



Ensamplario Atlantio Volume III:

Even More Fillings, Borders, and
Motifs Suitable for Blackwork
Embroidery

Janthé d'Averoigne

Ensamplario Atlantio

Volume III:

Even More Fillings, Borders, and Motifs
Suitable for Blackwork Embroidery

Kim Brody Salazar,
writing as
Janthé d'Averoigne

Dedication

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

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Ensamplario Atlantio III

Introduction

You are viewing the follow-on to my two *Ensamplario Atlantio* volumes. It is my latest installment of material suitable for linear and unit-based countwork embroidery. I continue to doodle fills, strips, borders, yokes, and all-over designs in the hope that folk are still looking for fodder suitable for the various styles of blackwork and strapwork embroidery.

With a few exceptions (so noted on the pages where they appear) the designs in this book are all my own creations and bear asterisks next to their item numbers to so indicate. Items without asterisks are my adaptations and interpretations of blackwork fills appearing on historical artifacts, and as such are accompanied by source annotations on the bottom of the page on which they appear.

As a whole, I present these charts as a historically inspired but modern collection. If you are looking for fully annotated patterns drawn from actual artifacts, you are cordially redirected to my *The New Carolingian Modelbook*, and *The Second Carolingian Modelbook*.

Readers will note that some designs here 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 works for essays on pattern uses, working methods, materials, and context.

Why Ensamplario Atlantio?

The New Carolingian Modelbook: Counted Embroidery Patterns from Before 1600 and the sequel *The Second Carolingian Modelbook* were named in honor of my once and now present home in the Society for Creative Anachronism (SCA) – the Barony of Carolingia (Eastern Massachusetts). But while I was working on first volume 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 next book accordingly: *Ensamplario Atlantio*.

This is my third offering in this. While contents here continue the tradition of the two *Ensamplario* books, I go further afield in this one, into borders, corners, yokes, all-over designs and spot motifs in addition to fills for inhabited blackwork. I also add designs that are blatantly modern or fantastic, with little or no footing in traditional patterns. As you work these patterns, I hope that I have enticed your needle to wander off on a journey of fantasy and high adventure. I thank you for riding along.

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 designs inform your creativity and fill your hours with joy.

Ianthé

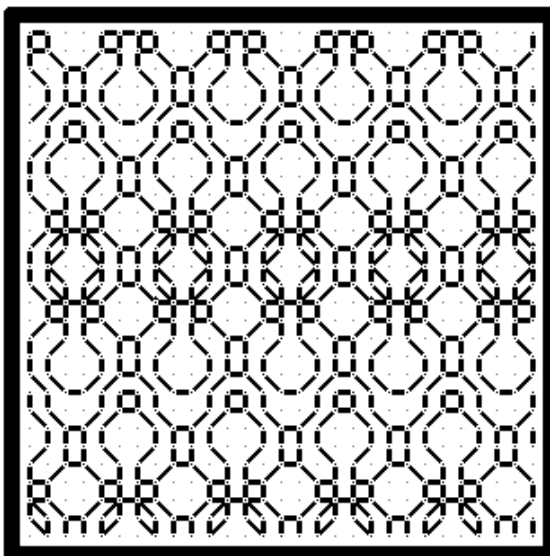
Countess Ianthé, d'Averoigne, OL, OR, CoC, CCoM
Kim Brody Salazar

Ensamplario Atlantio III

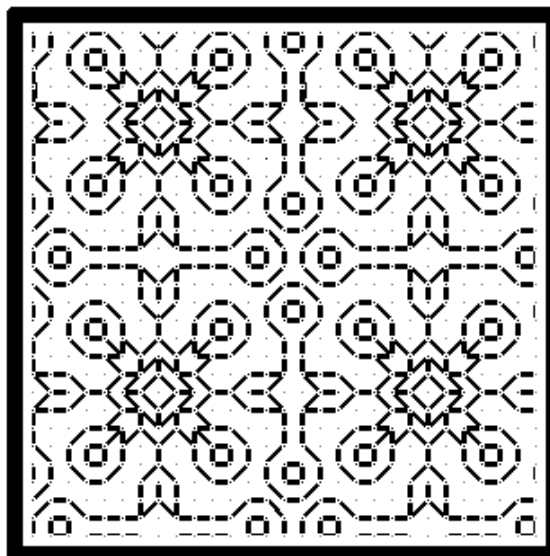
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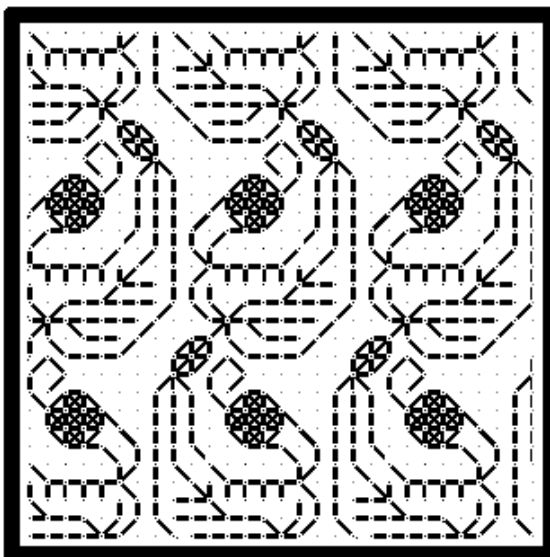
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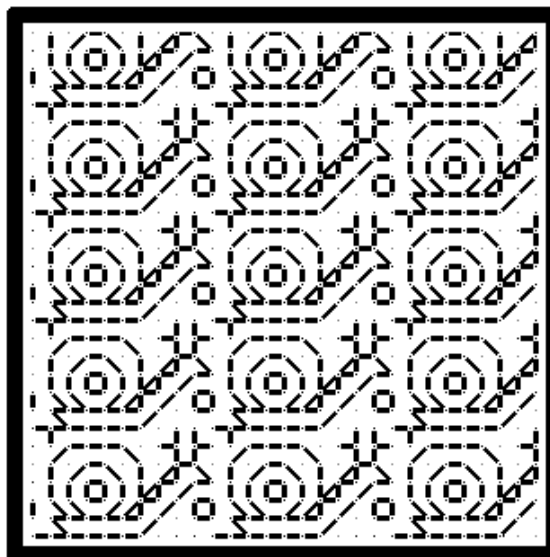
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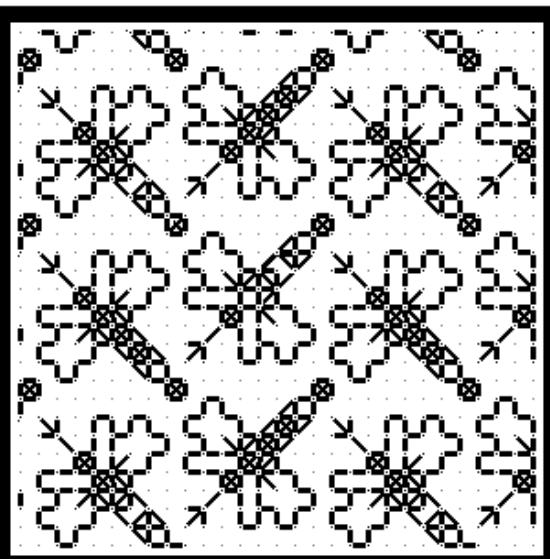
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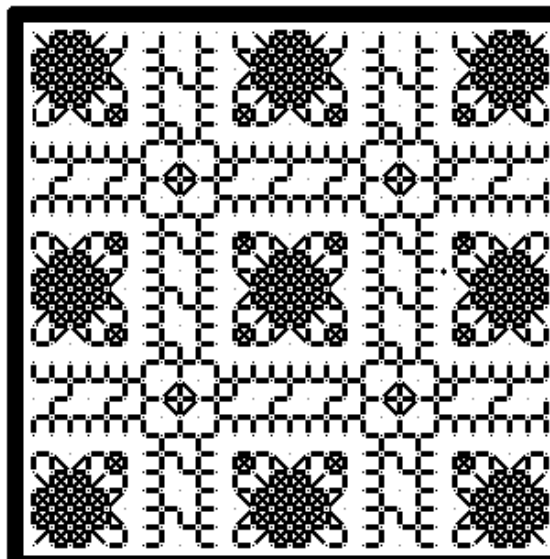
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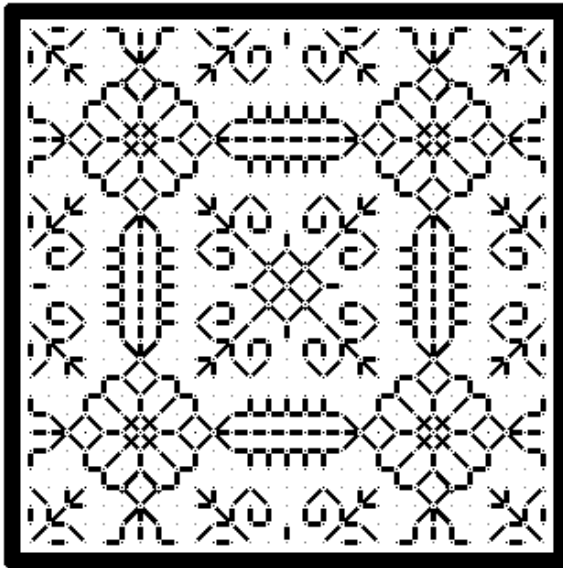


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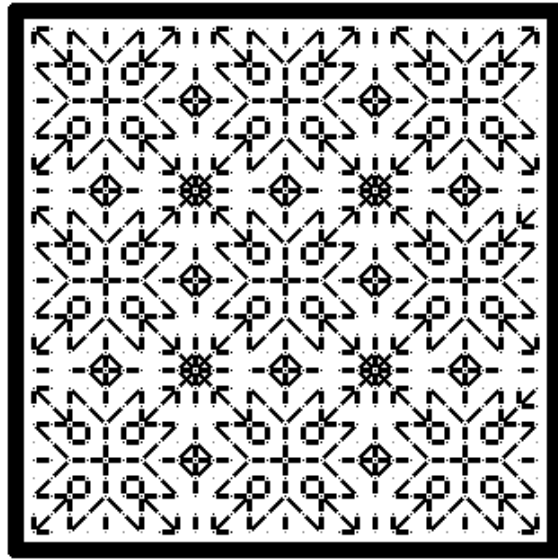


NOTE: #1.3-#1.6 are graphed from a late 1500s blackwork cushion cover, shown on the cover of *Antiques* magazine, March 1946

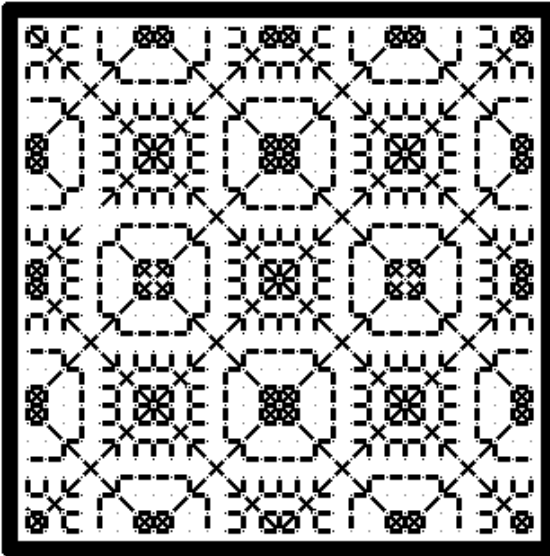
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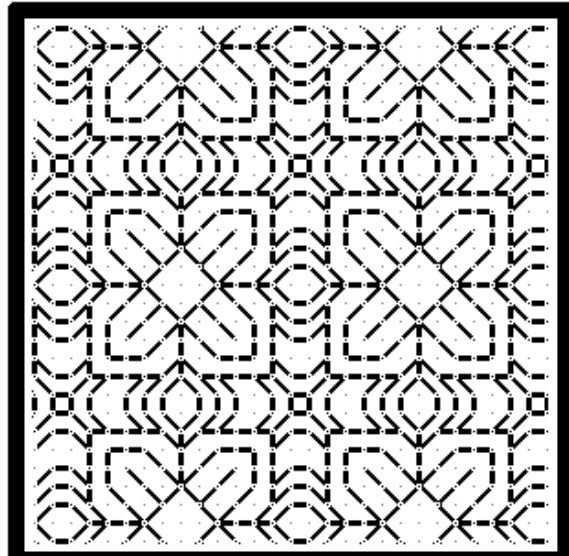
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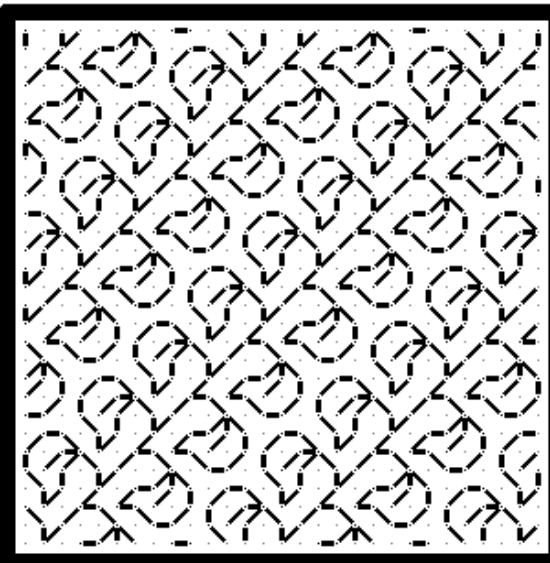
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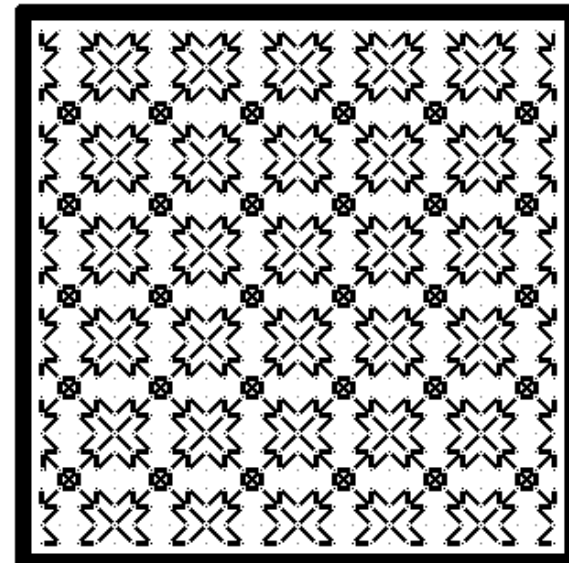
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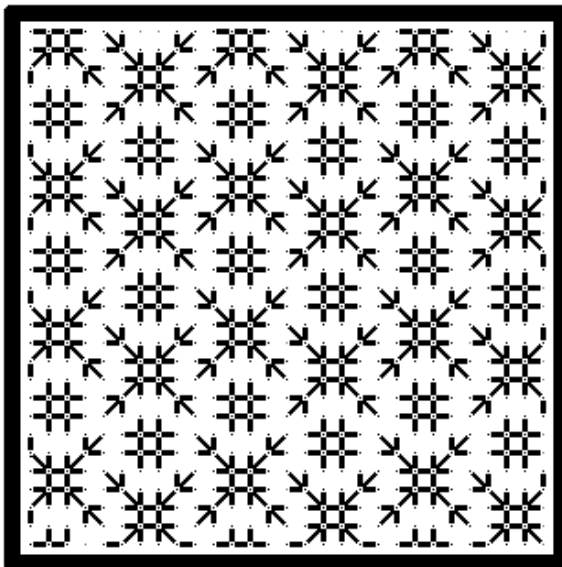


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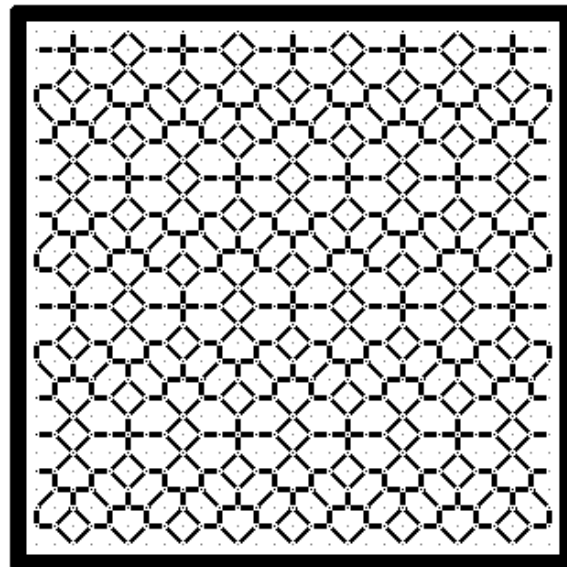


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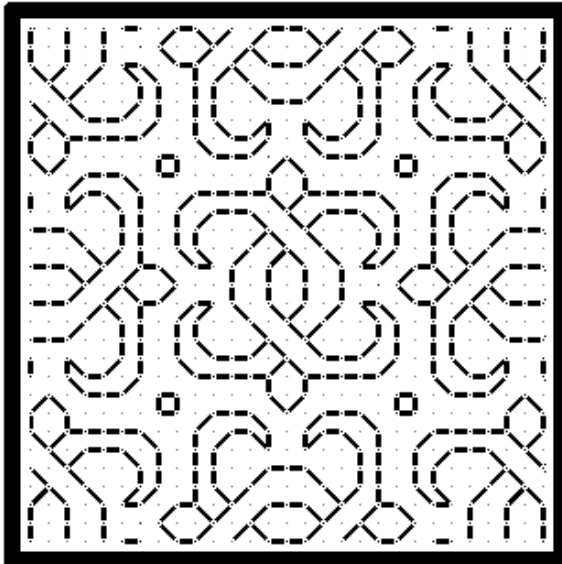
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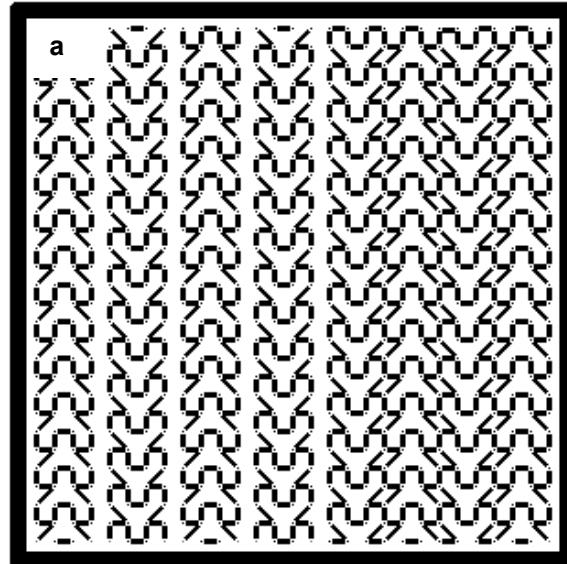
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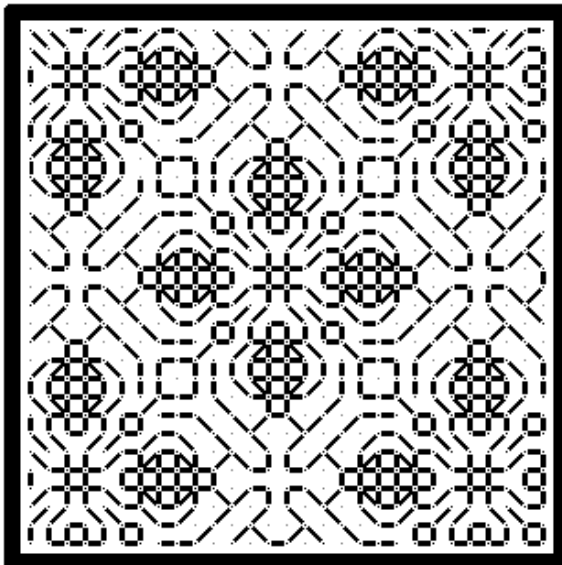


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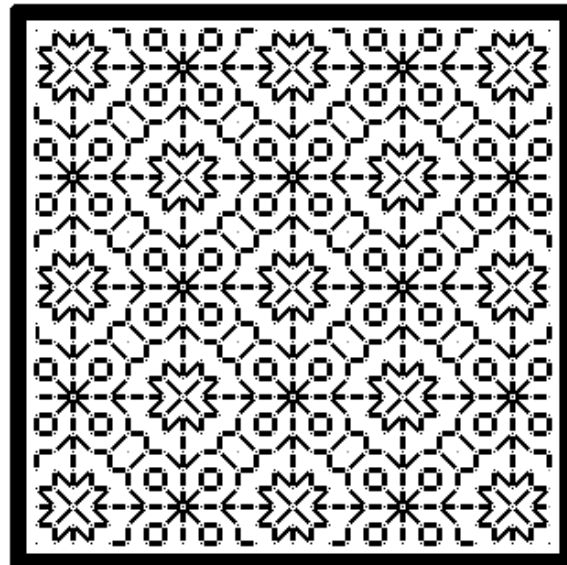


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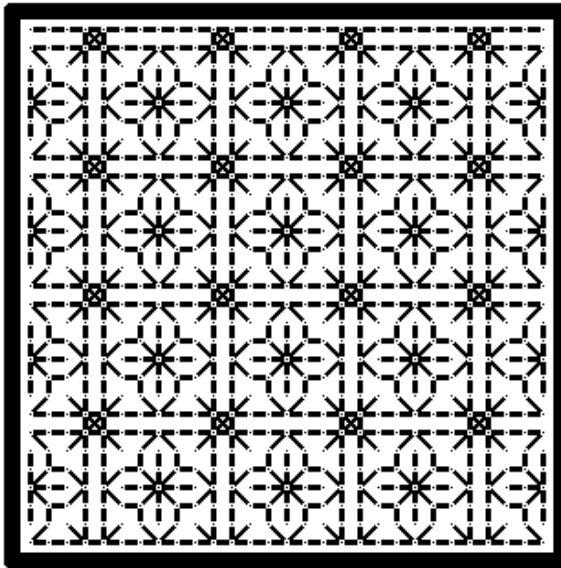
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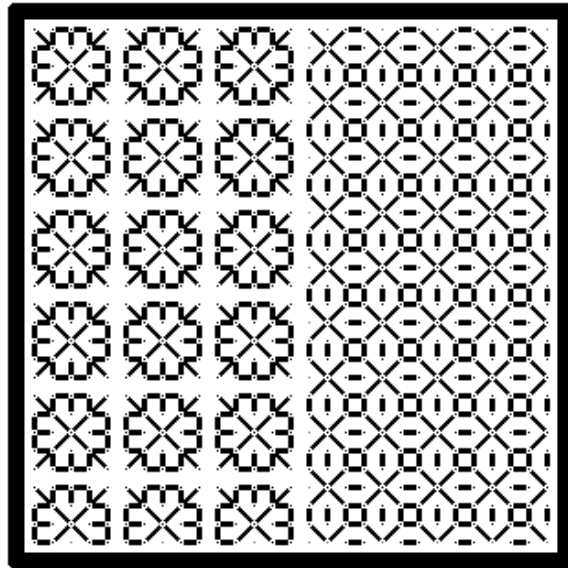


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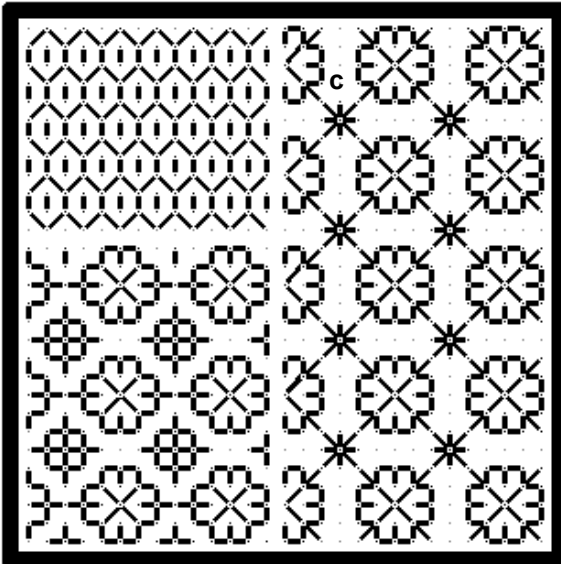
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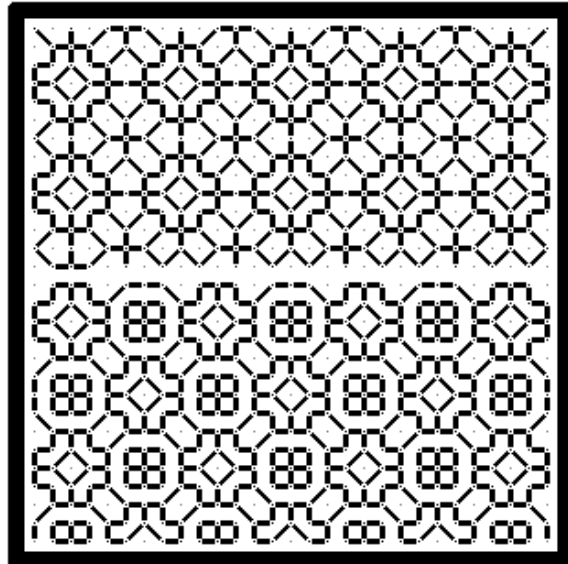
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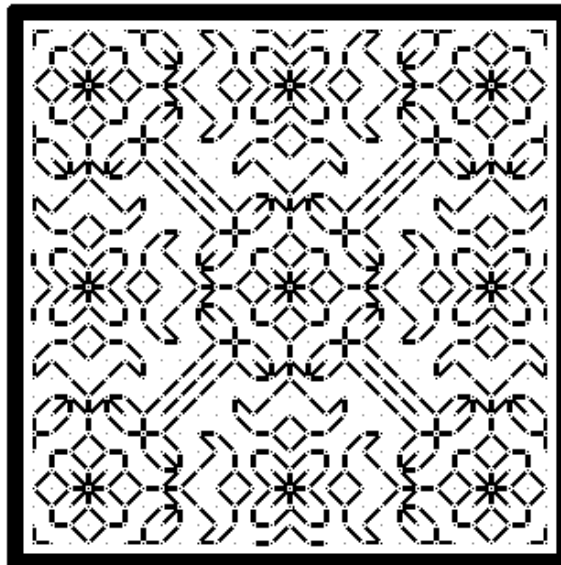


