Ensamlario

Atlantio II:

More Filling Patterns and Borders
Suitable for Blackwork Embroidery

Janthé d’Averoigne
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Kim Brody Salazar,
writing as
Janthé 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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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.

*Janthé*

Countess Ianthé, d’Averoigne, OL, OR, QoC, CCoM
Kim Brody Salazar
#25 – Two “knight’s move” stitches (two down one over) on the bottom edge of the unicorn’s horn.
#32 – Lots of very tricky half stitches in the center of the interlace.
#61 – Some wild oats for my friend Laura to sew. I can’t resist a good pun.
#75 – Very tricky. Two types of intersections, one of which rotates.
#93 – The diamonds between the quaternary stars include half stitches (or whole stitches worked off count).

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#97 – Plain frame with three possible variants

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#169 – #166, reworked as a mirrored design to frame a tunic or shirt yoke.
#172 – Beware! The whole repeat is not shown. Preserve the interlace pattern when working the centers.

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

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#181-4 - The center design of 181 can be read as an H. So, I provide more letters in case of need.
#184 – End of the alphabet that supplements #181. Including the J, which I initially left out as a modern letter.
#189 – Centers left blank for inclusion of any small charge or monogram desired.