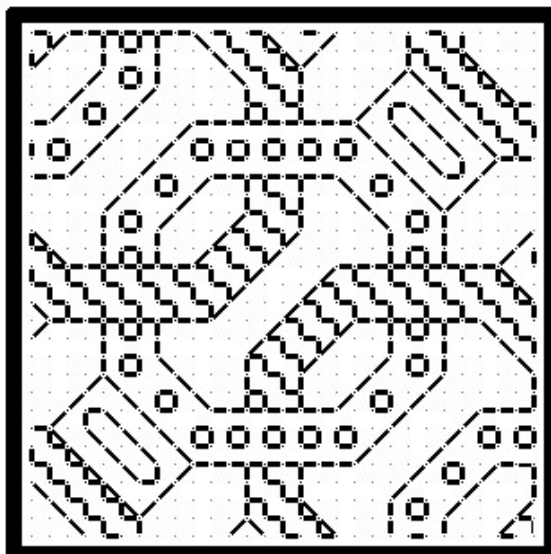


193*

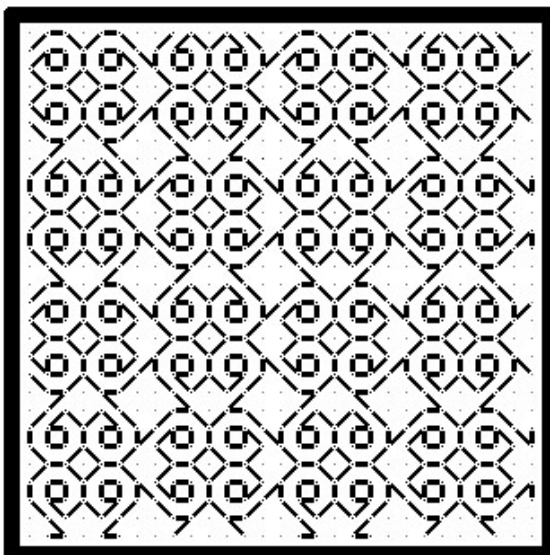
*194



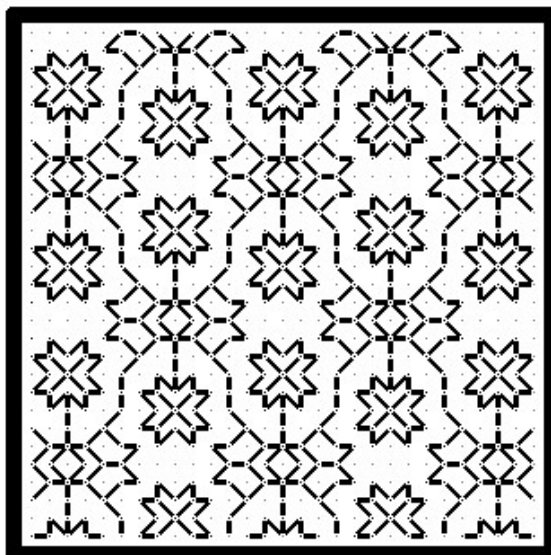
195*



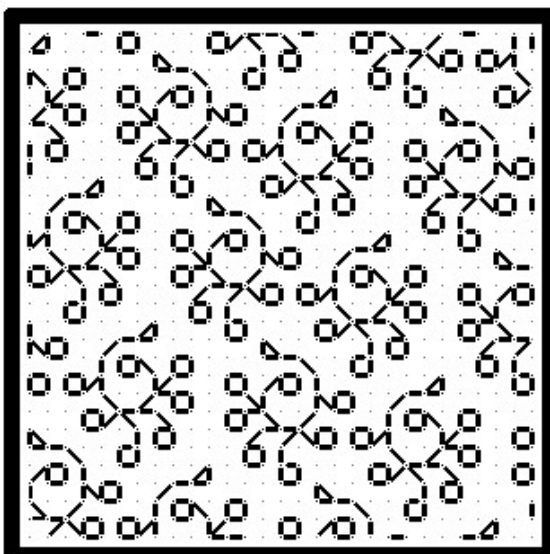
*196



197*



*198



199*