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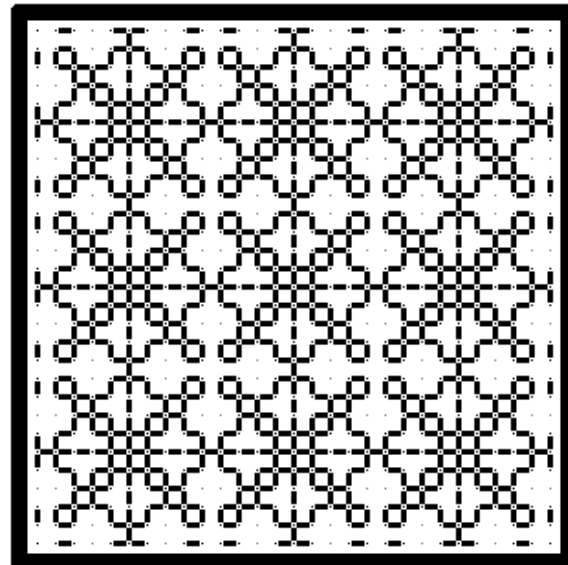
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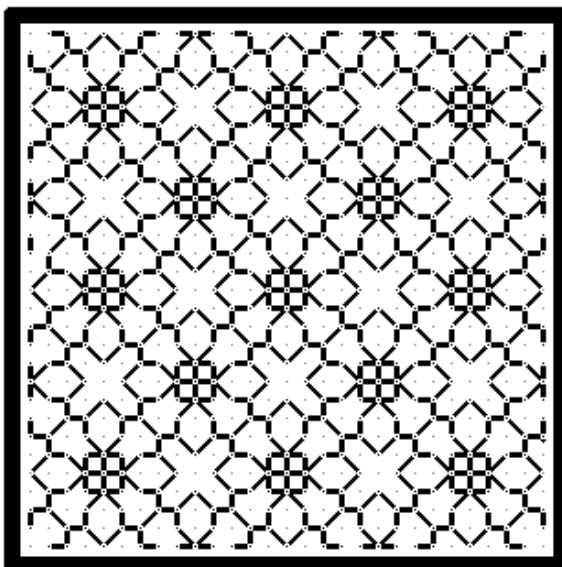


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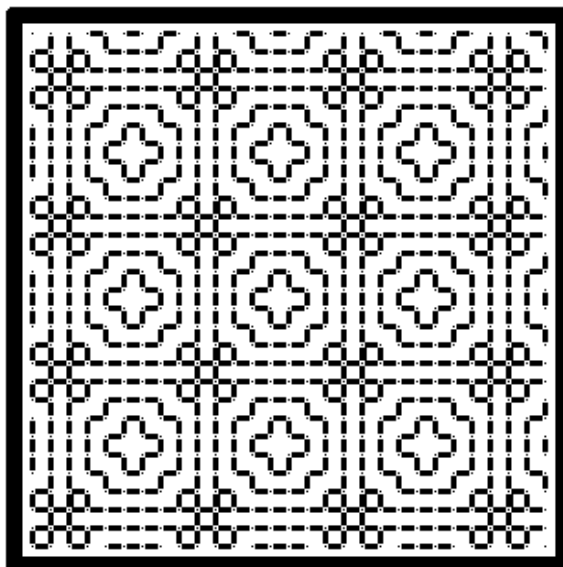


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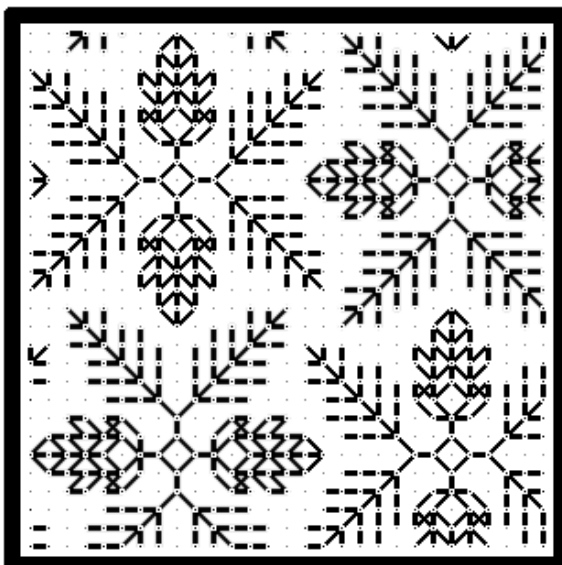
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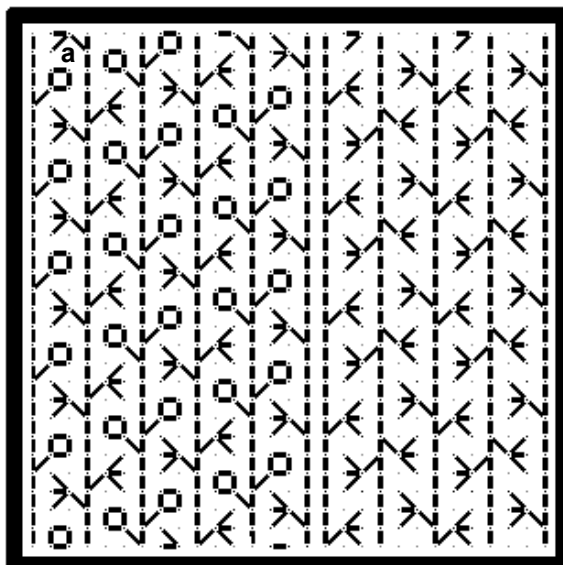
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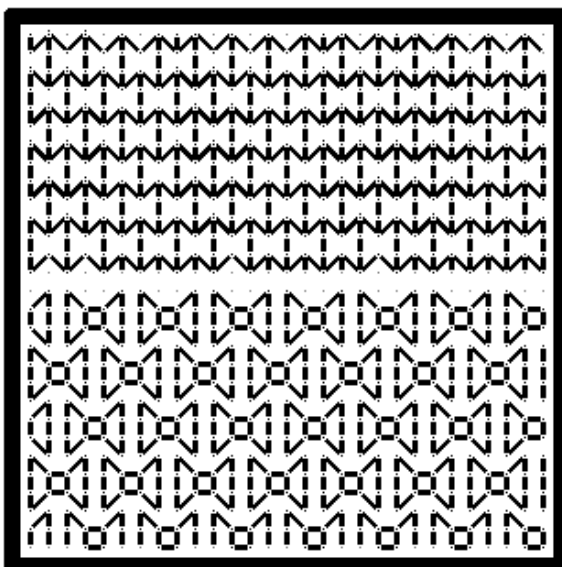
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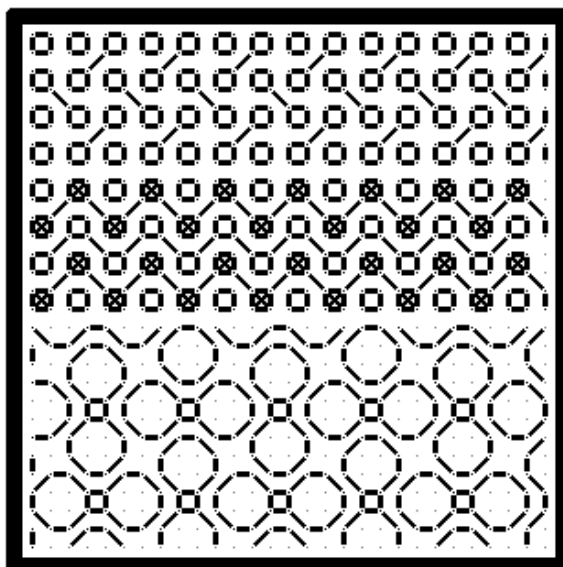
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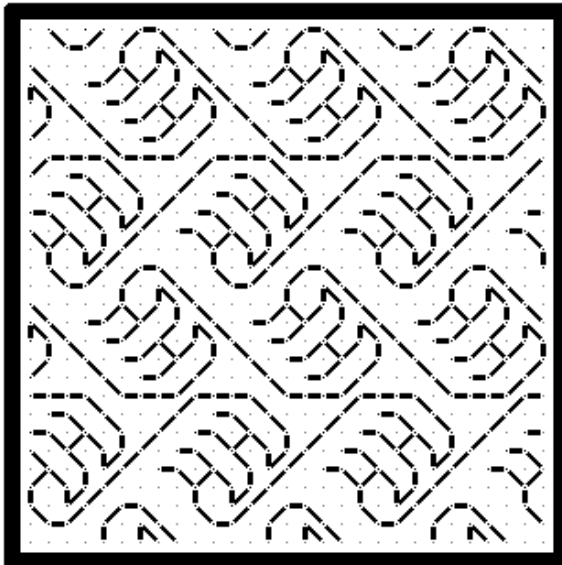
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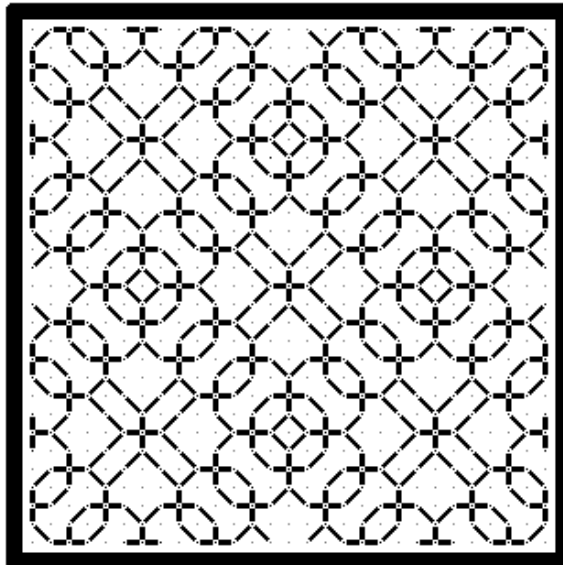
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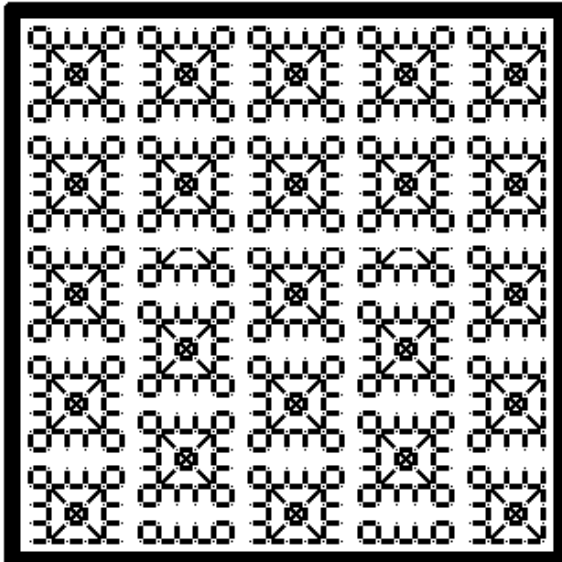
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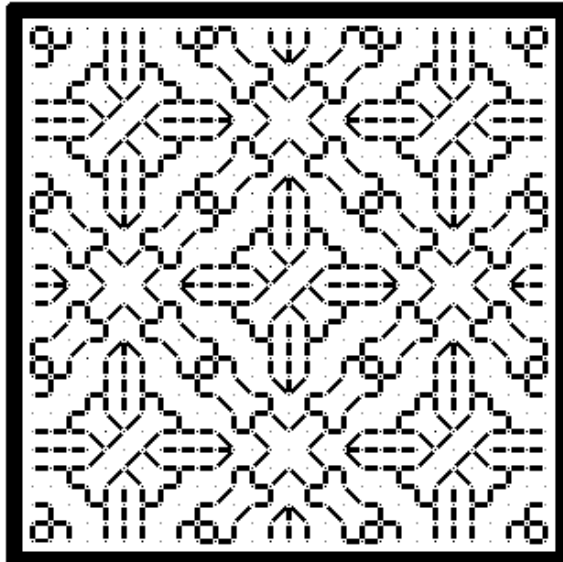
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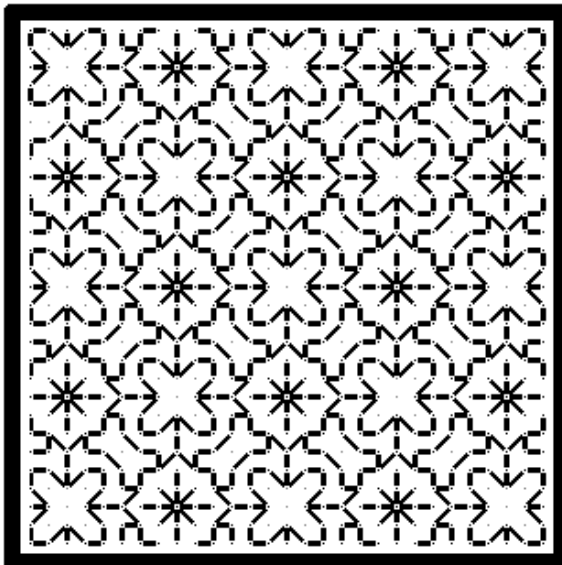
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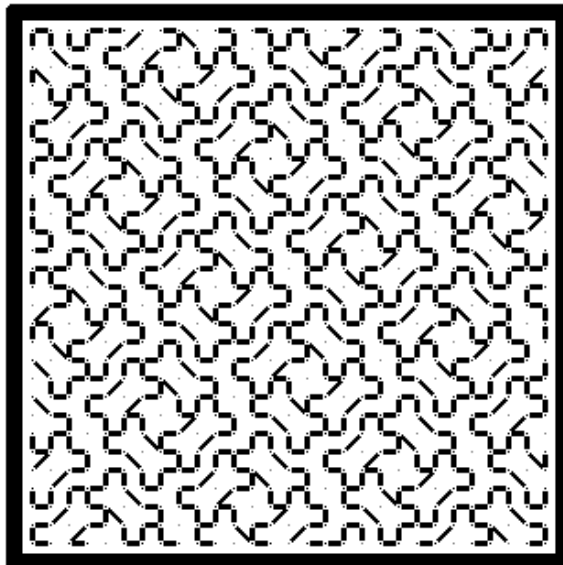
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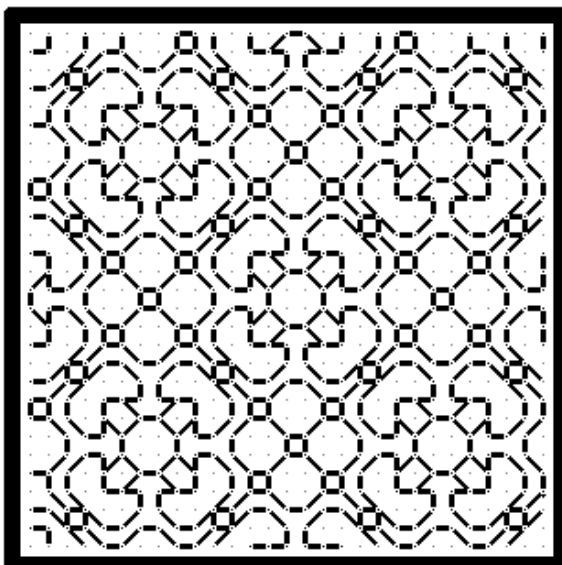
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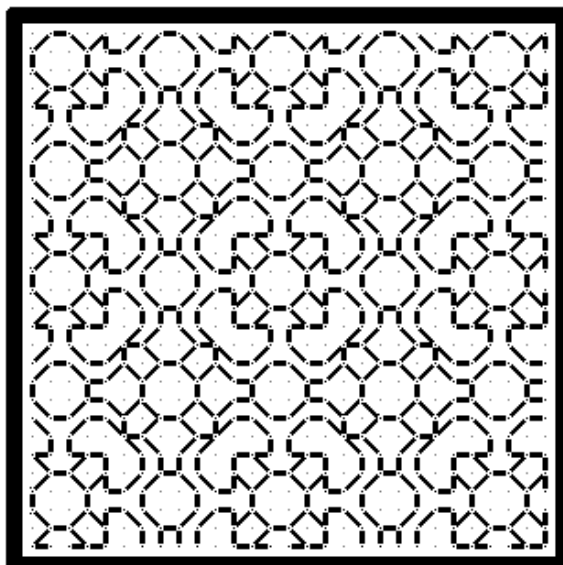
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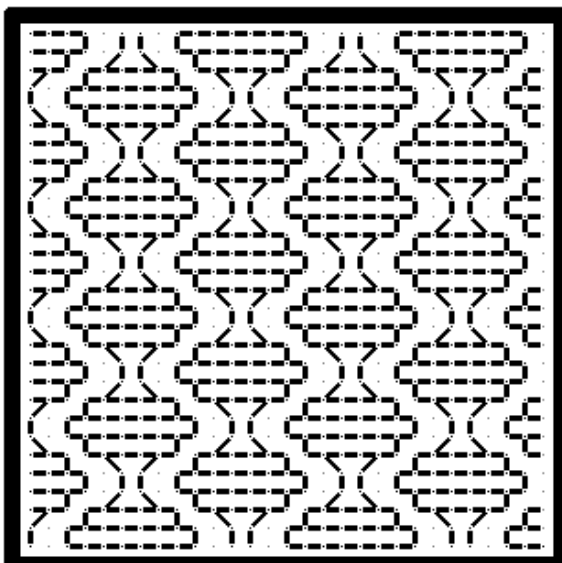
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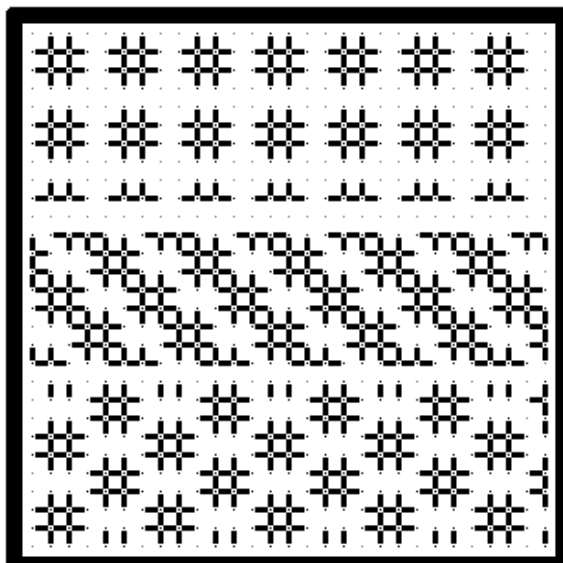
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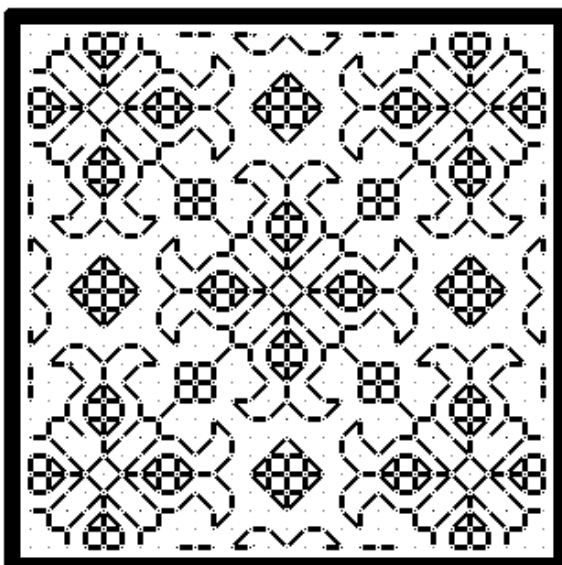
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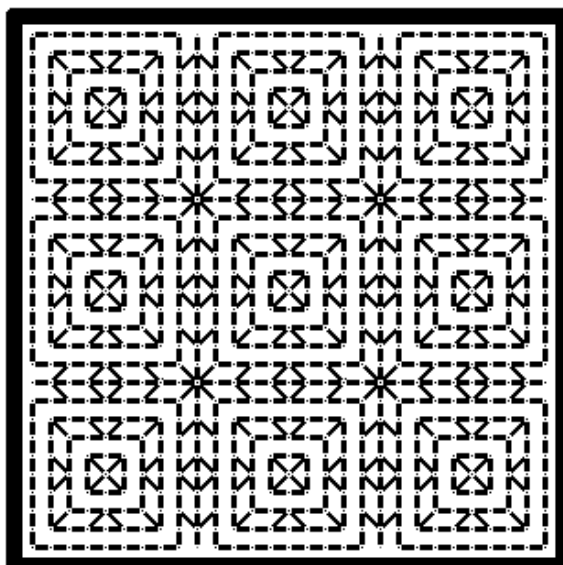
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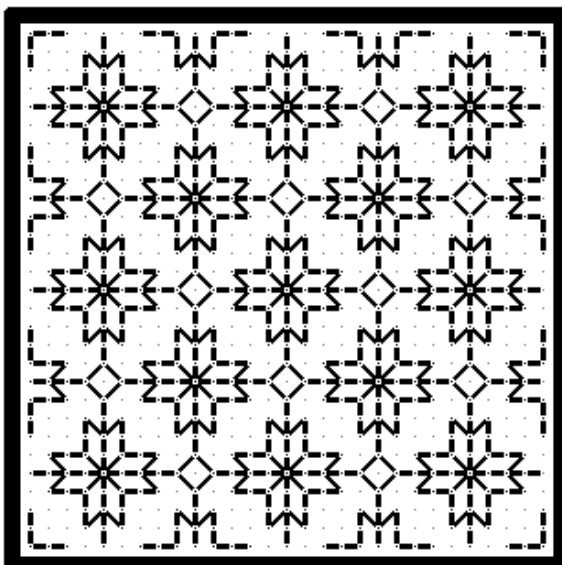
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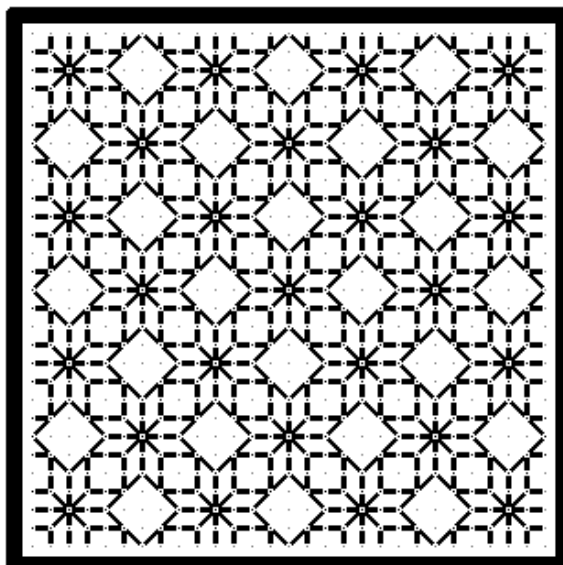
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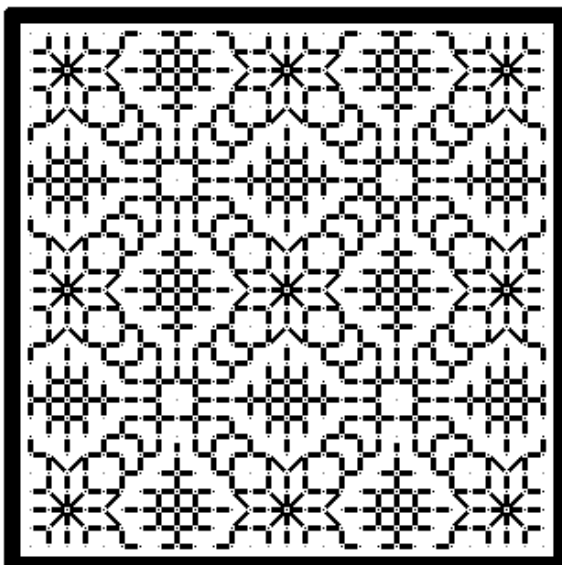
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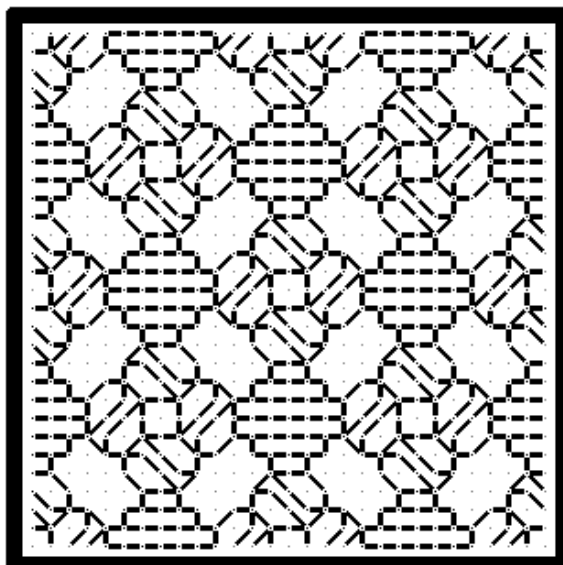
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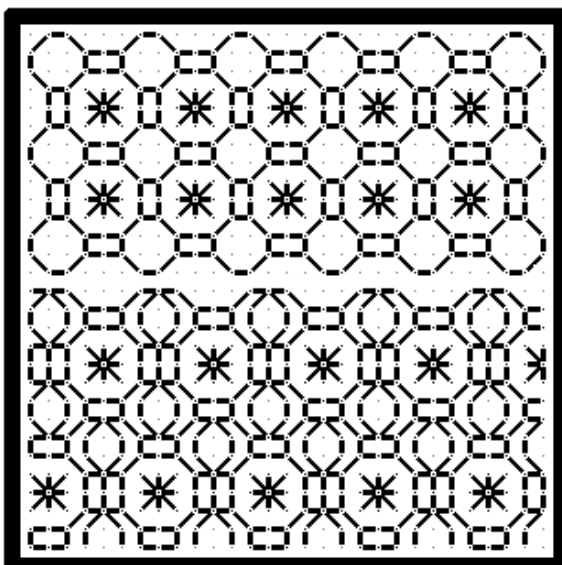
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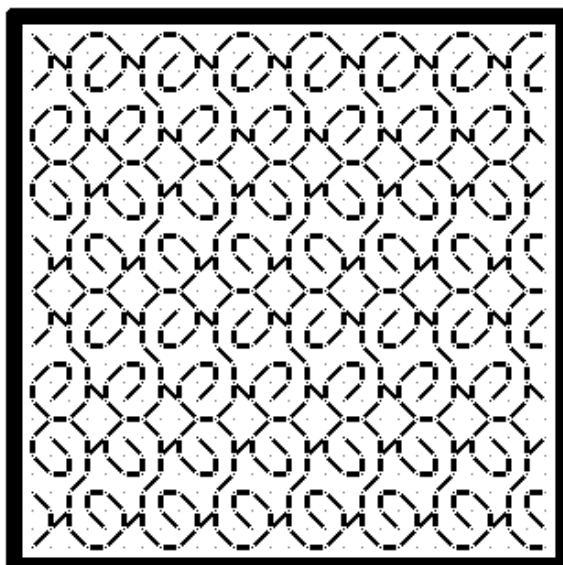
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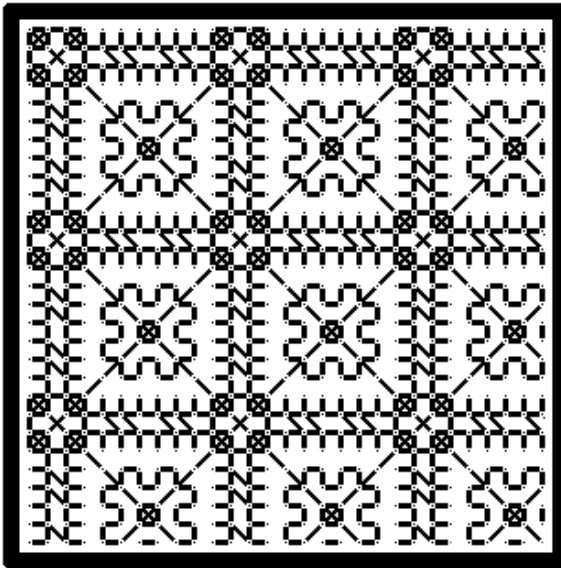
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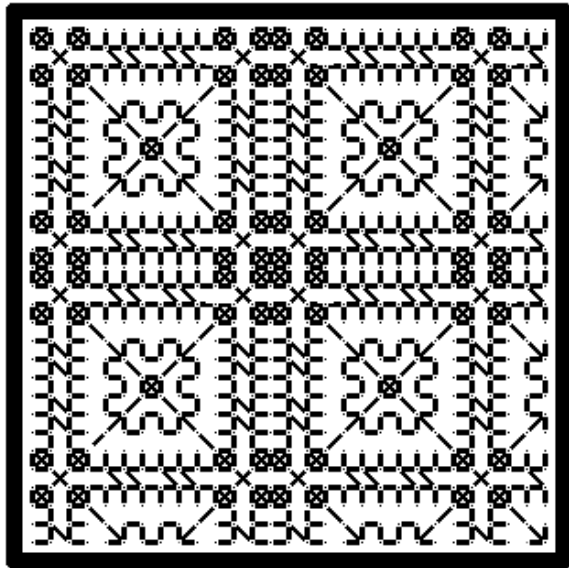
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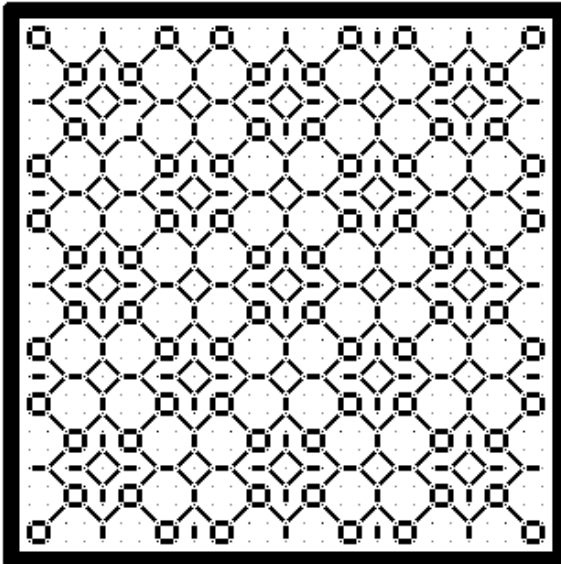
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9.2*



*9.3

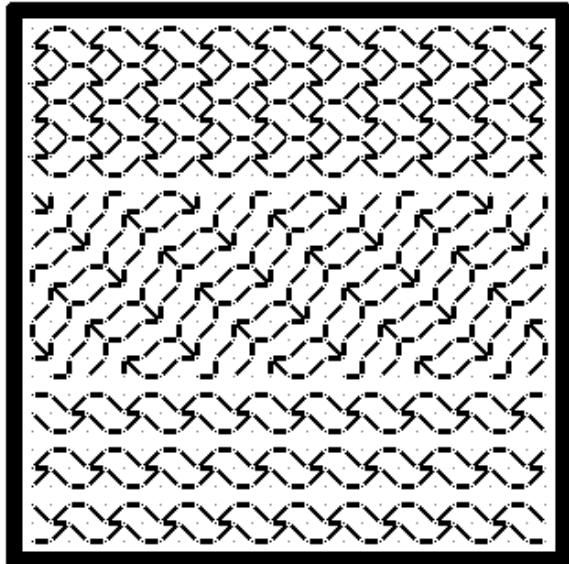


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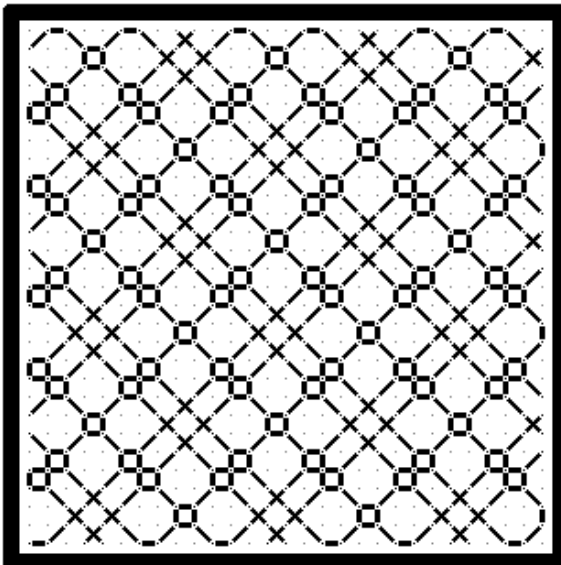
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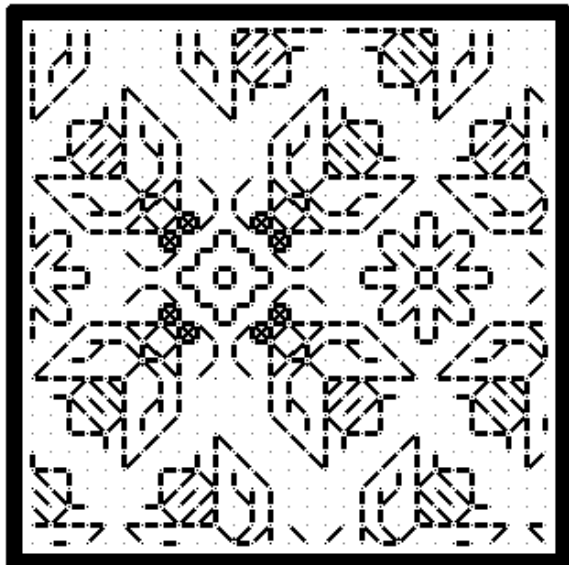
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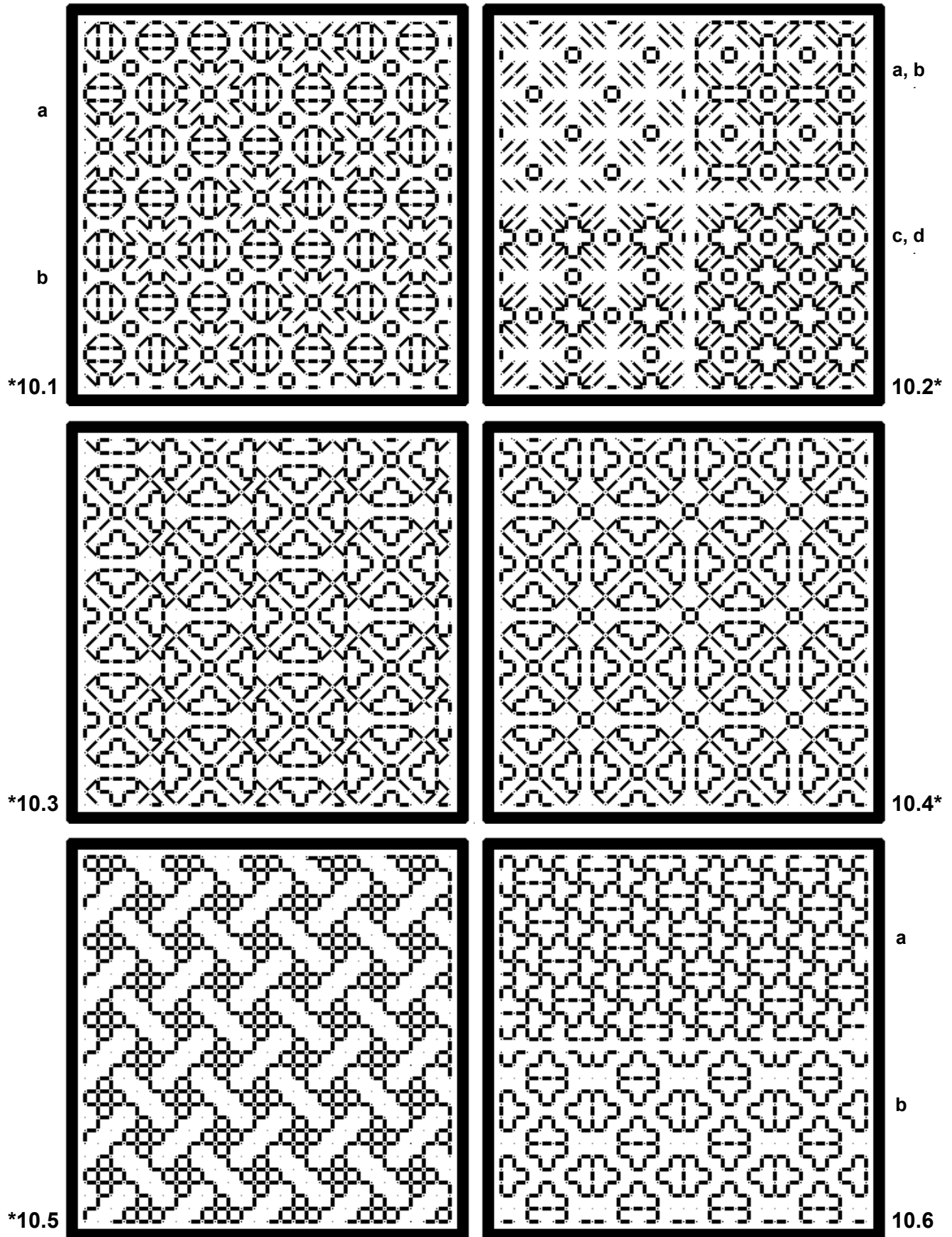


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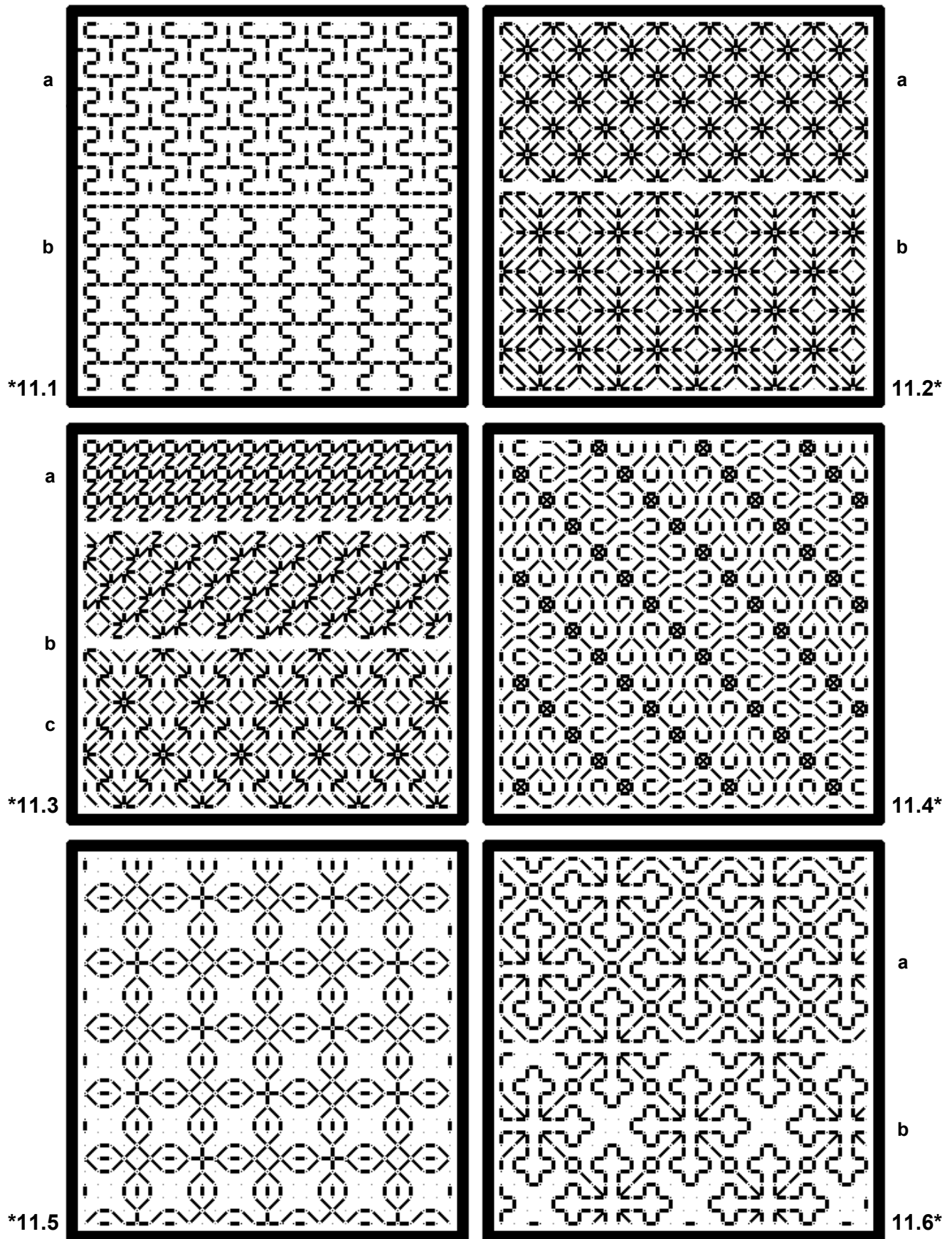


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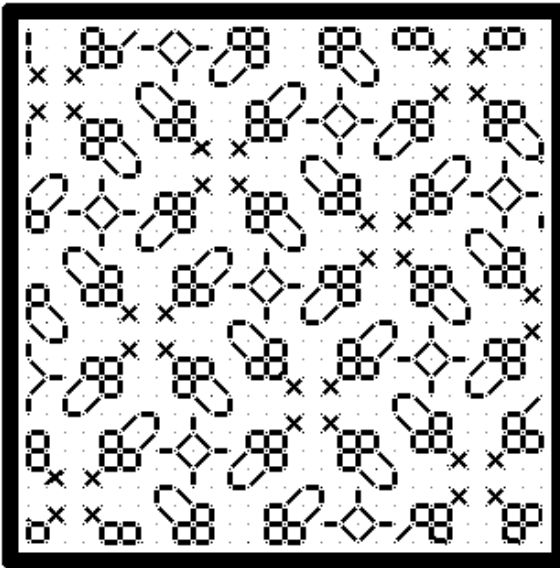


10.6 adapted from Embroidery, Victoria & Albert Museum Accession 1175-1900, dated 1250-1517

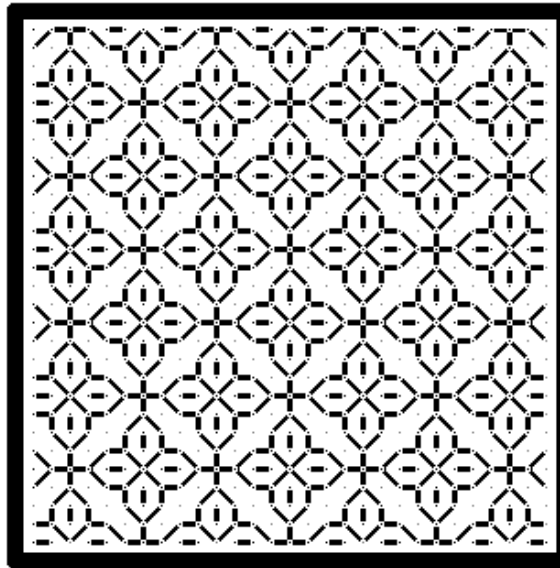


WARNING: Do not attempt #11.4 unless you are in a good mood, undistracted, and sober. Two diagonal stripes, each with two rotations.

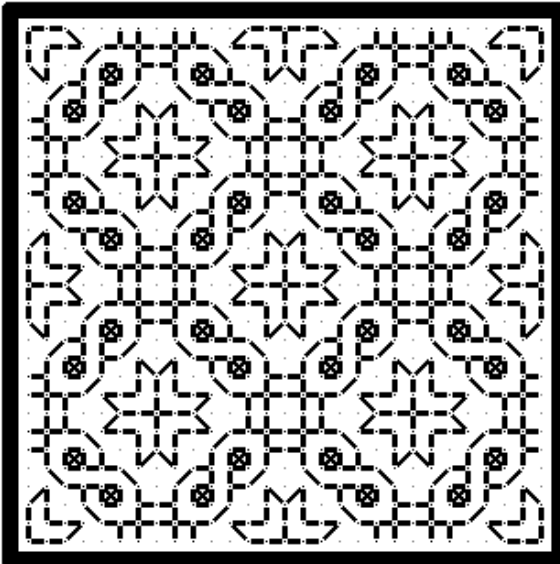
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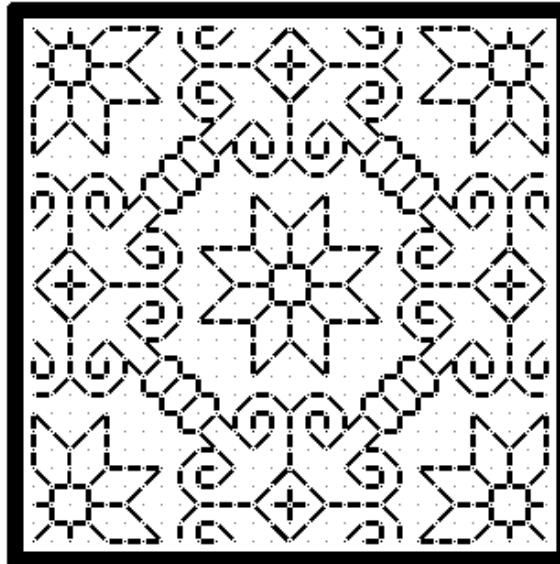
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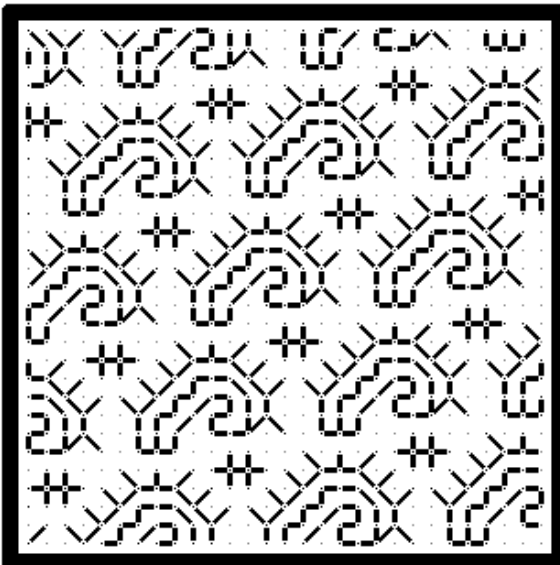
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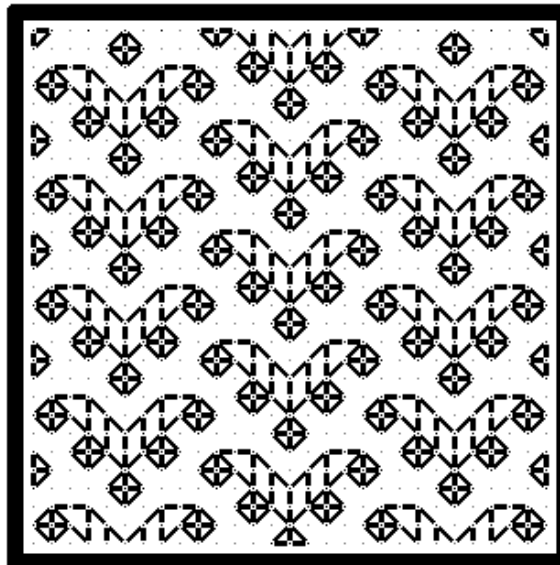
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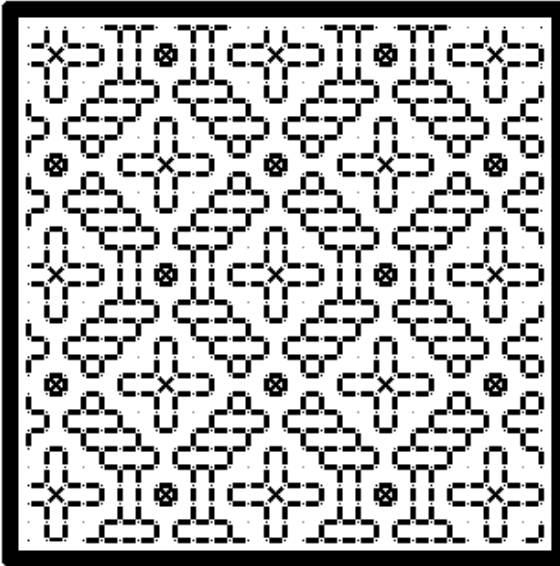


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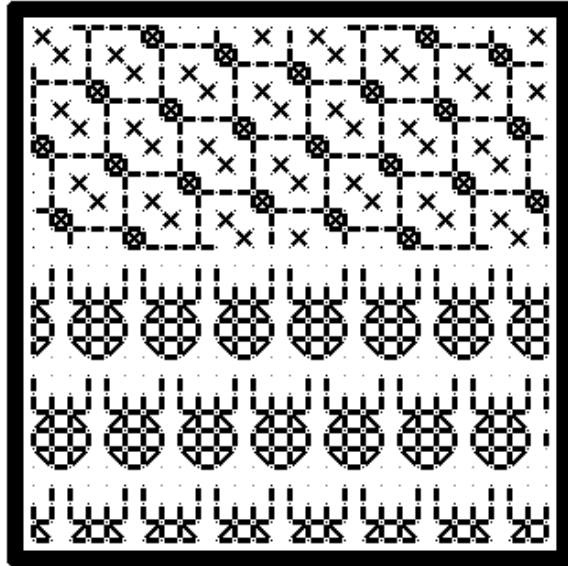


12.1 through 12.6 adapted from "Detached Geometric Patterns and Italiane Border Designs with Alphabet" 1697. National Trust Collections, Montacute House, Somerset, NT 597706

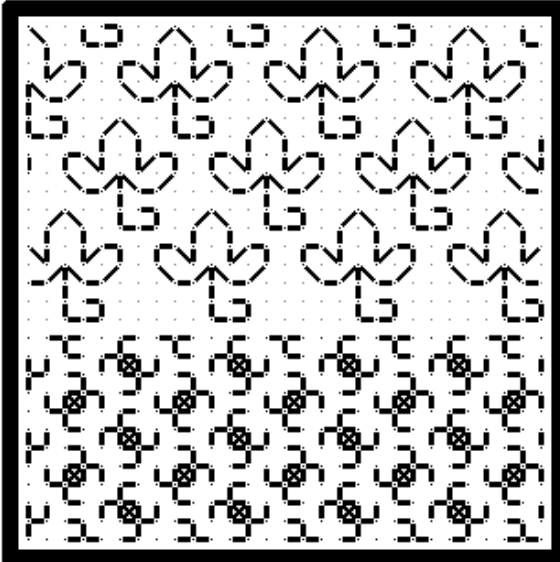
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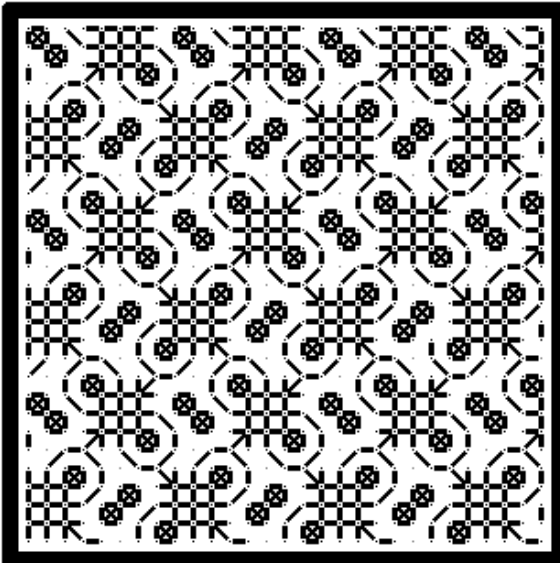
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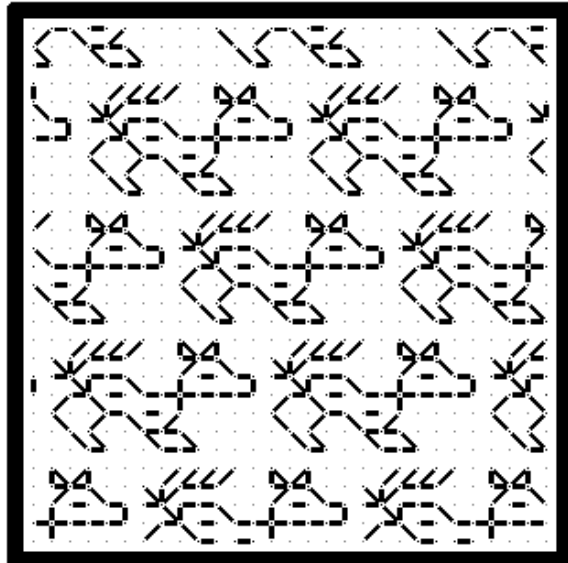
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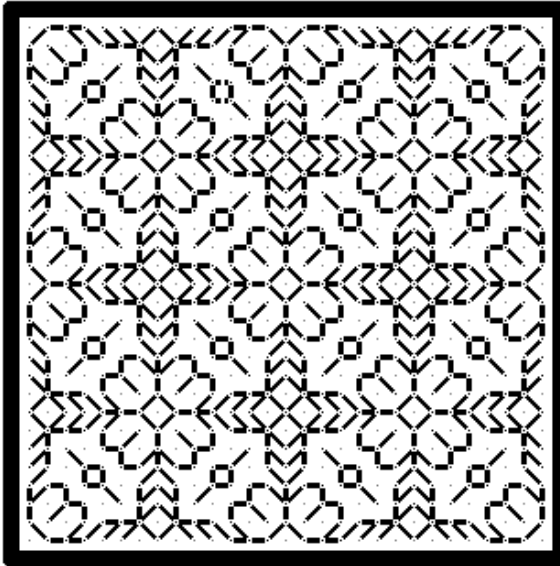


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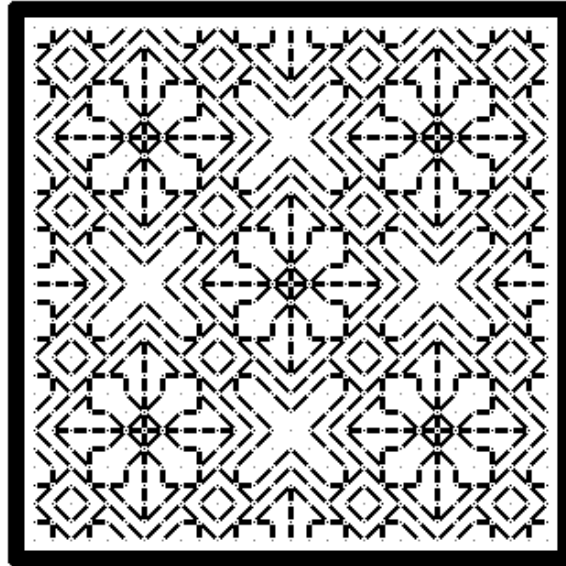


#13.1 to 13.6 adapted from "Detached Geometric Patterns and Italiane Border Designs with Alphabet" 1697. National Trust Collections, Montacute House, Somerset, NT 597706

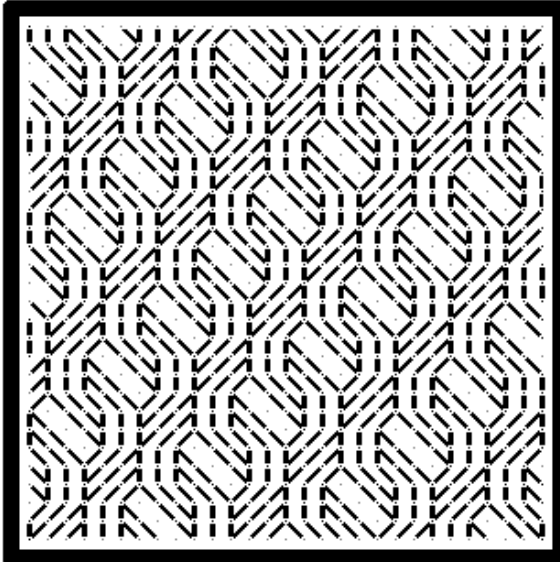
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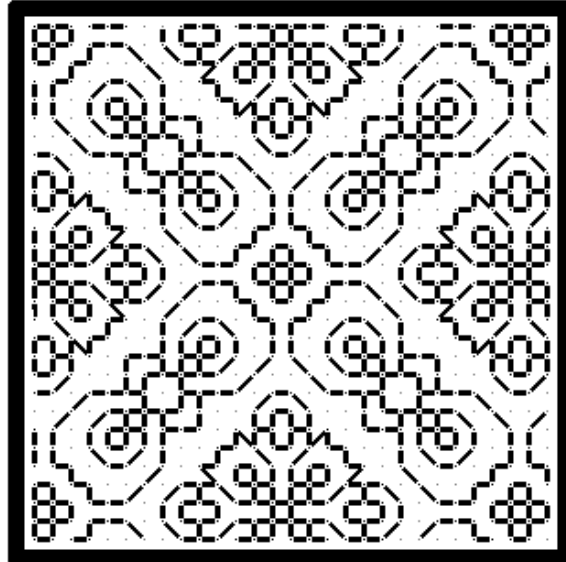
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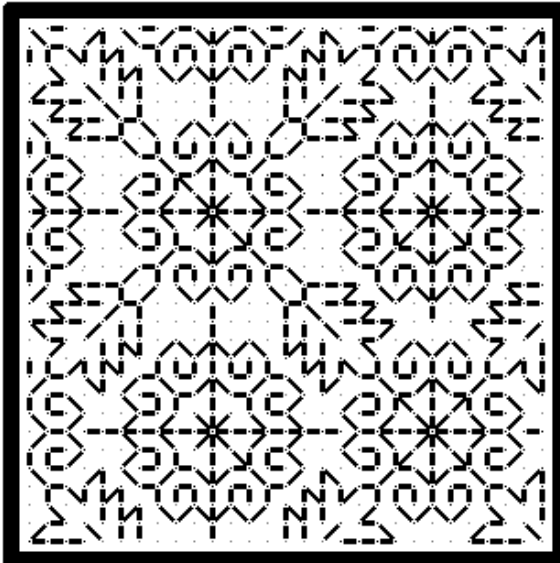
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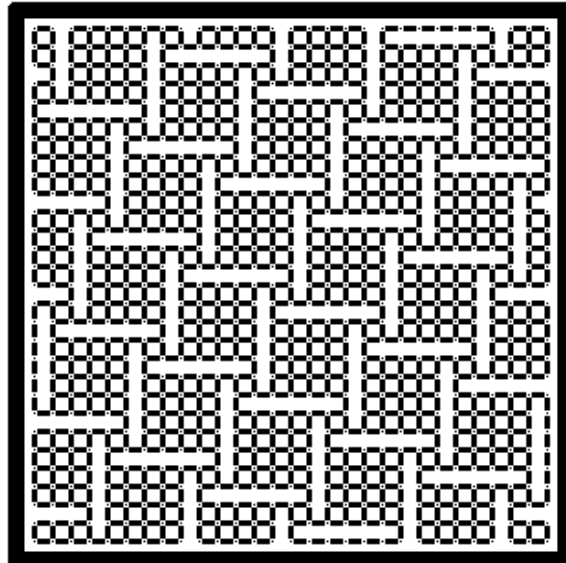
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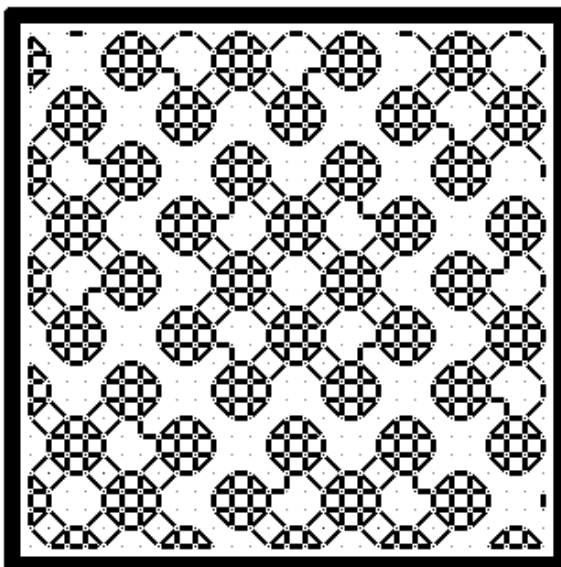
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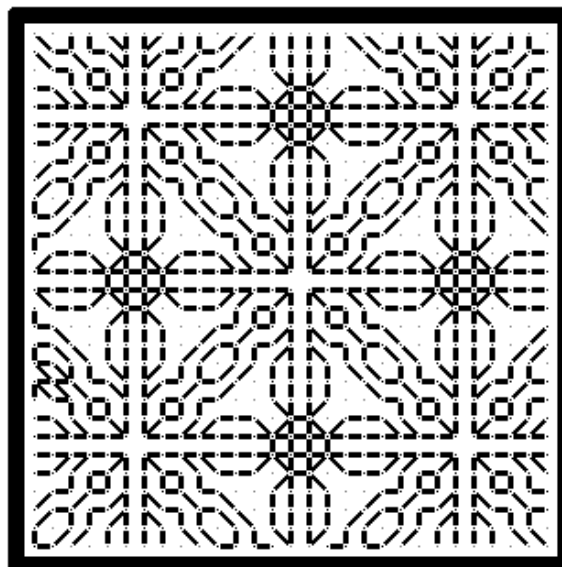
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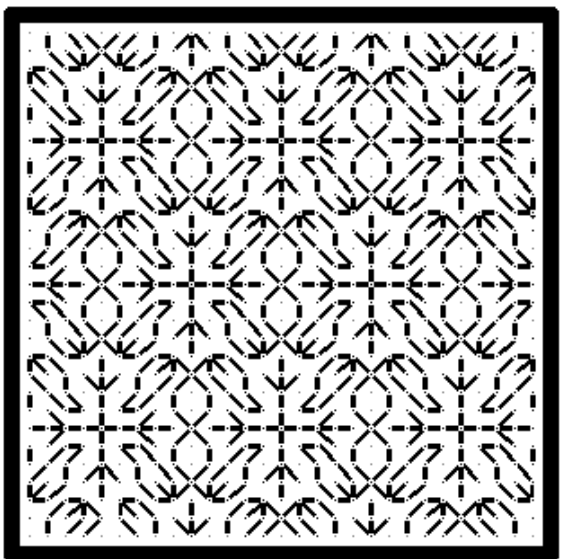
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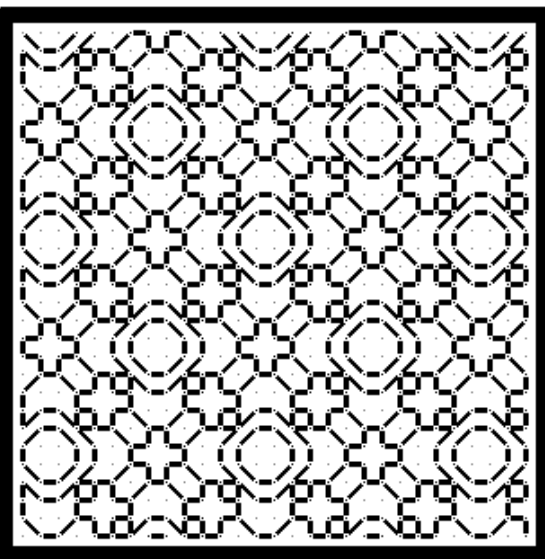
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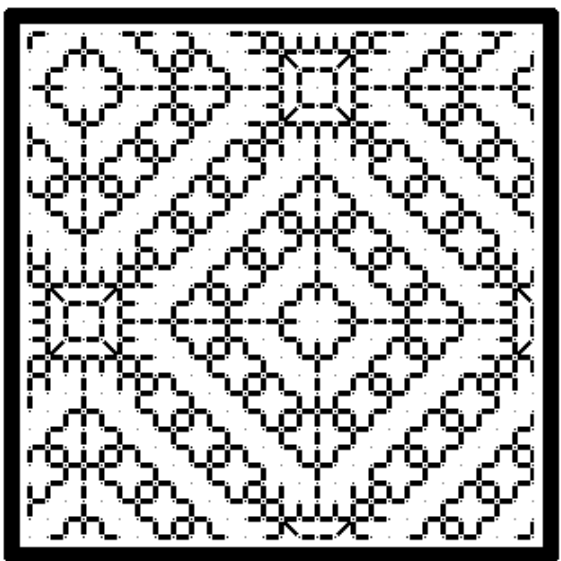
*15.3



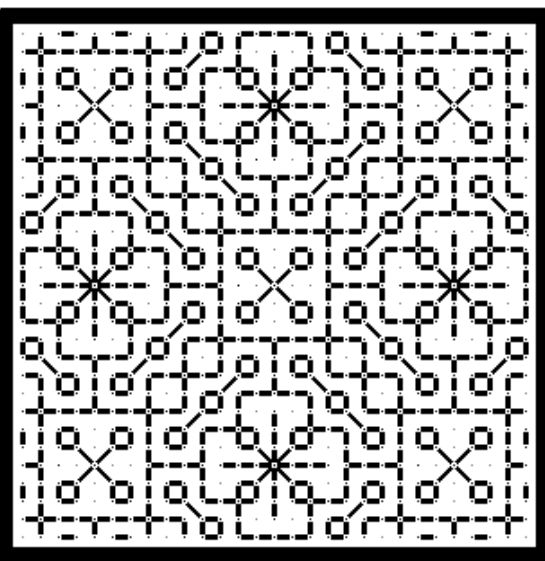
15.4*

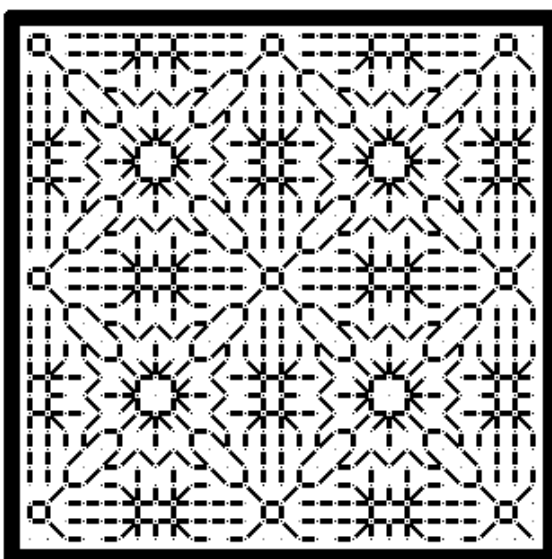


*15.5

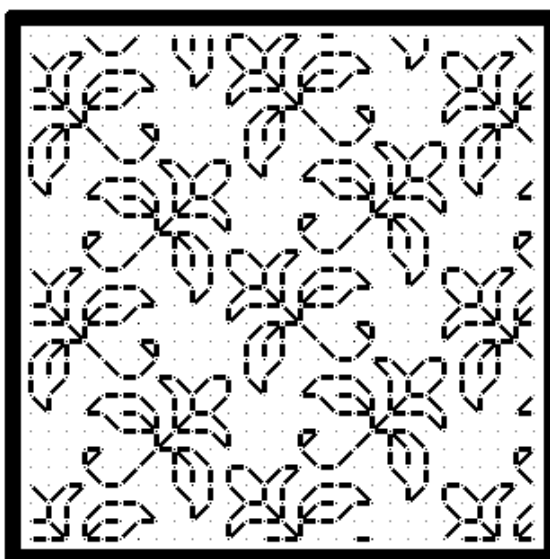


15.6*

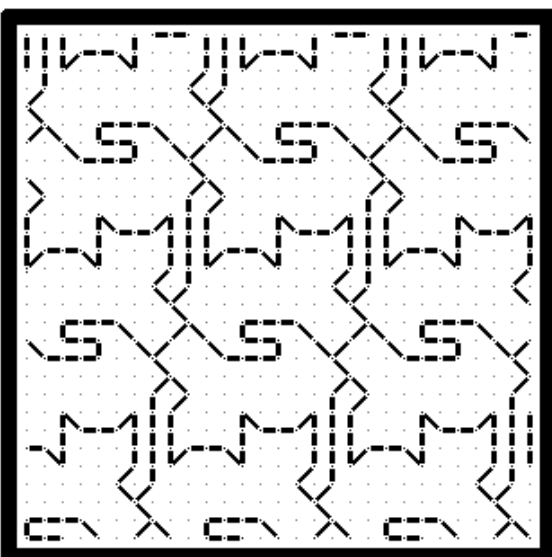




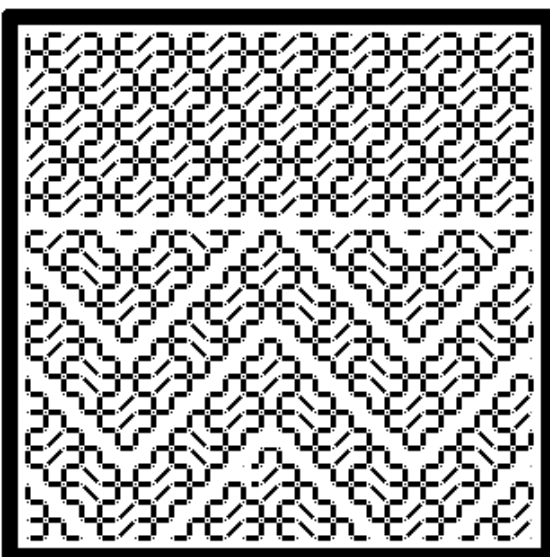
*16.1



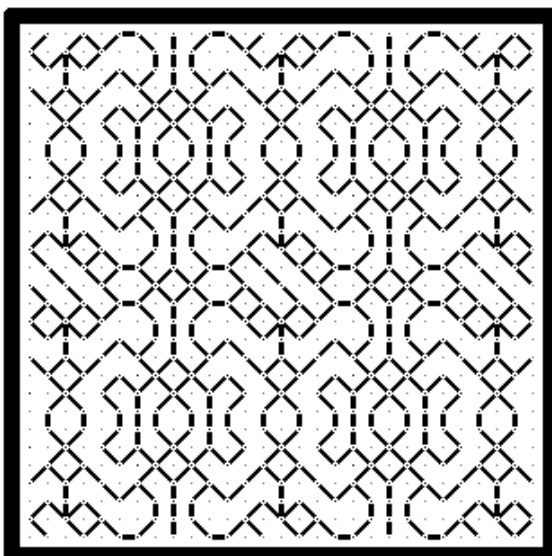
16.2*



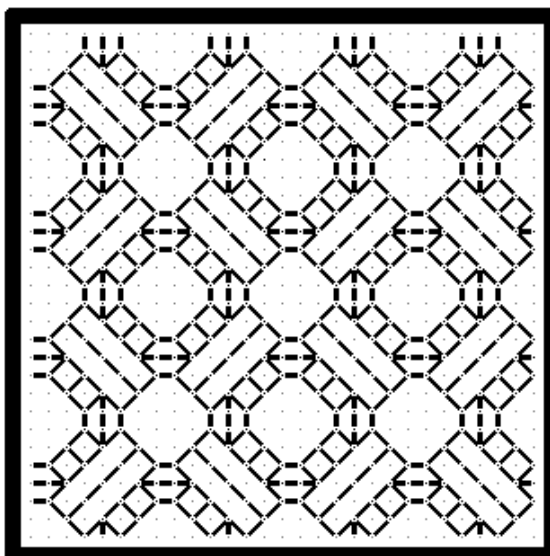
16.3



16.4*

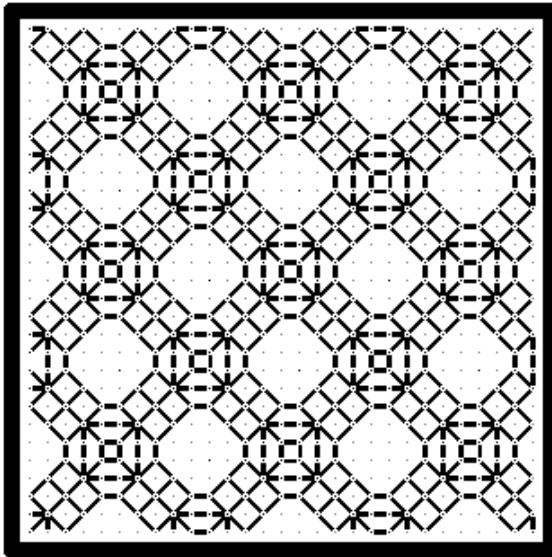


*16.5

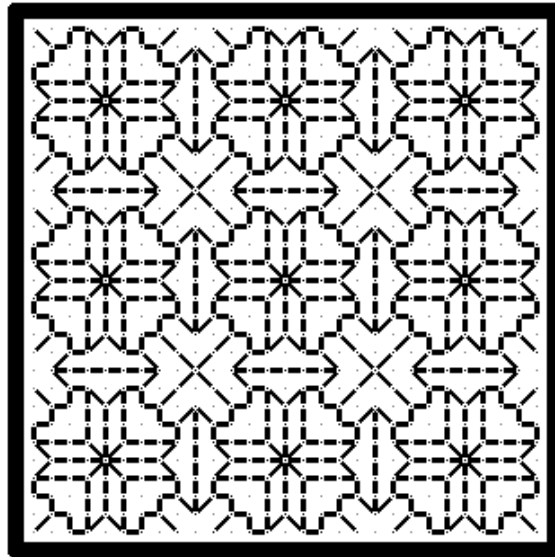


16.6*

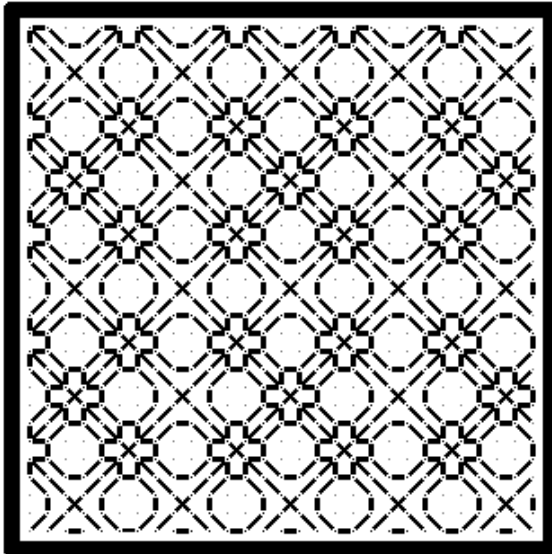
16.3 adapted from a tessellated paving tile produced by Korean firm designdb – part of their Green Road initiative, incorporating recycled material as concrete aggregate.



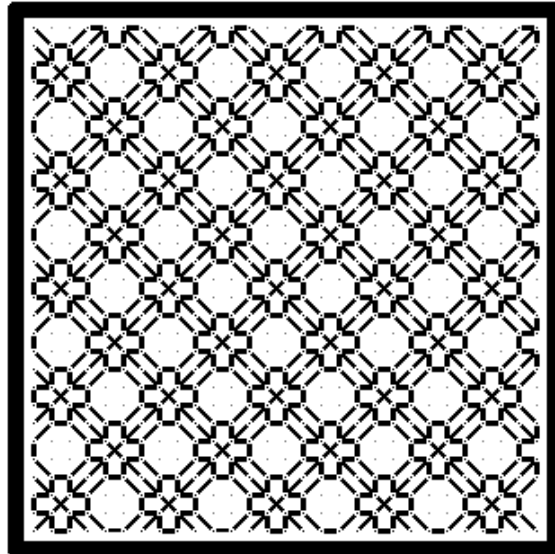
*17.1



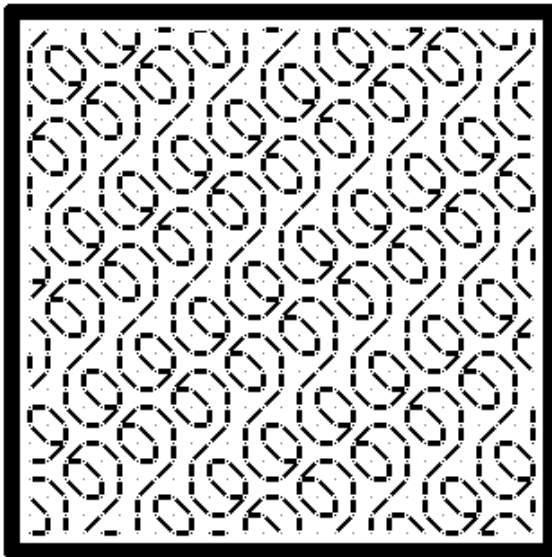
17.2*



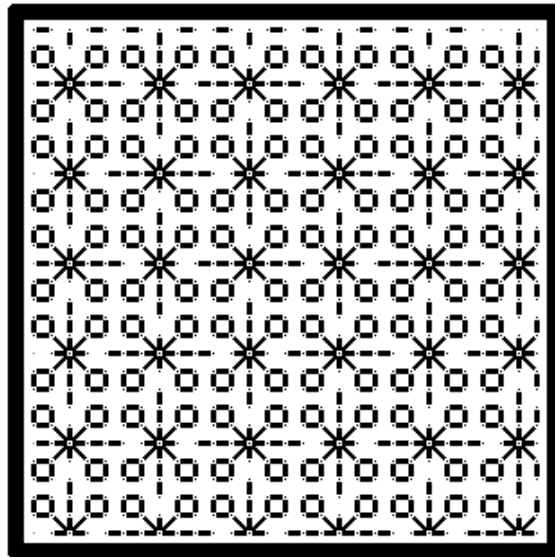
*17.3



17.4*



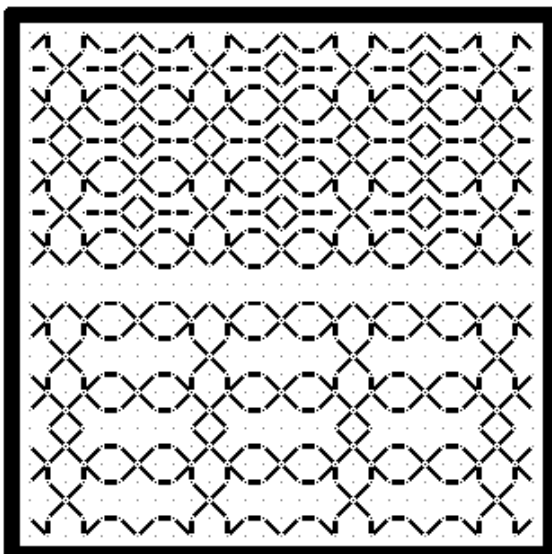
*17.5



17.6*

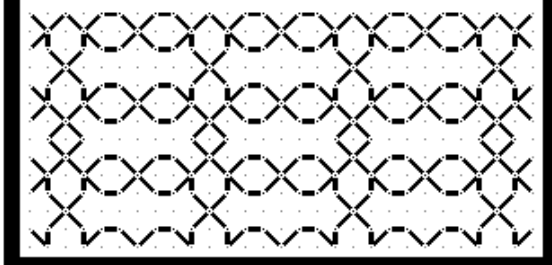
17.3 is more confusing than it has a right to be. Compare to 17.4.

a

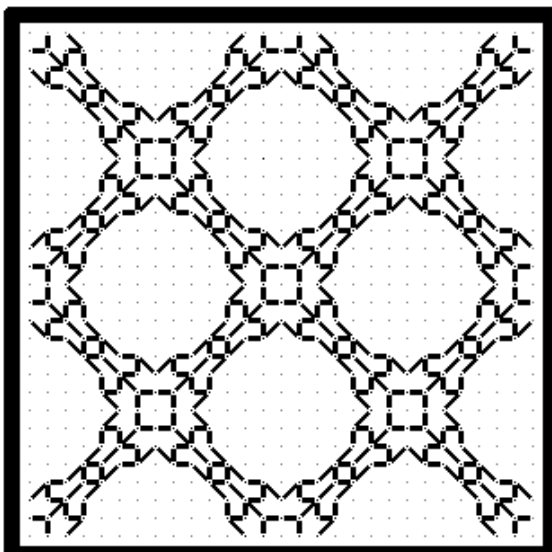


*18.1

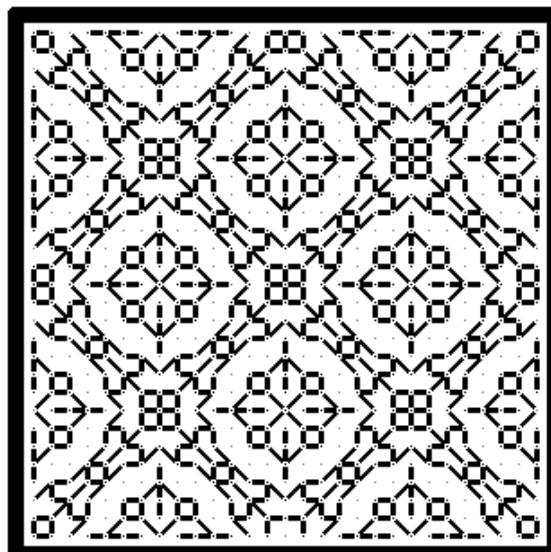
b



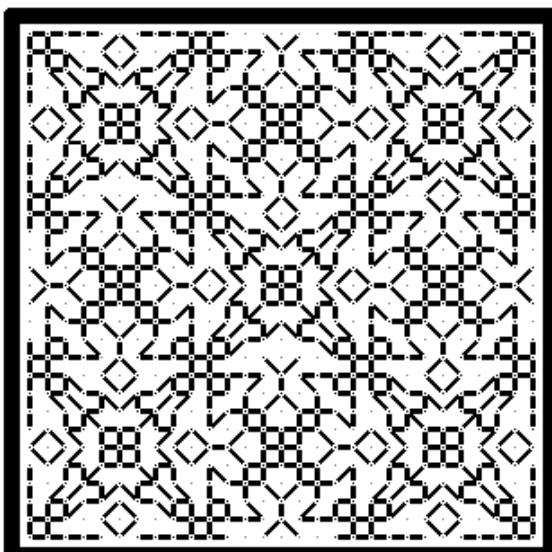
18.2*



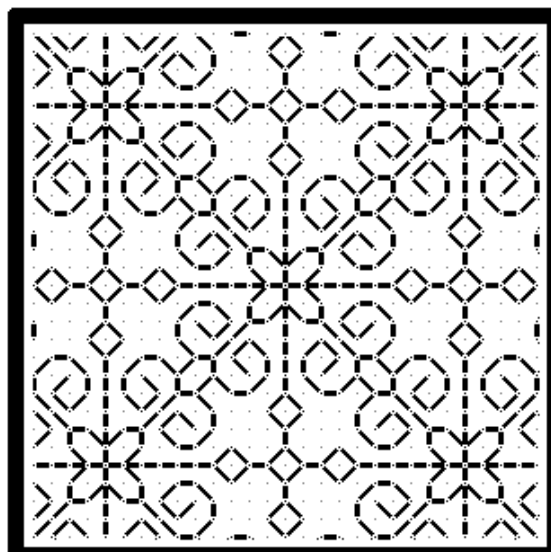
*18.3



18.4*

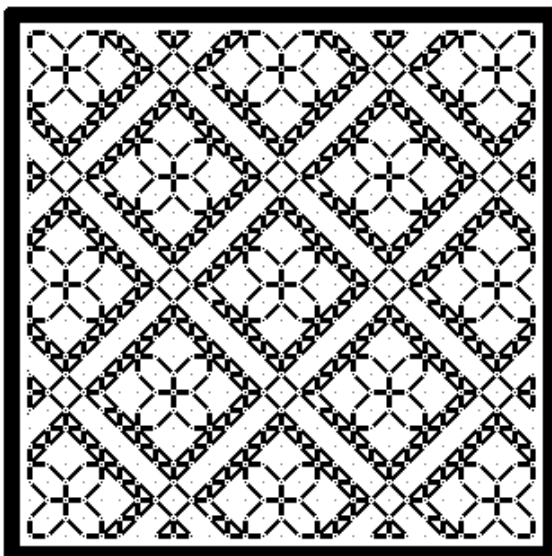


*18.5

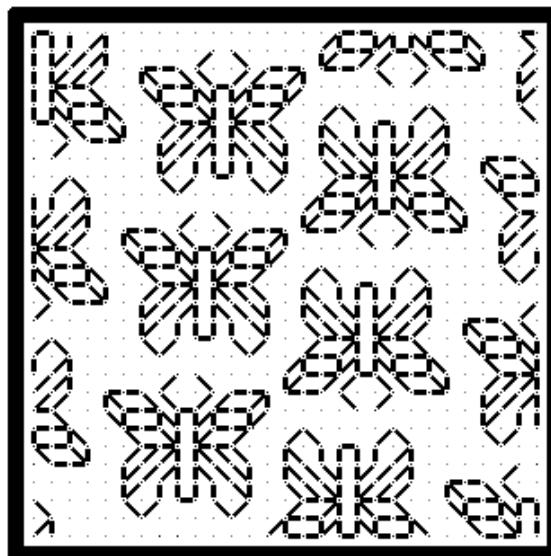


18.6*

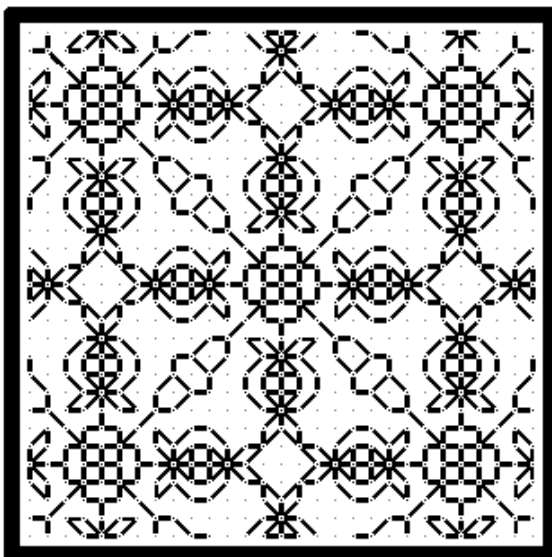
*19.1



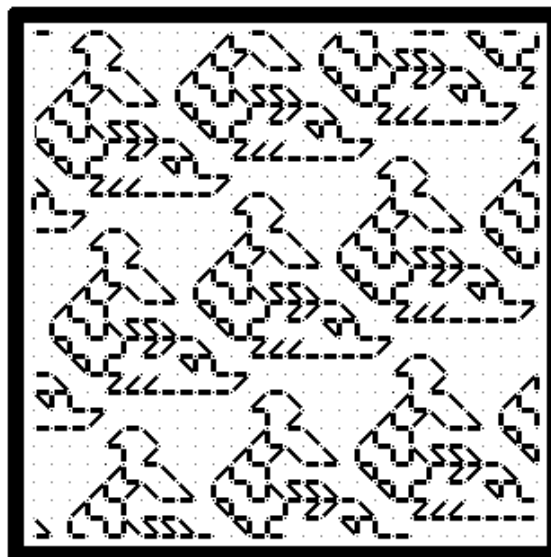
19.2*



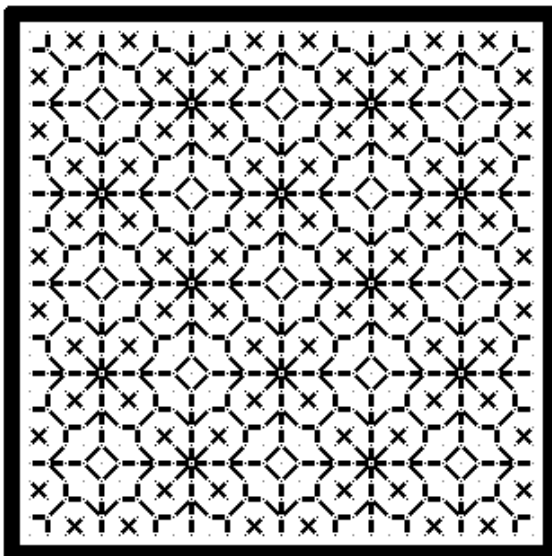
*19.3



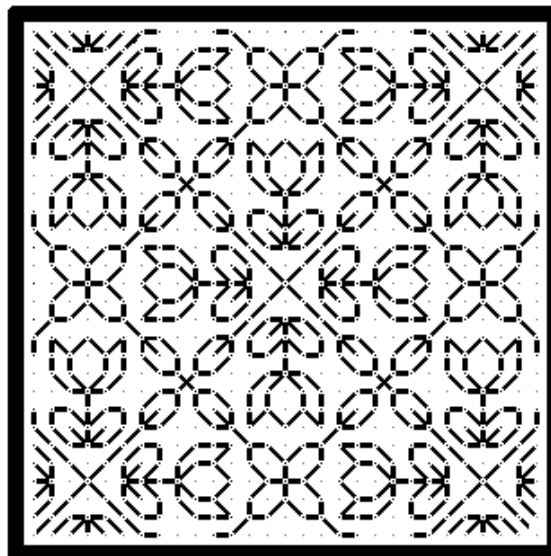
19.4*



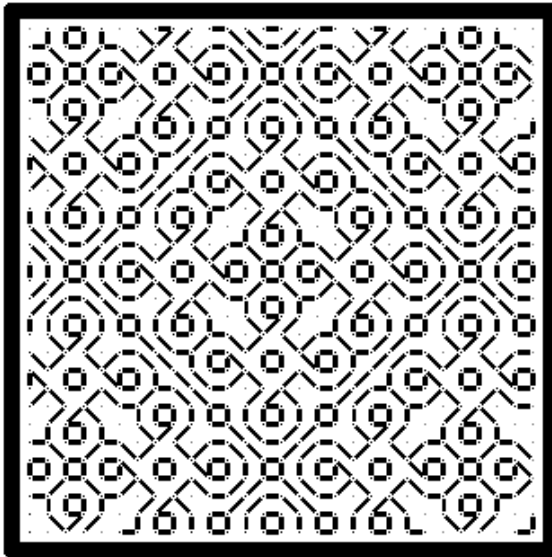
*19.5



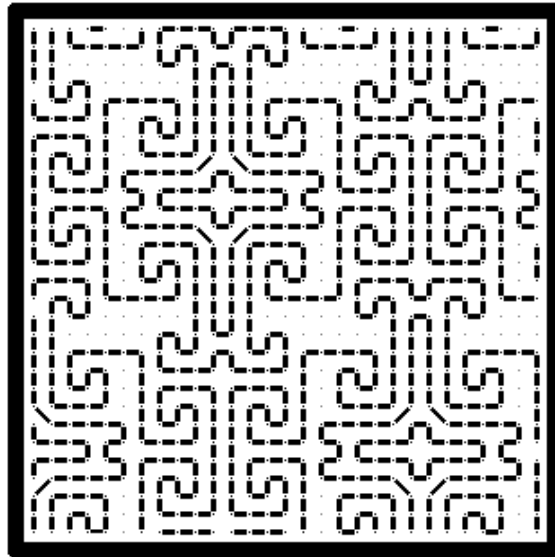
19.6*



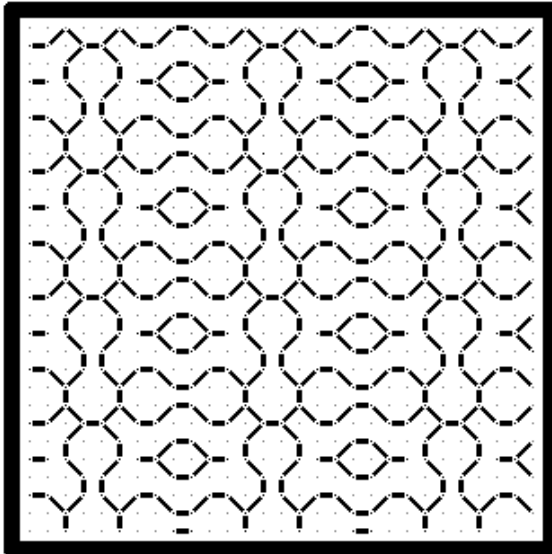
*20.1



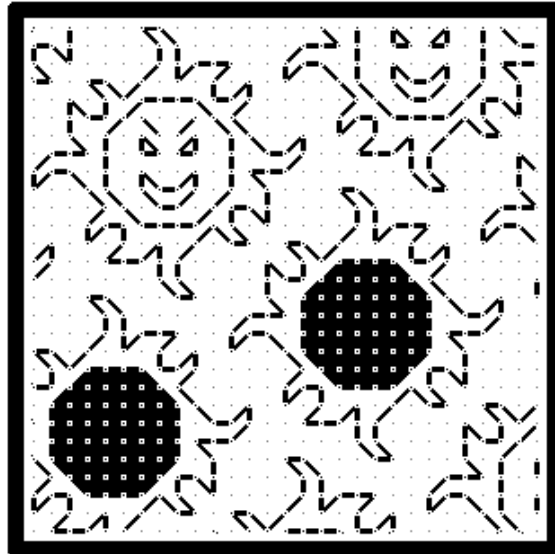
20.2*



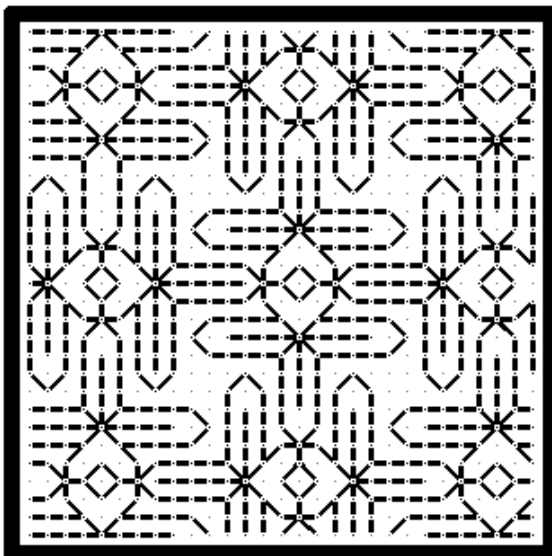
*20.3



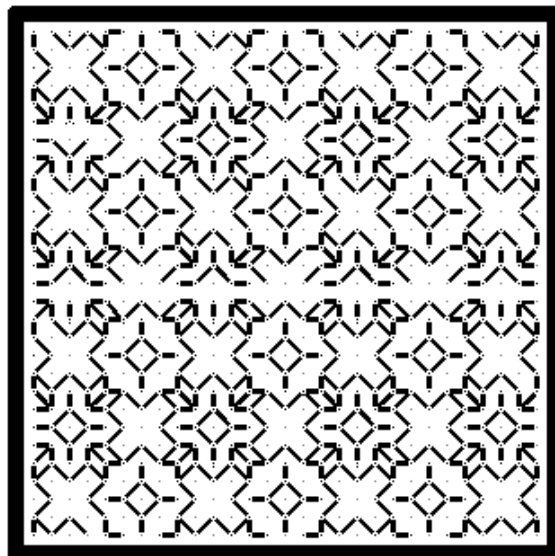
20.4*



*20.5

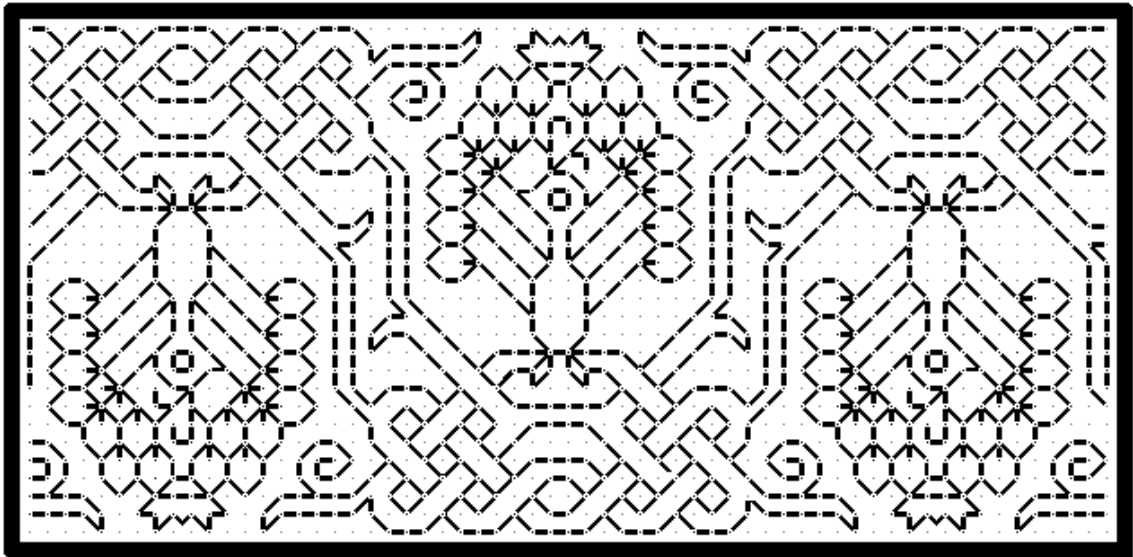


20.6*

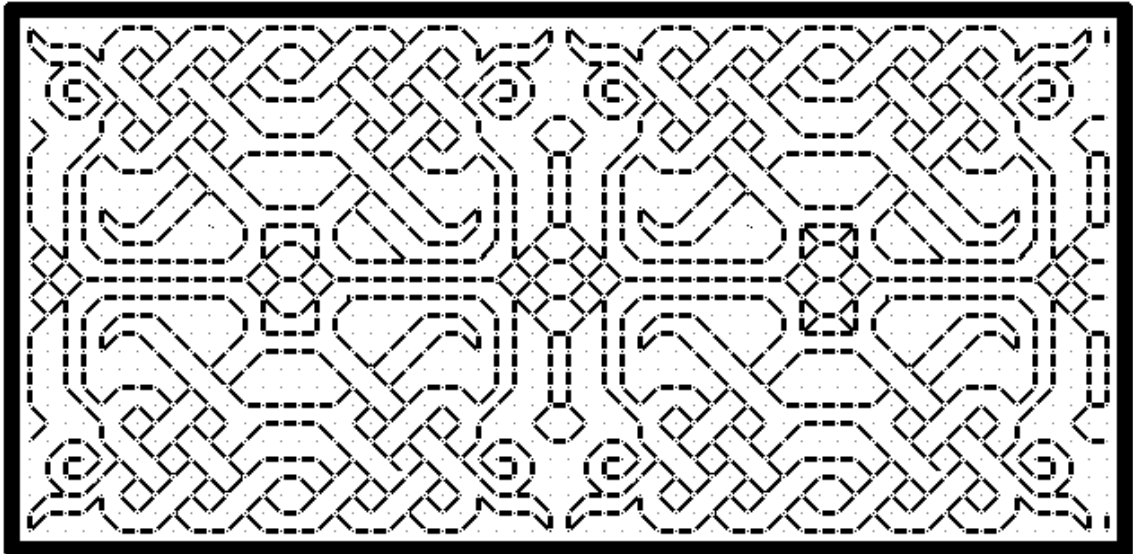


20.4 - Optional solar halos in honor of the 2024 eclipse. Work the solid area in cross stitch or any other full coverage stitch you like (note that there will be half-unit stitches to eke it out.)

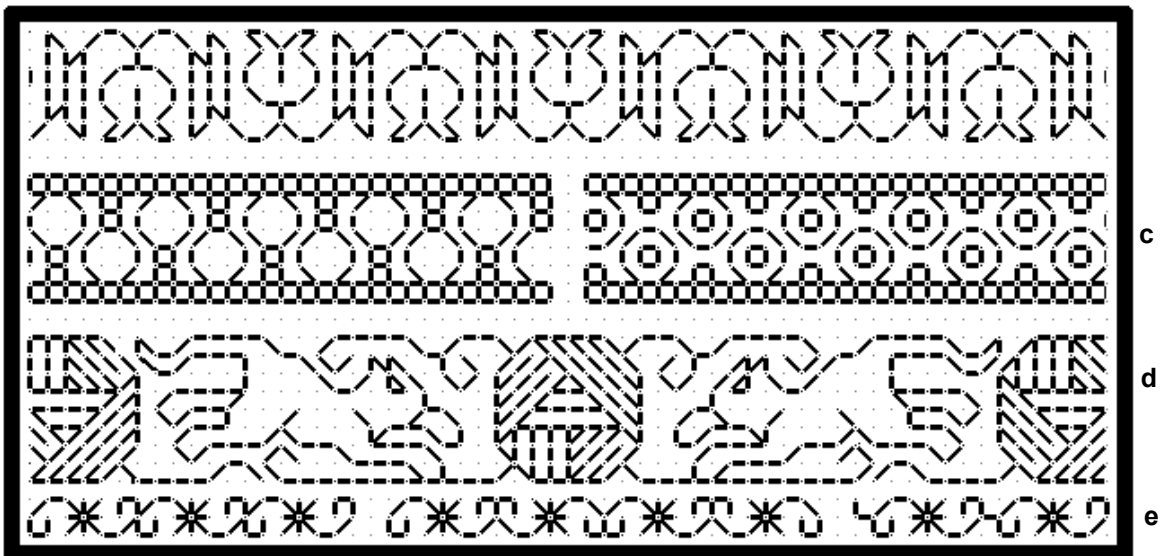
*21.1



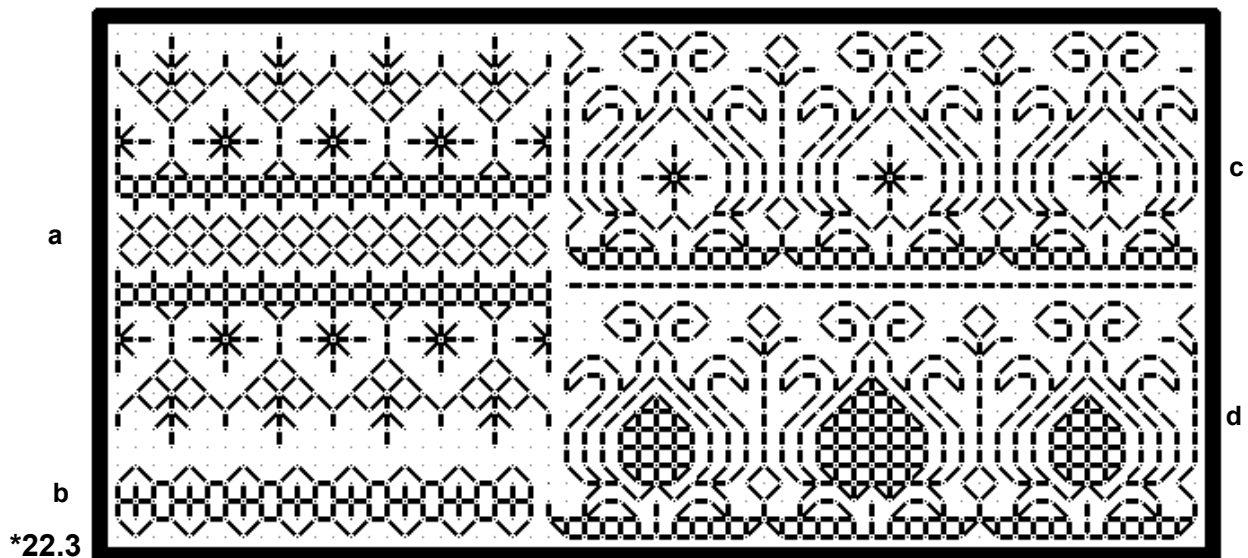
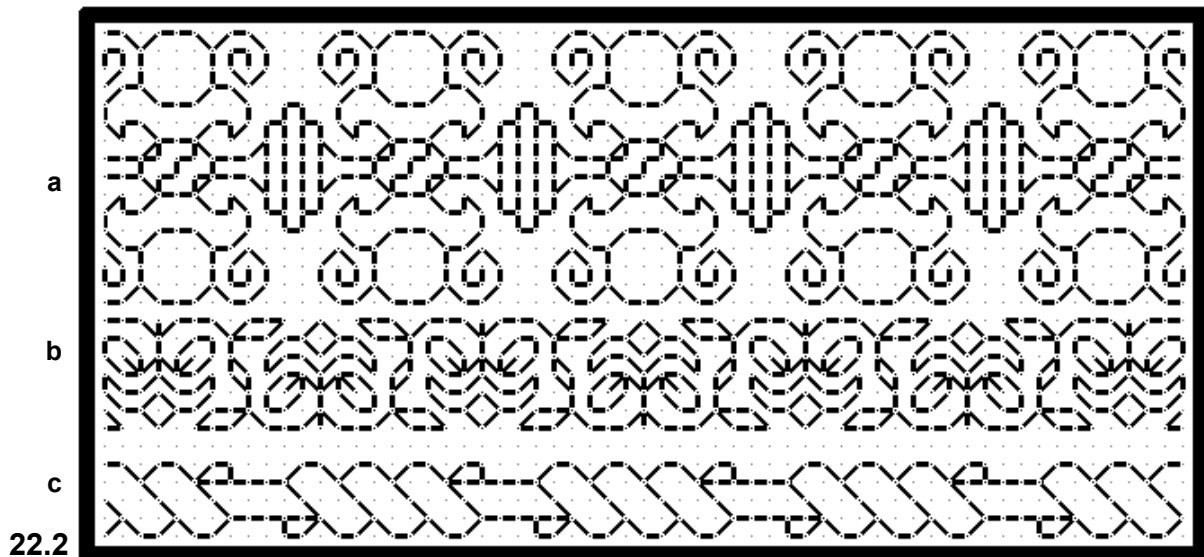
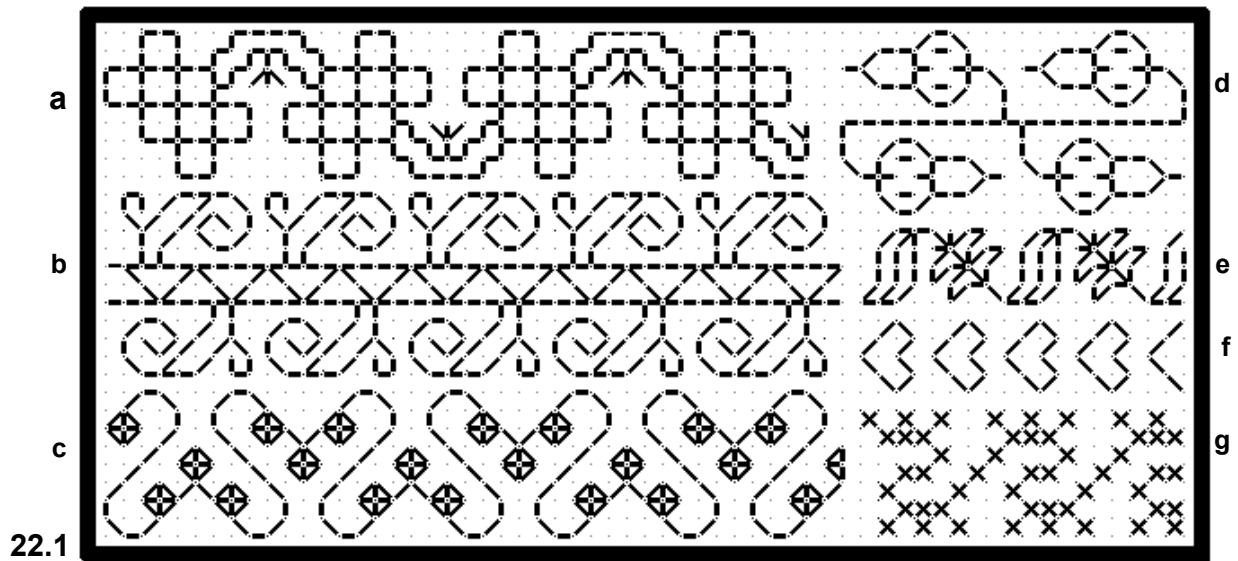
*21.2



*21.3

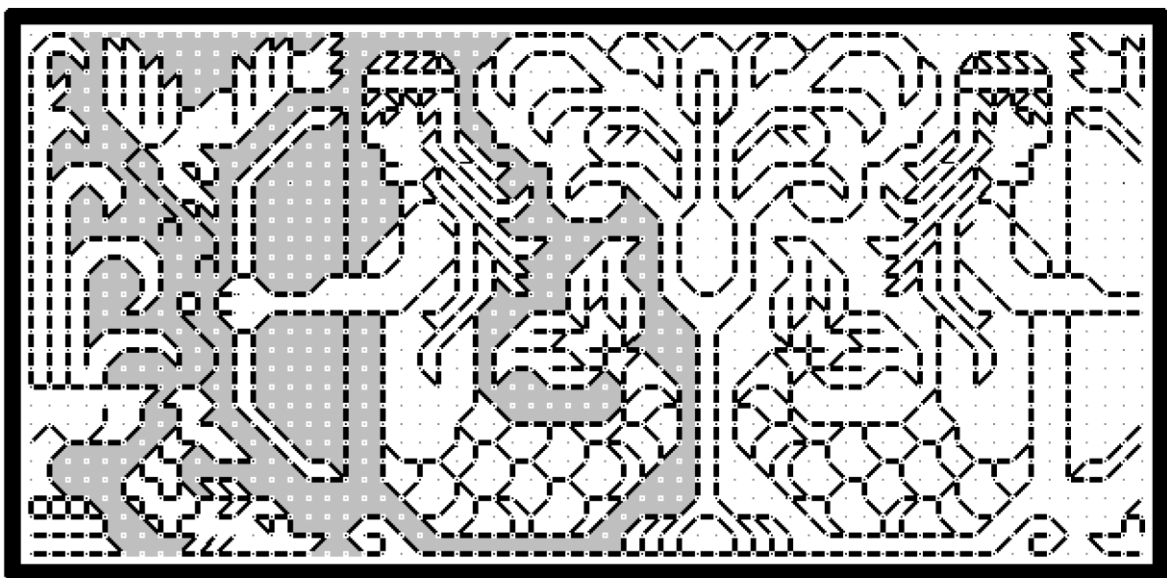


21.1 - The center point on the peacock's crown is formed by half-stitches on the diagonal

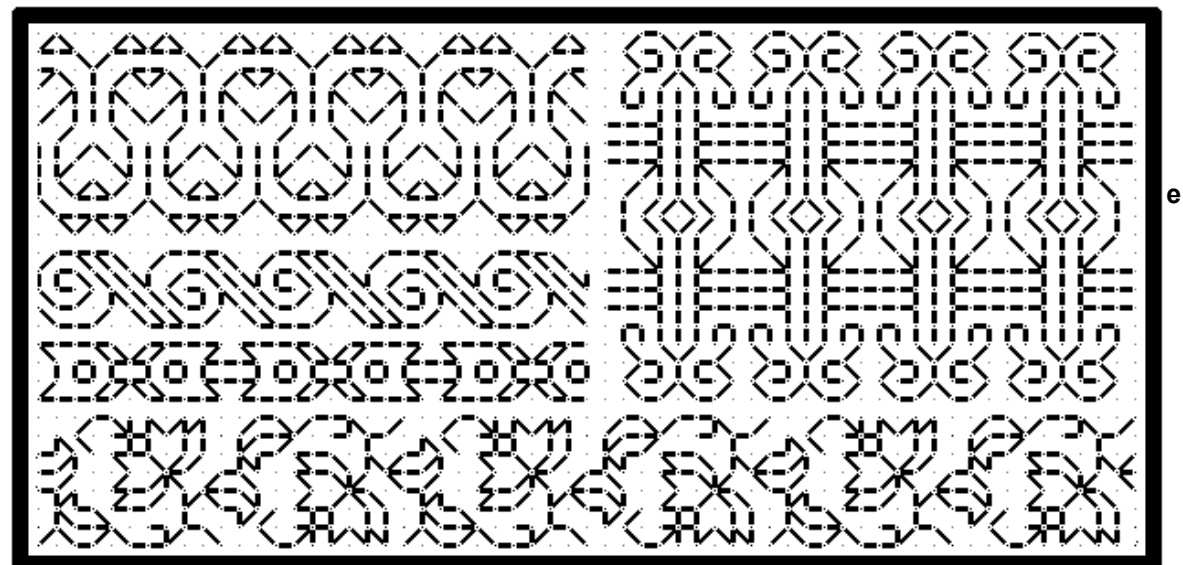


22.1a through 22.2c adapted from "Detached Geometric Patterns and Italiante Border Designs with Alphabet" 1697. National Trust Collections, Montacute House, Somerset, NT 597706

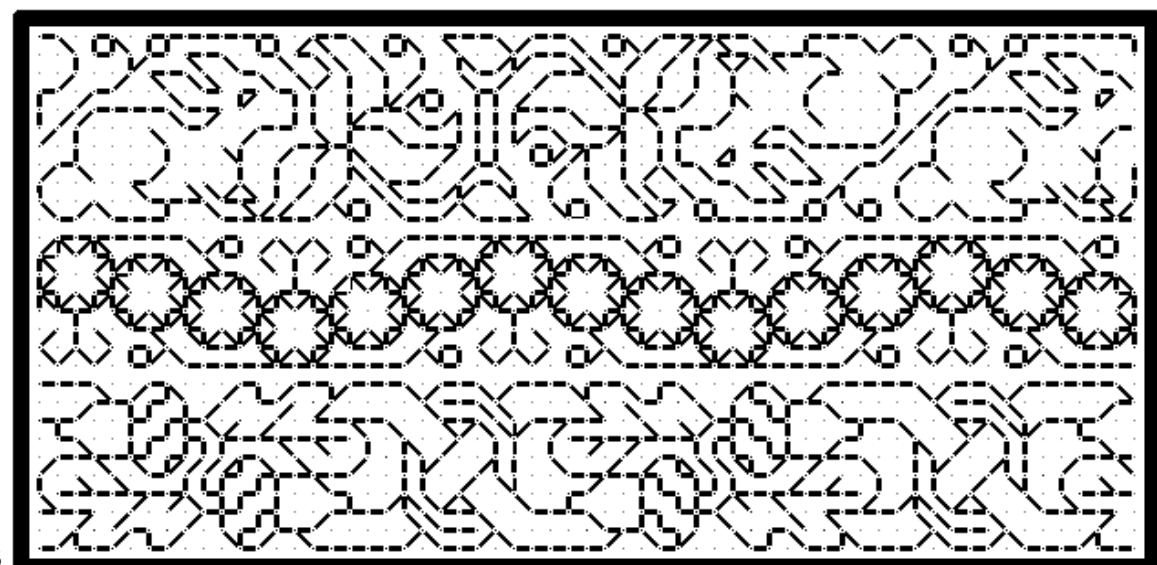
*23.1

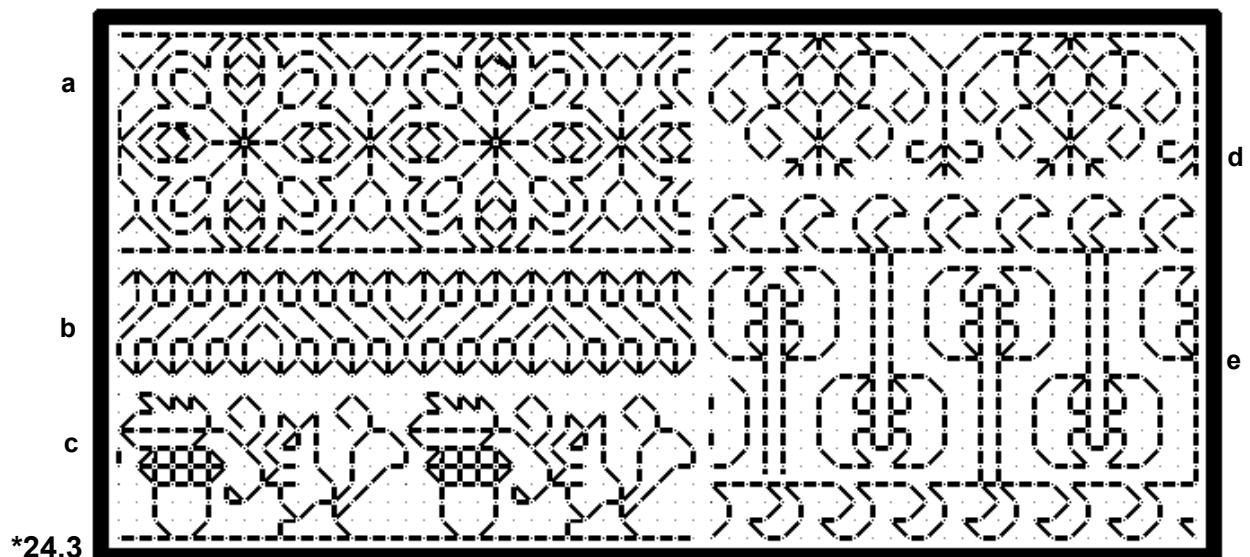
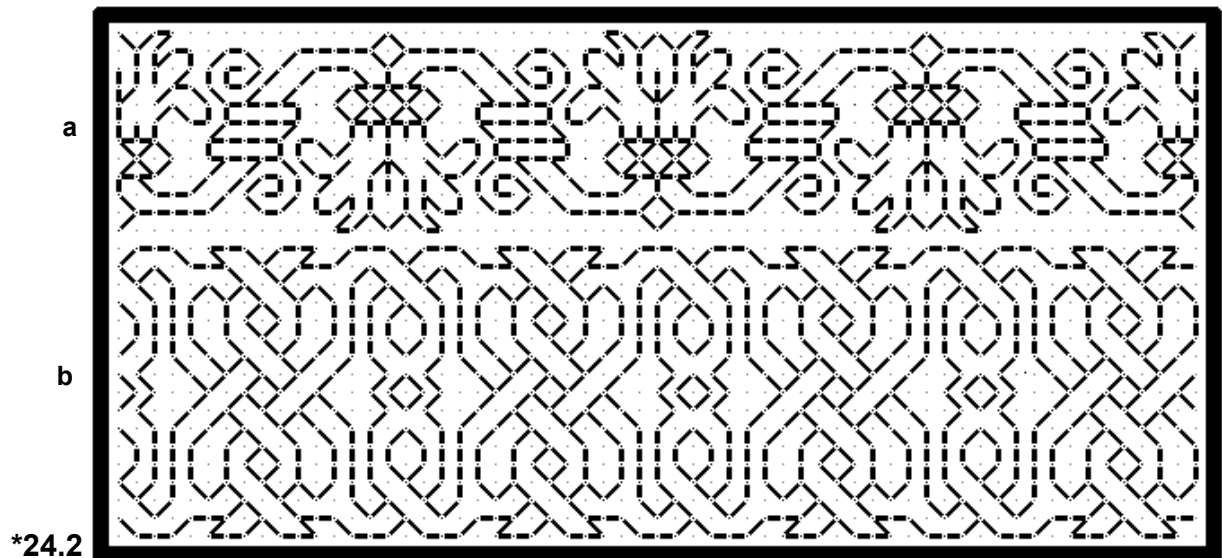
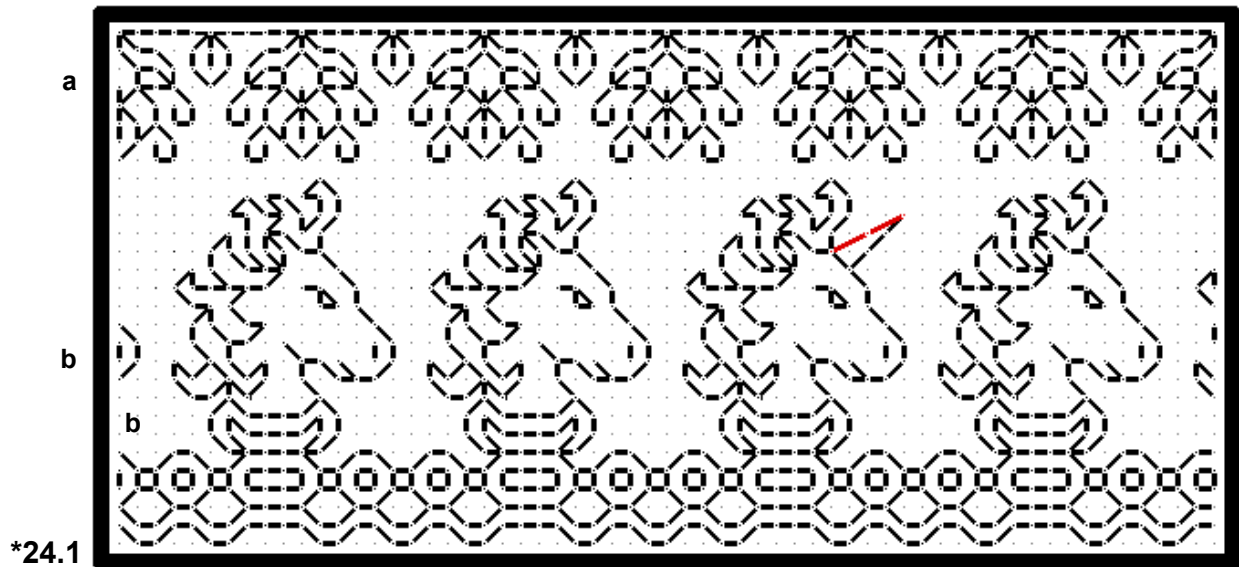


*23.2

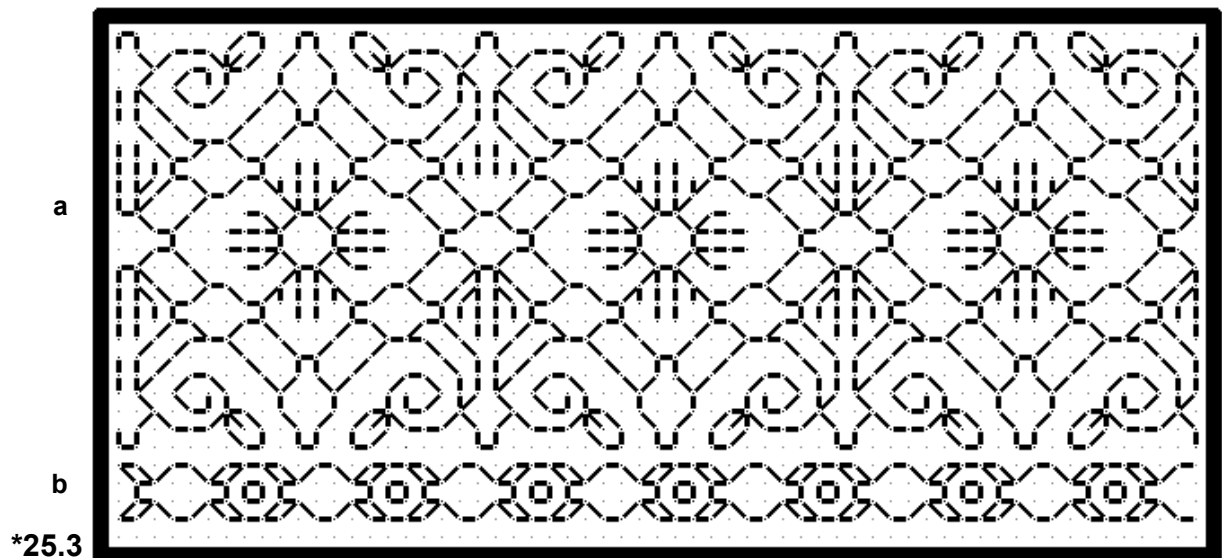
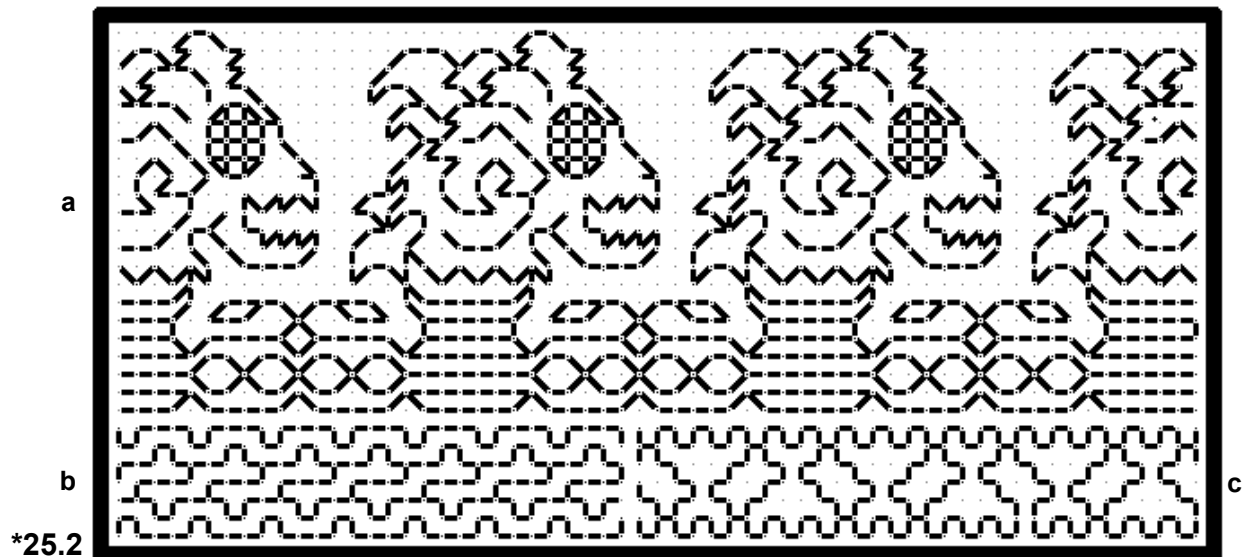
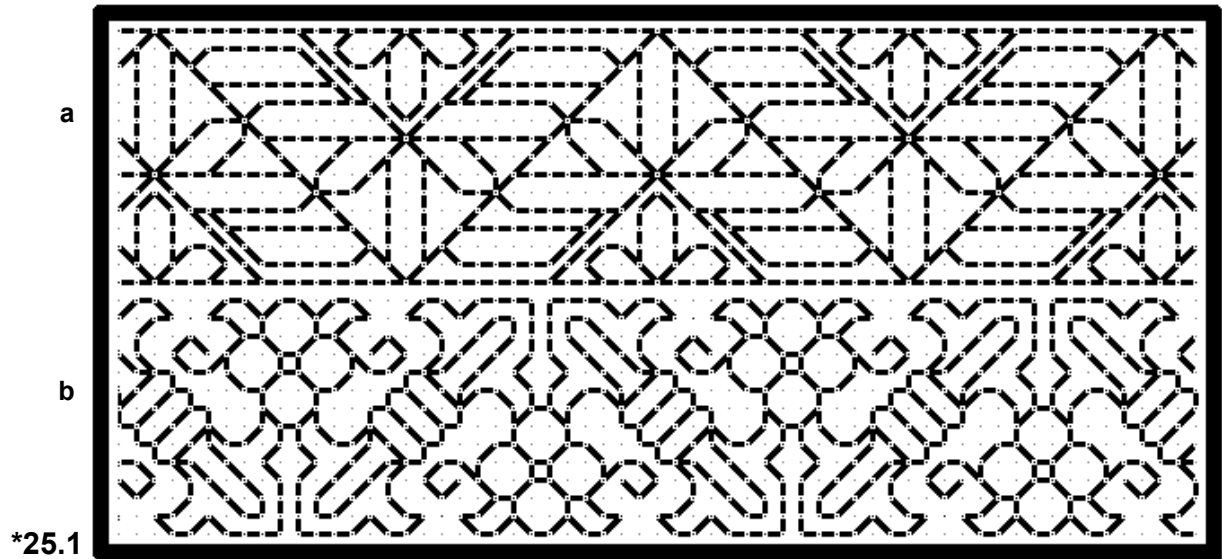


*23.3

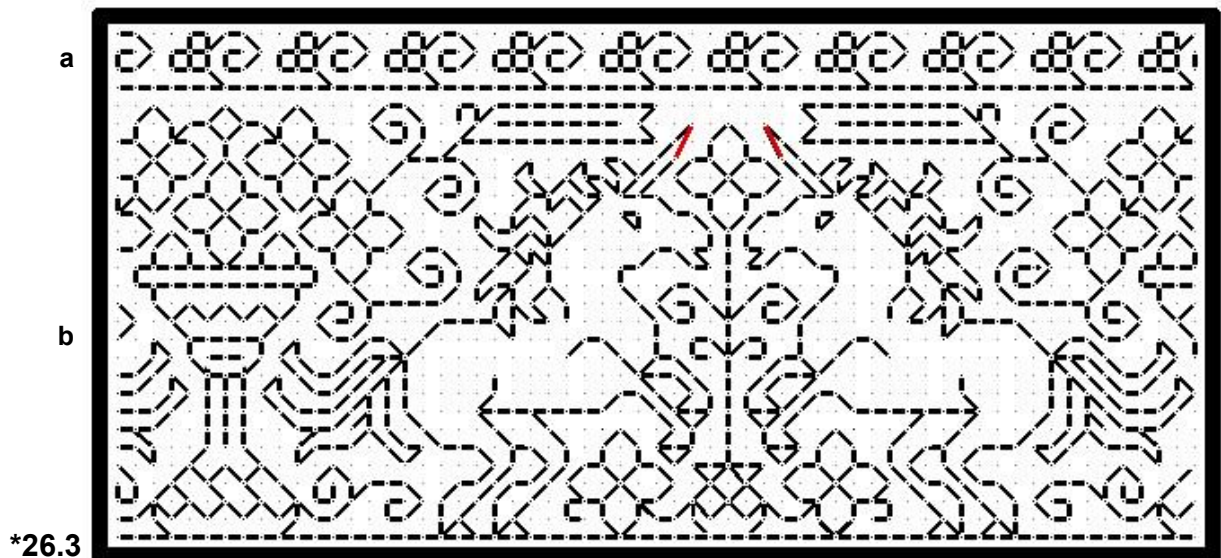
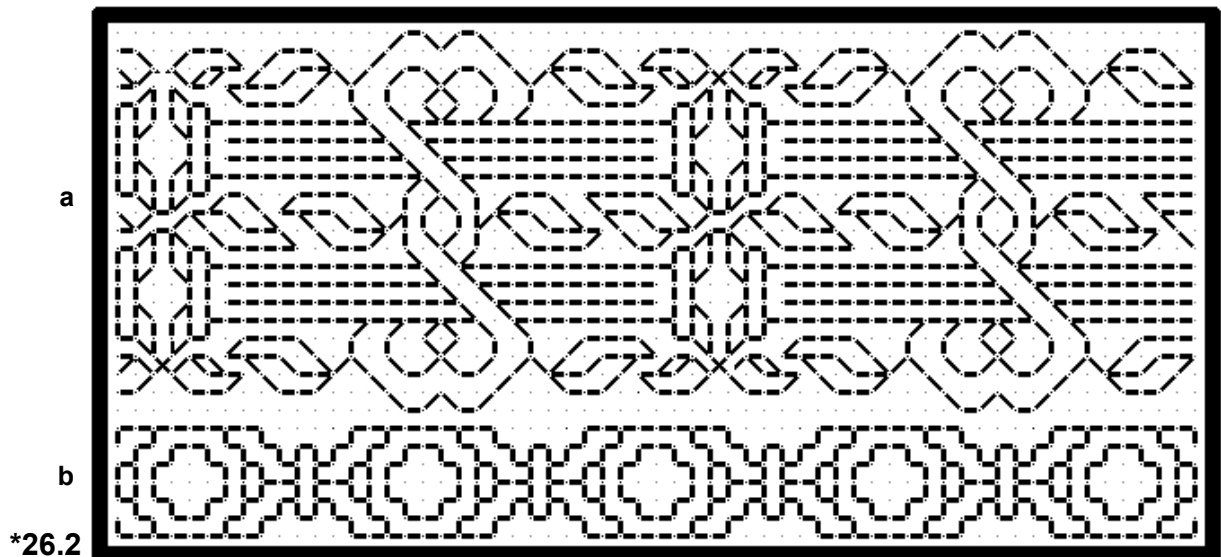
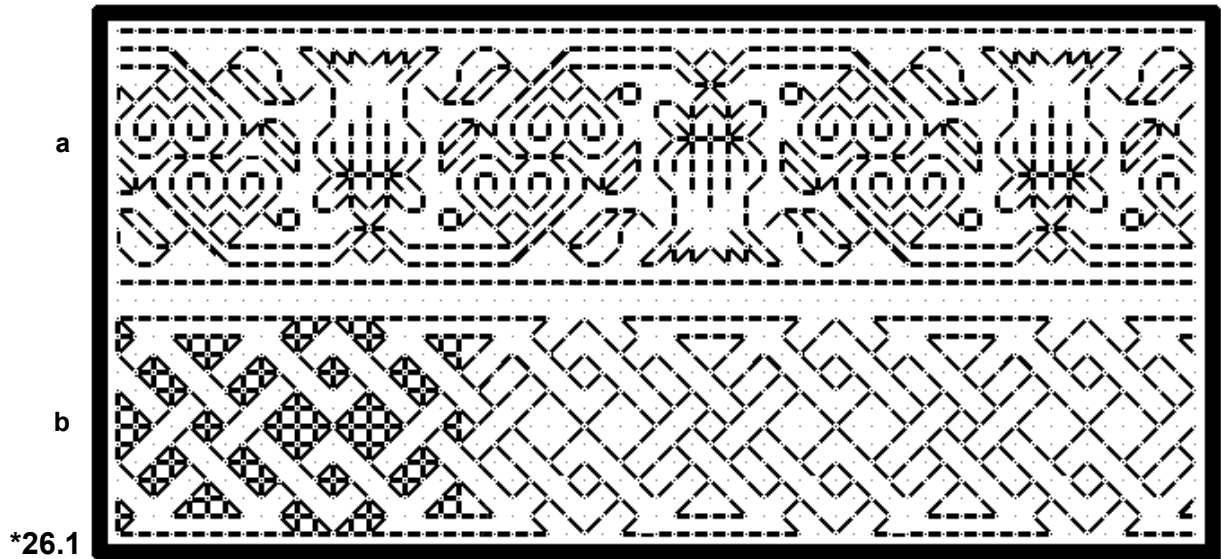




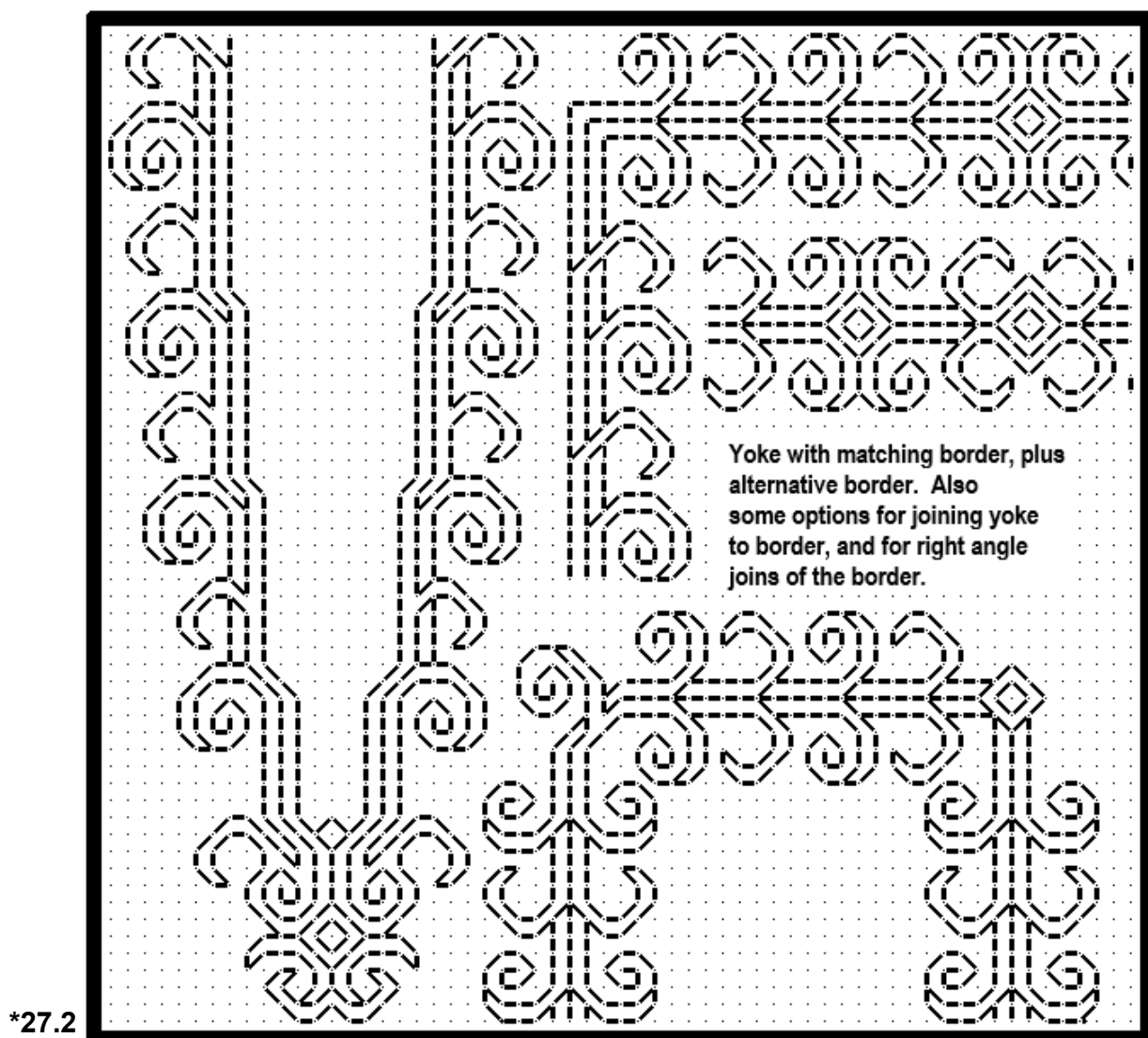
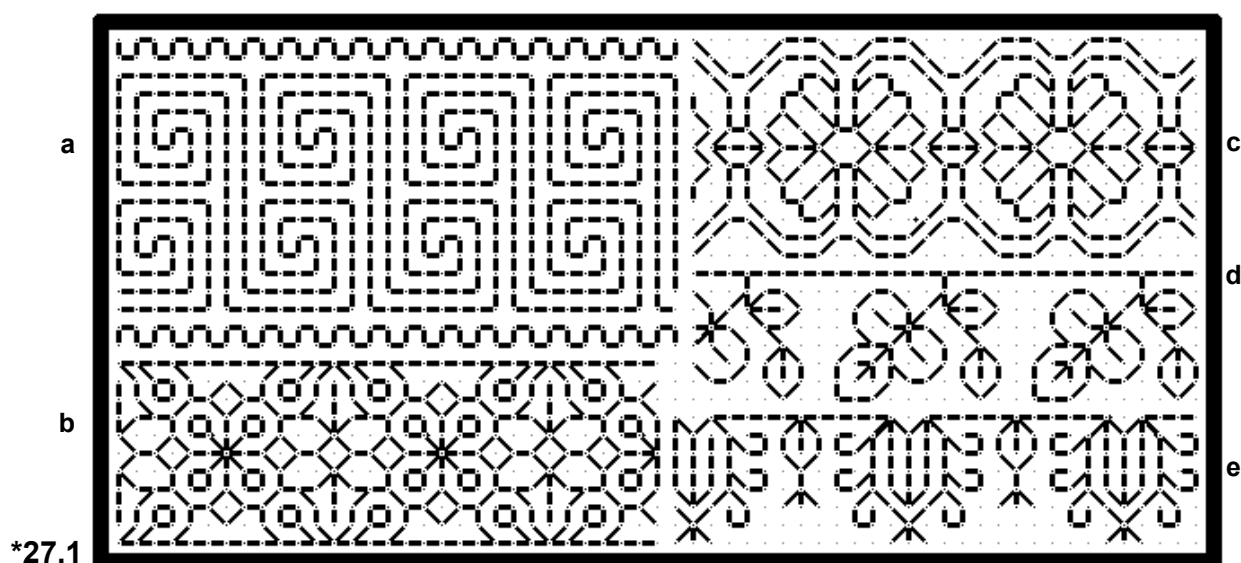
24.1b – Horses can be turned into unicorns by adding the five stitches of the horn. Note that the two shown in red are worked over 2x1 units, something I rarely do.

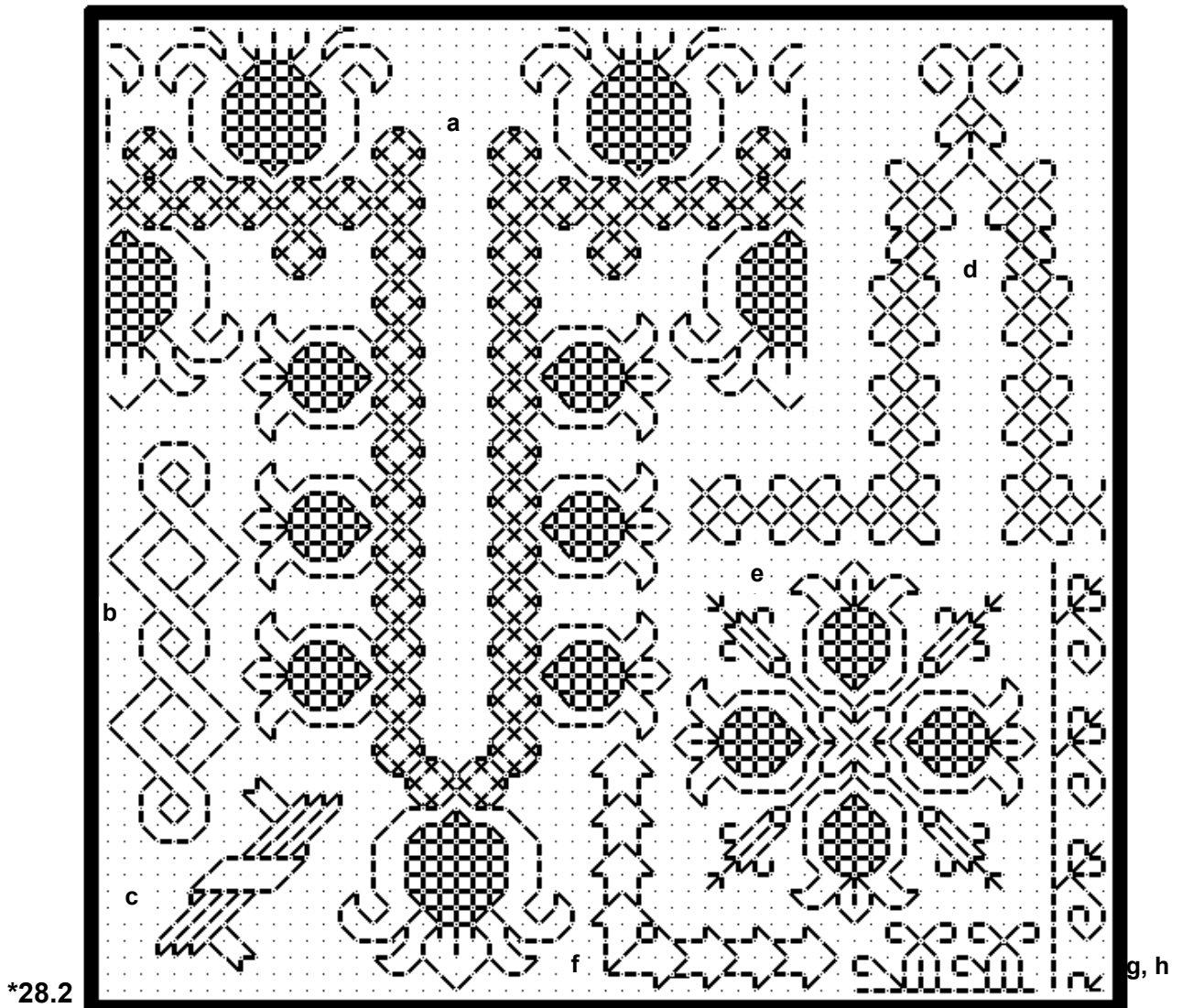
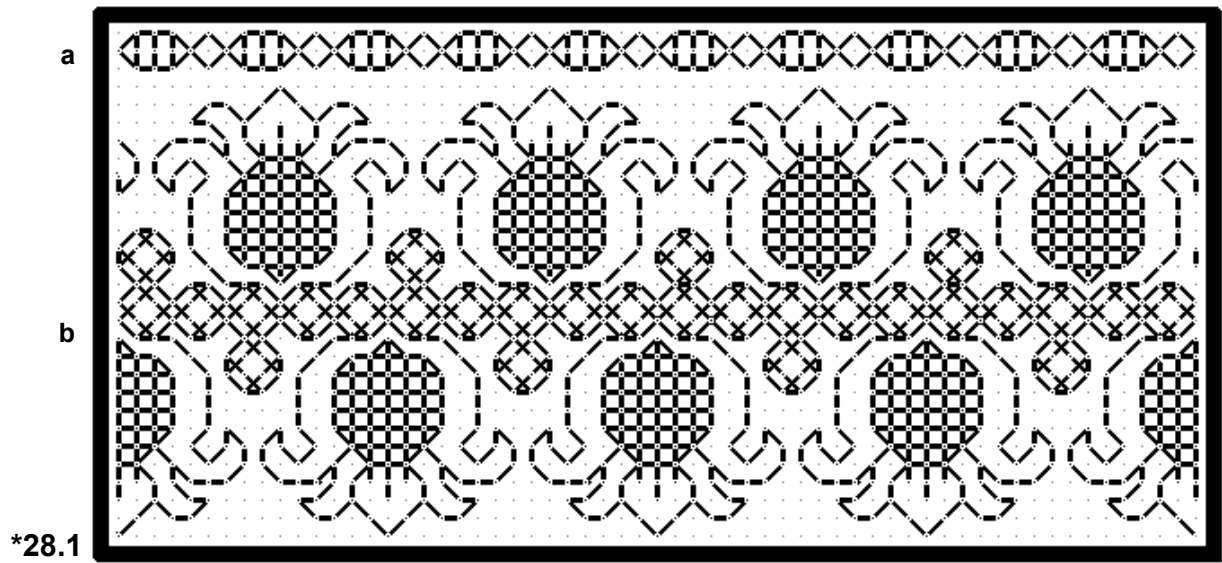


25.1a – Geometric inspired by a newspaper doodle done by JRR Tolkien, as presented on <https://www.facebook.com/groups/theprancingponypodcast/posts/1498543881050819/>

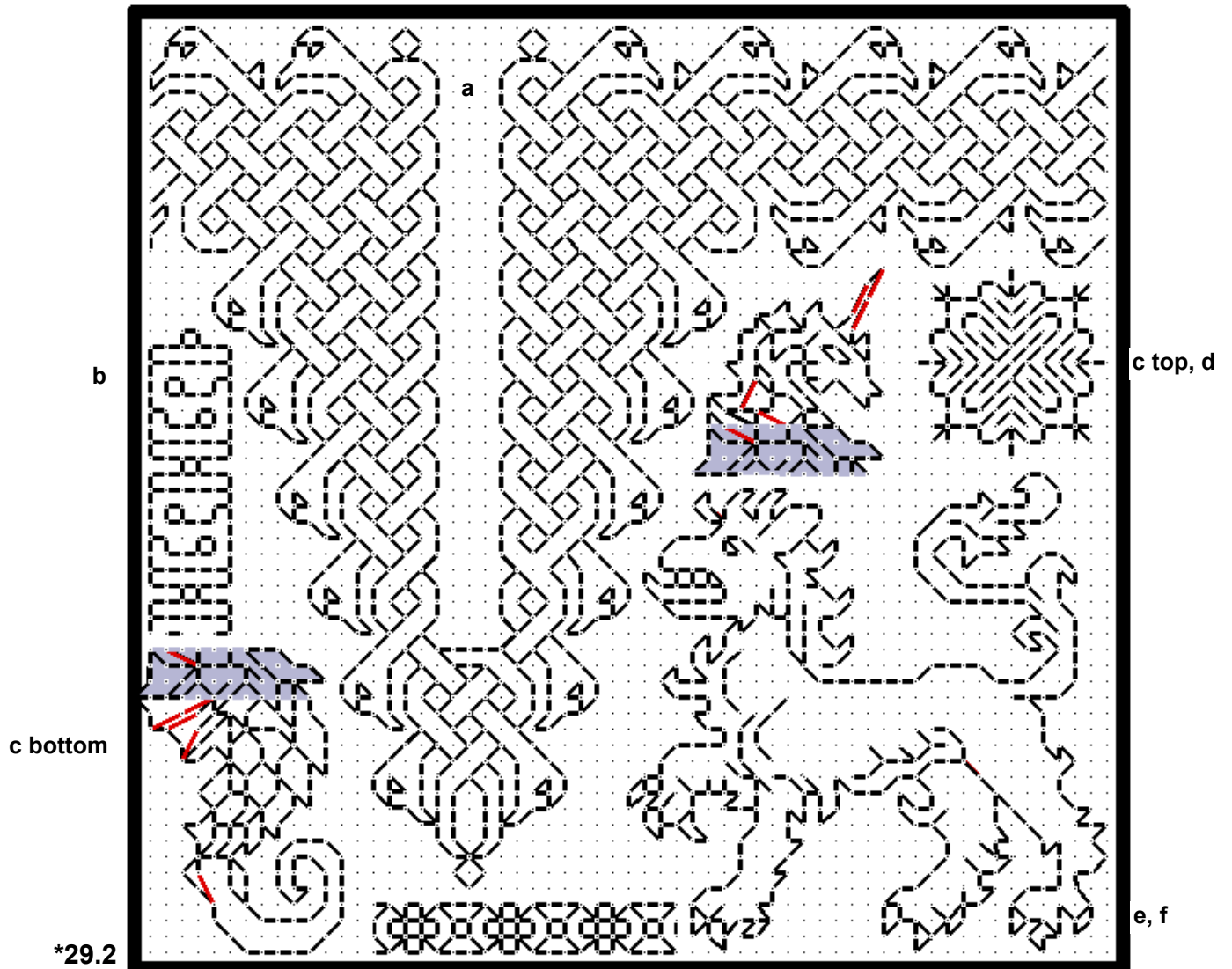
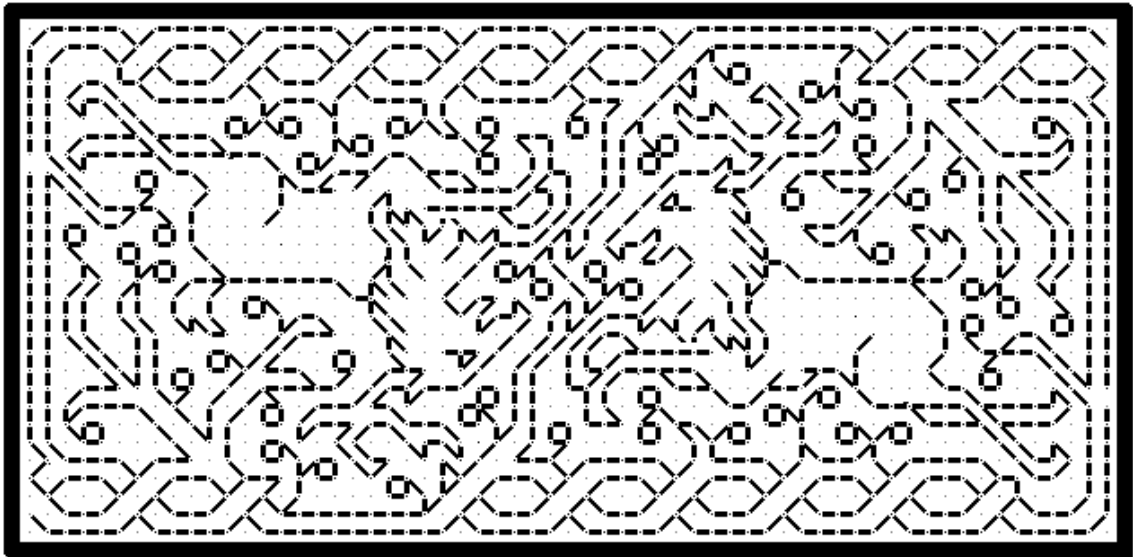


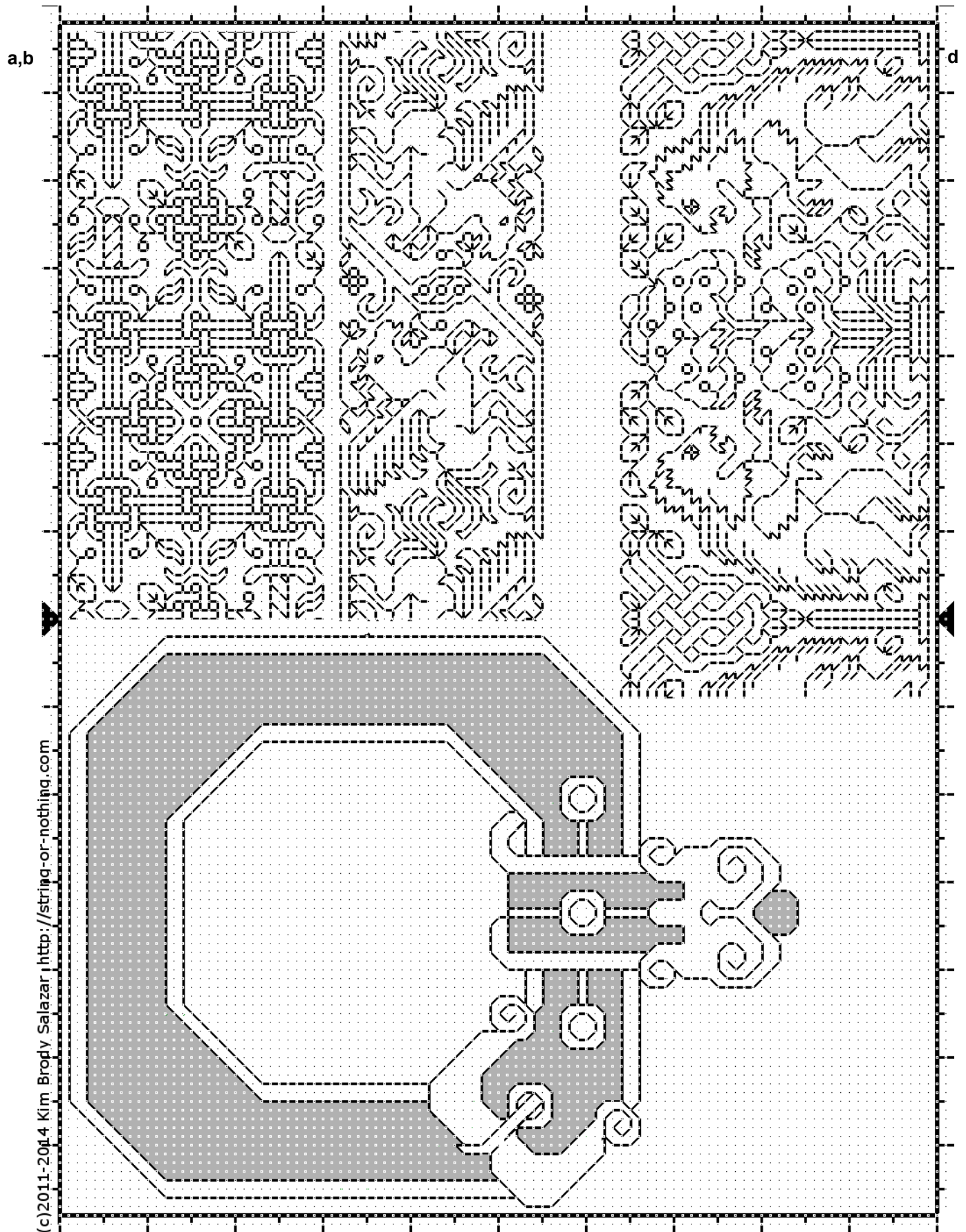
26.3b – The point of the unicorn horn, shown in red, is worked over 2x1 units, something I rarely do.





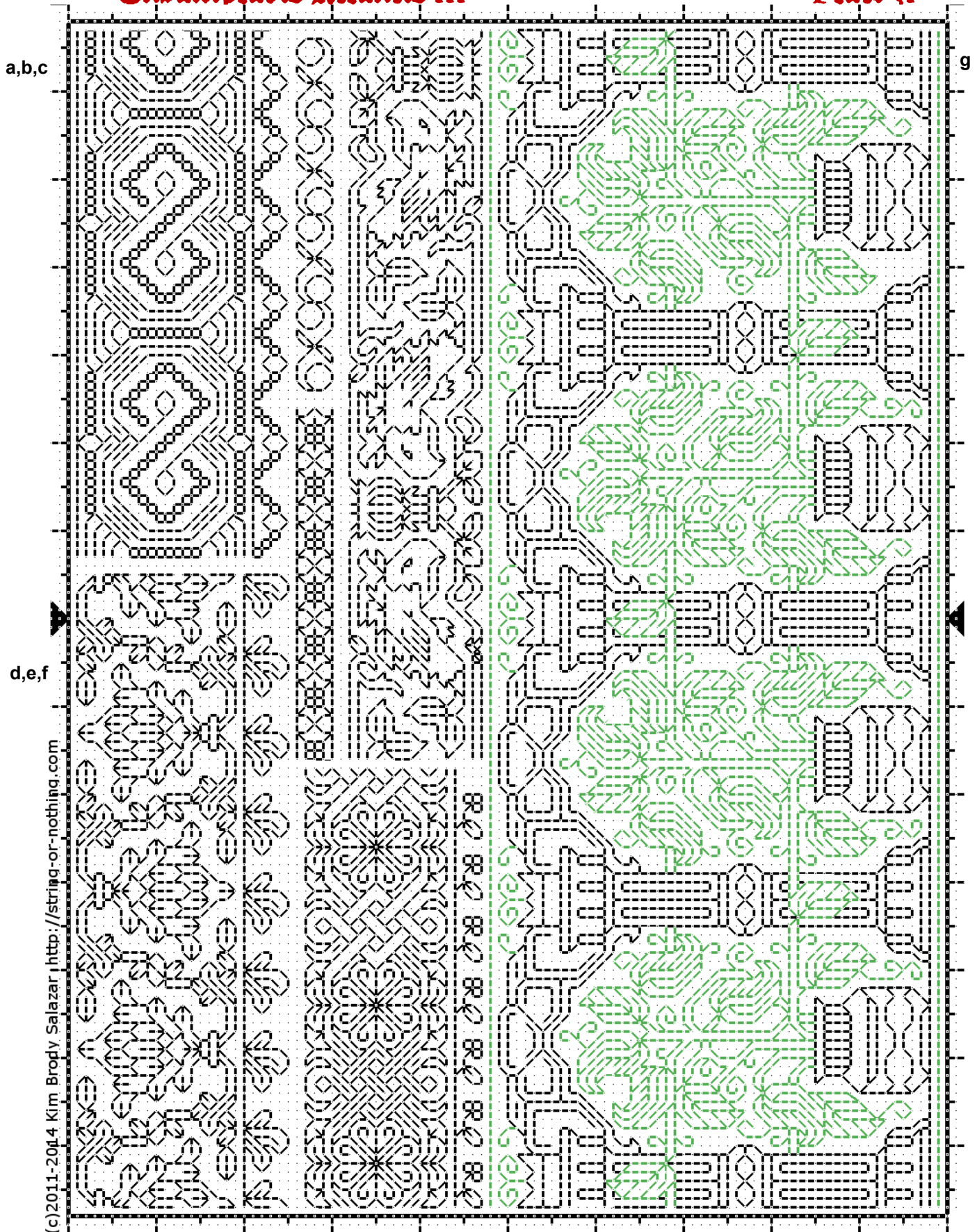
*29.1

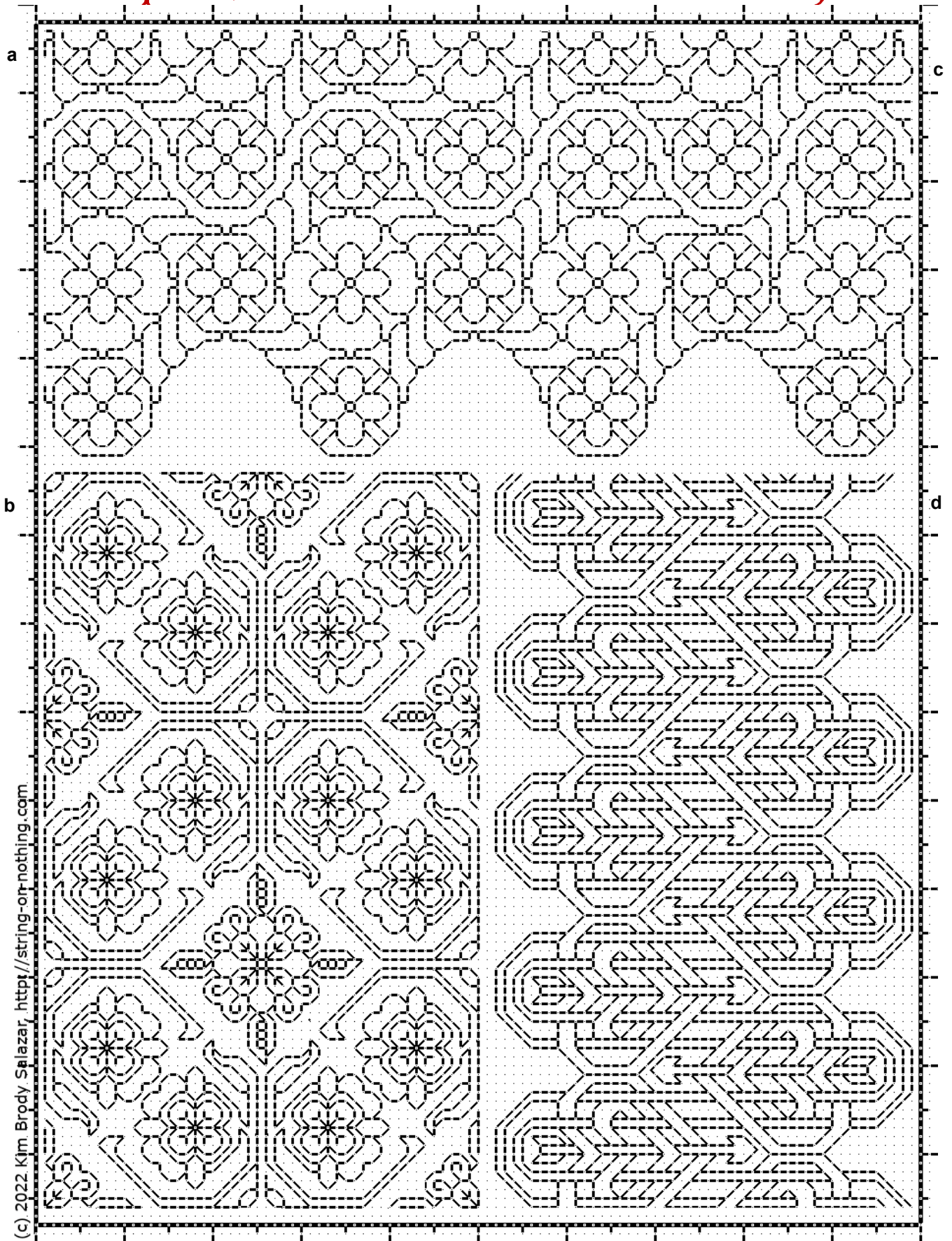


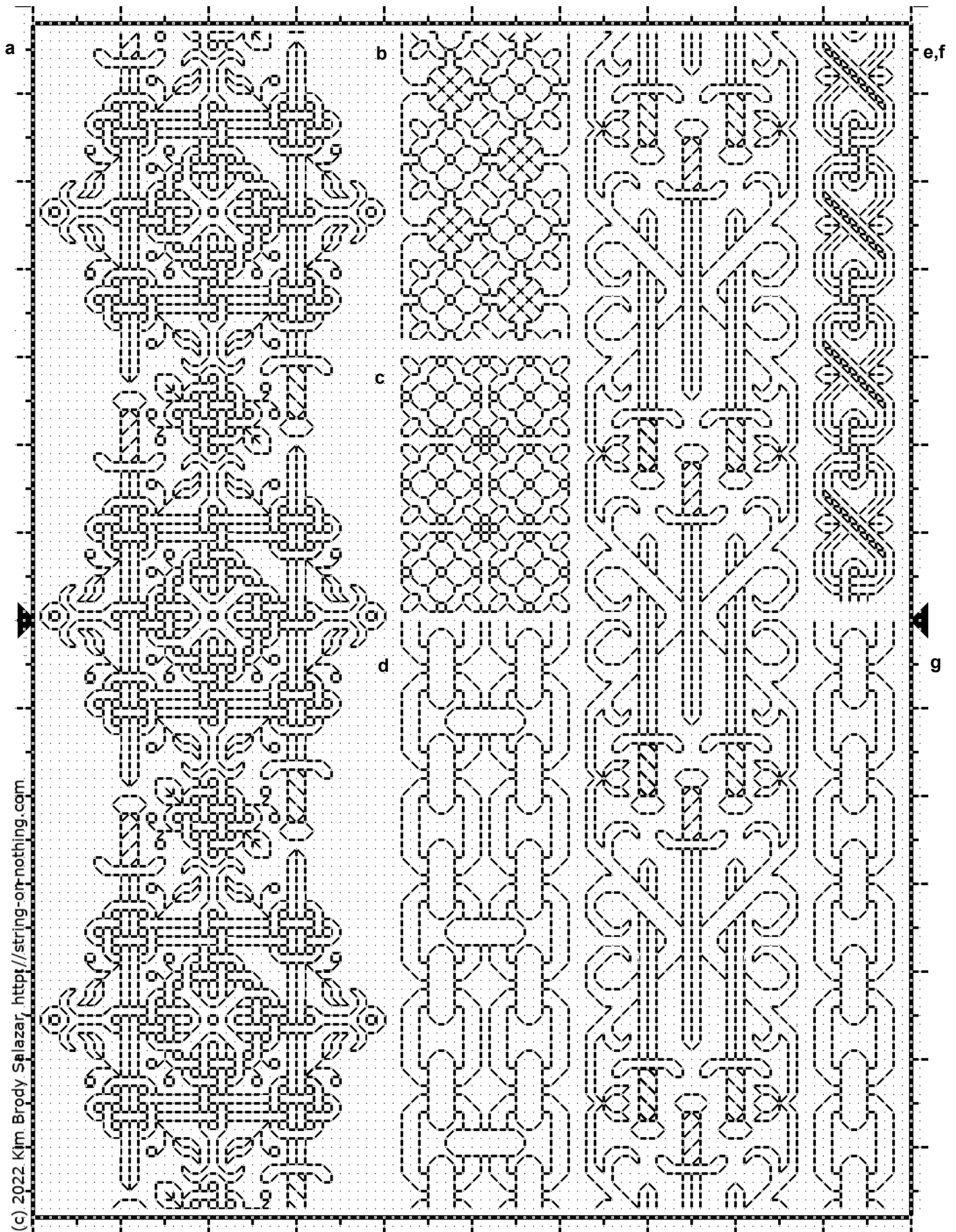


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30.4c could be used infilled in the appropriate color, as a badge of patronage (Squire, Apprentice, Protegee for example).

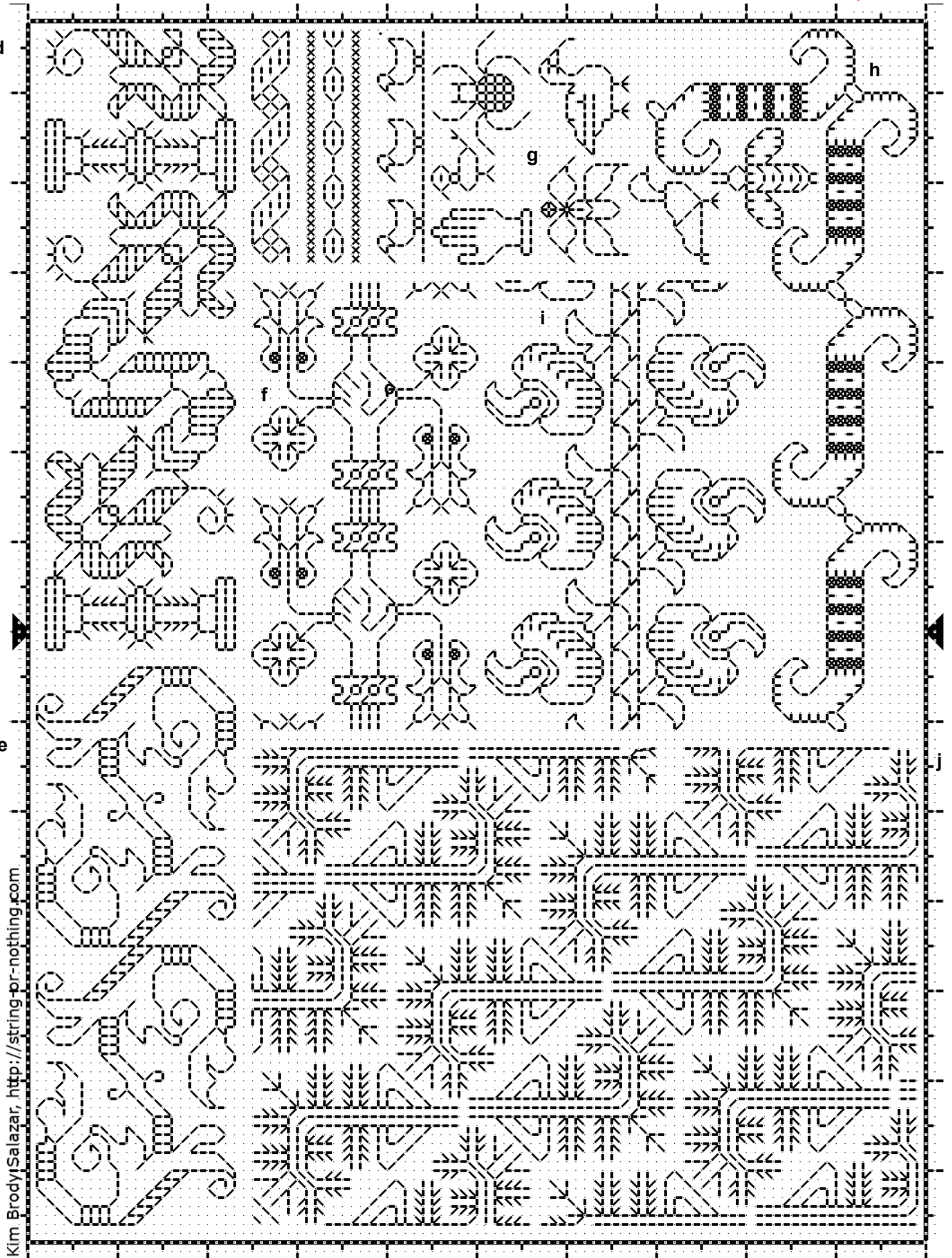






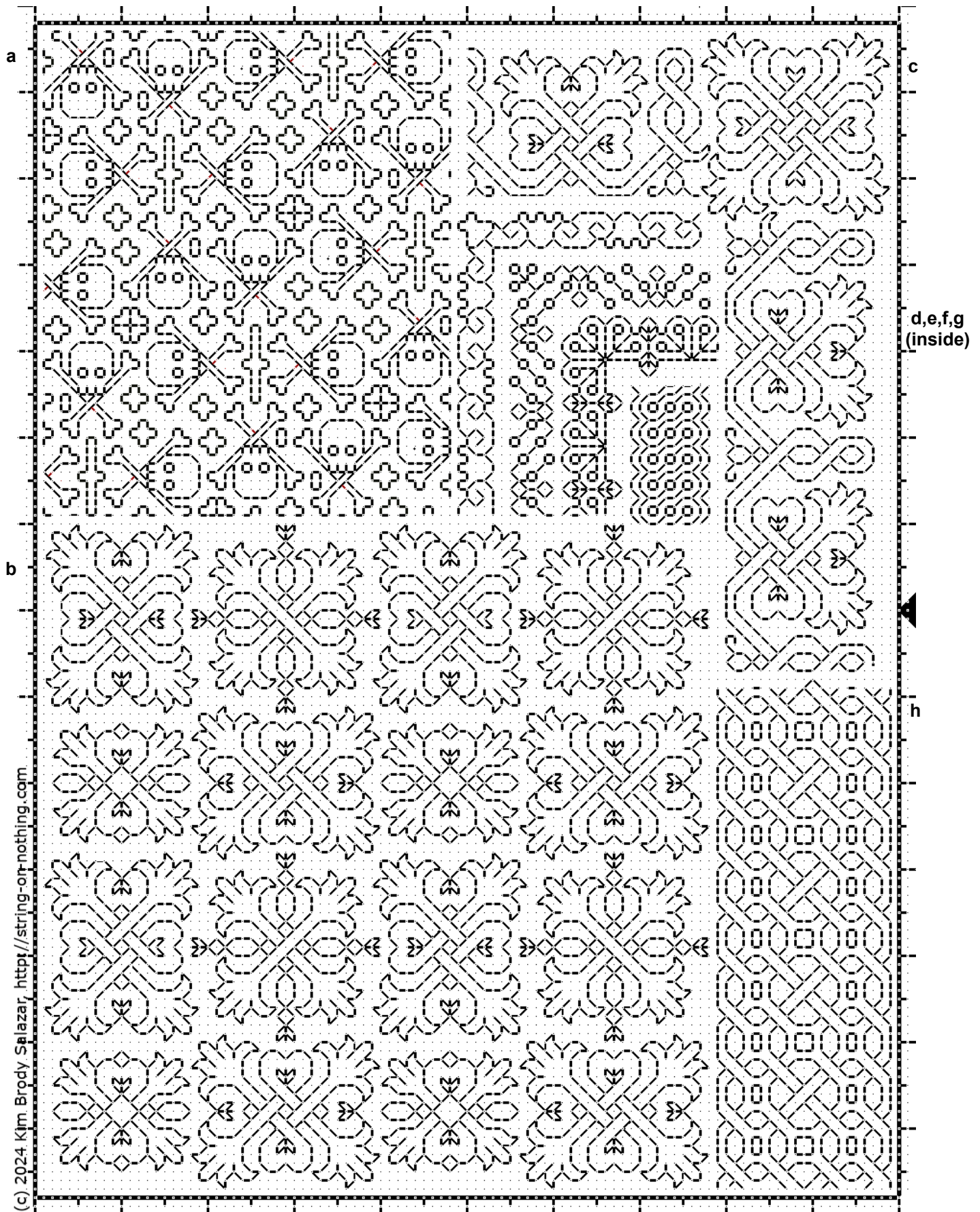
(c) 2022 Kim Brody Salazar, <http://string-or-nothing.com>

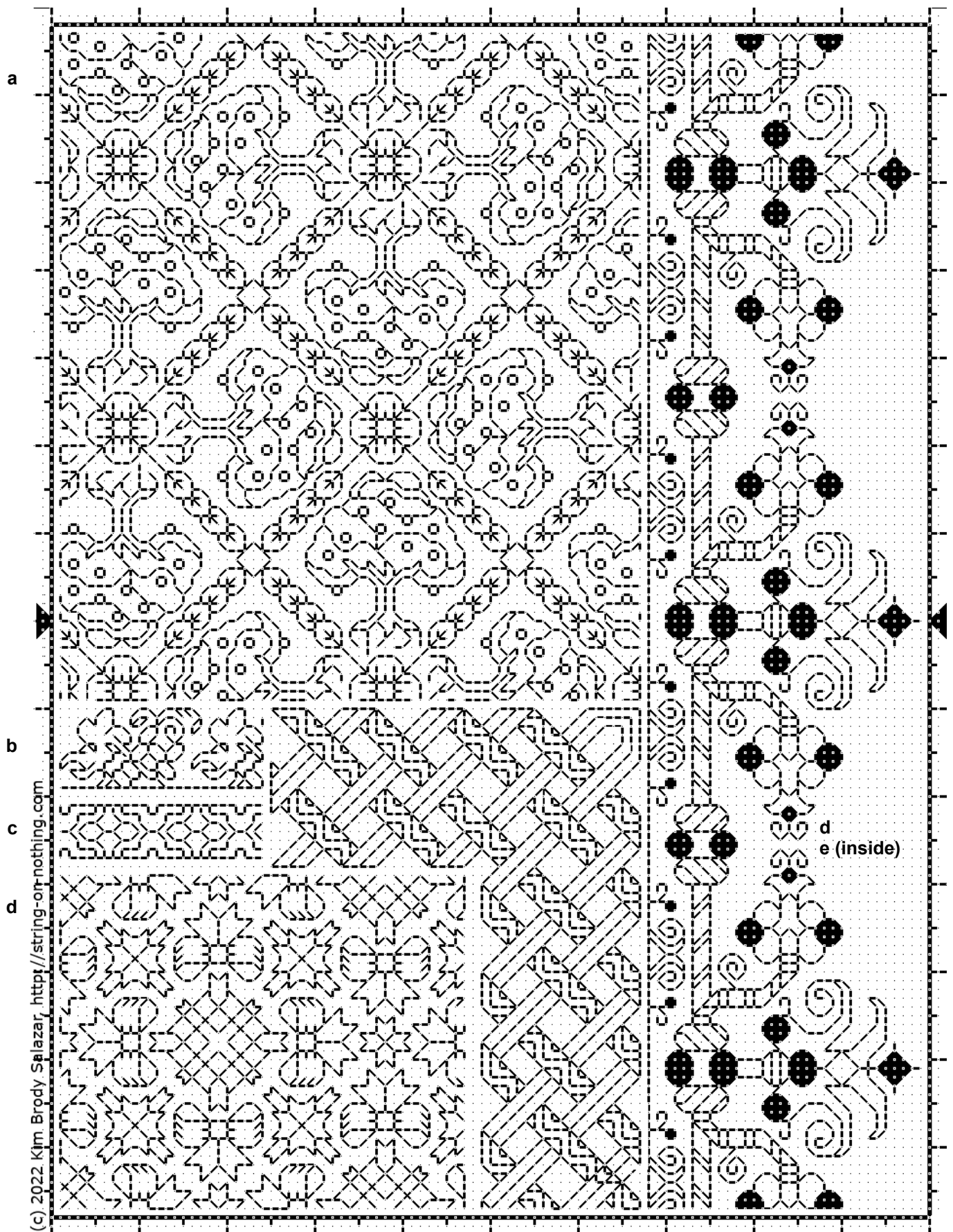
a,b c d

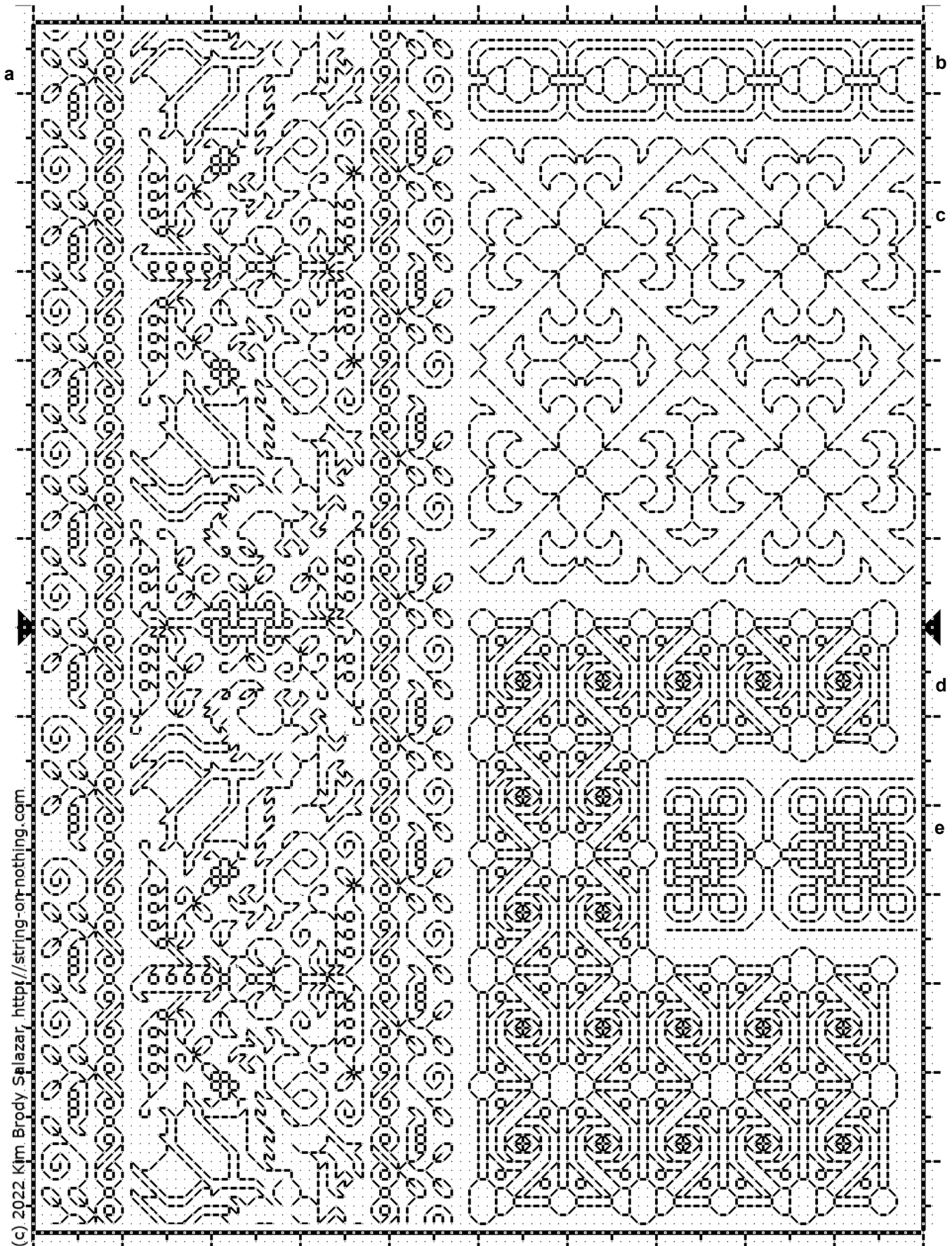


Kim Brody Salazar, <http://string-or-nothing.com>

34. 1a-j adapted from "Detached Geometric Patterns and Italianate Border Designs with Alphabet" 1697. National Trust Collections, Montacute House, Somerset, NT 597706







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