

# Papillon Creations

*Let your fingers fly!*

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## Mary Queen of Scots

### The story behind the Sampler

Crowned Queen of Scotland at only seven days old, Mary Queen of Scots acceded to the French throne as queen consort at the tender age of sixteen. Widowed only a year later she was also the rightful heir to the English throne, and her troubled life makes her one of the most romantic and tragic figures in British history. This sampler reflects one of the happier periods in her life – her many years in the luxurious French court. While in France she was educated to a high standard along with the French Royal children. Her education is represented in the upper part of the sampler by a beautiful renaissance-style French alphabet.

In the lower section of the sampler, Mary is pictured with a hunting bird on her hand. She was skilled at hunting and spent a lot of time hunting in the grounds of the Royal Chateau of Chambord, represented at the bottom left of the sampler. Mary was also a skilled embroiderer and the mille-fleur background was a common feature of tapestries and embroideries of the time. She is depicted facing the unicorn of Scotland, where she was forced to return after the tragic death of her young husband which made her return to her country of birth inevitable. The cold and draughty castles of Scotland are depicted in the bottom right of the sampler. With its lack of luxury and etiquette, a people who were rough and often barbaric, and many political struggles to face, Scotland must have been a great shock to her. The central ship represents her journey between the two lifestyles and cultures.

On Mary's left is the Thistle – emblem of Scotland and underneath it is a crown representing her title of Queen of Scots. To the right of the Unicorn is the Fleur de lys – emblem of France and underneath it is a crown representing her title of Queen of France. In the centre is the Tudor Rose – emblem of England, above which is a crown, representing Mary's right to the English throne. It was this claim which led to her capture, imprisonment and subsequent beheading at the hands of Queen Elizabeth I of England.

"In my end is my beginning" is the poignant motto at the base of the sampler. It said to have reminded her of her mother's emblem, the Phoenix, which on the sampler flank the motto. It was a motto that Mary loved so much that she had it embroidered on her Cloth of State.

### Design Information

The design is stitched in two strands of floss in a colour of your choice. It uses full cross stitches only, so can be stitched on Aida cloth, linen or other evenweave fabric. The motto in its original French form is also given as a four-page supplement at the end of the graph.

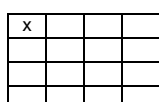
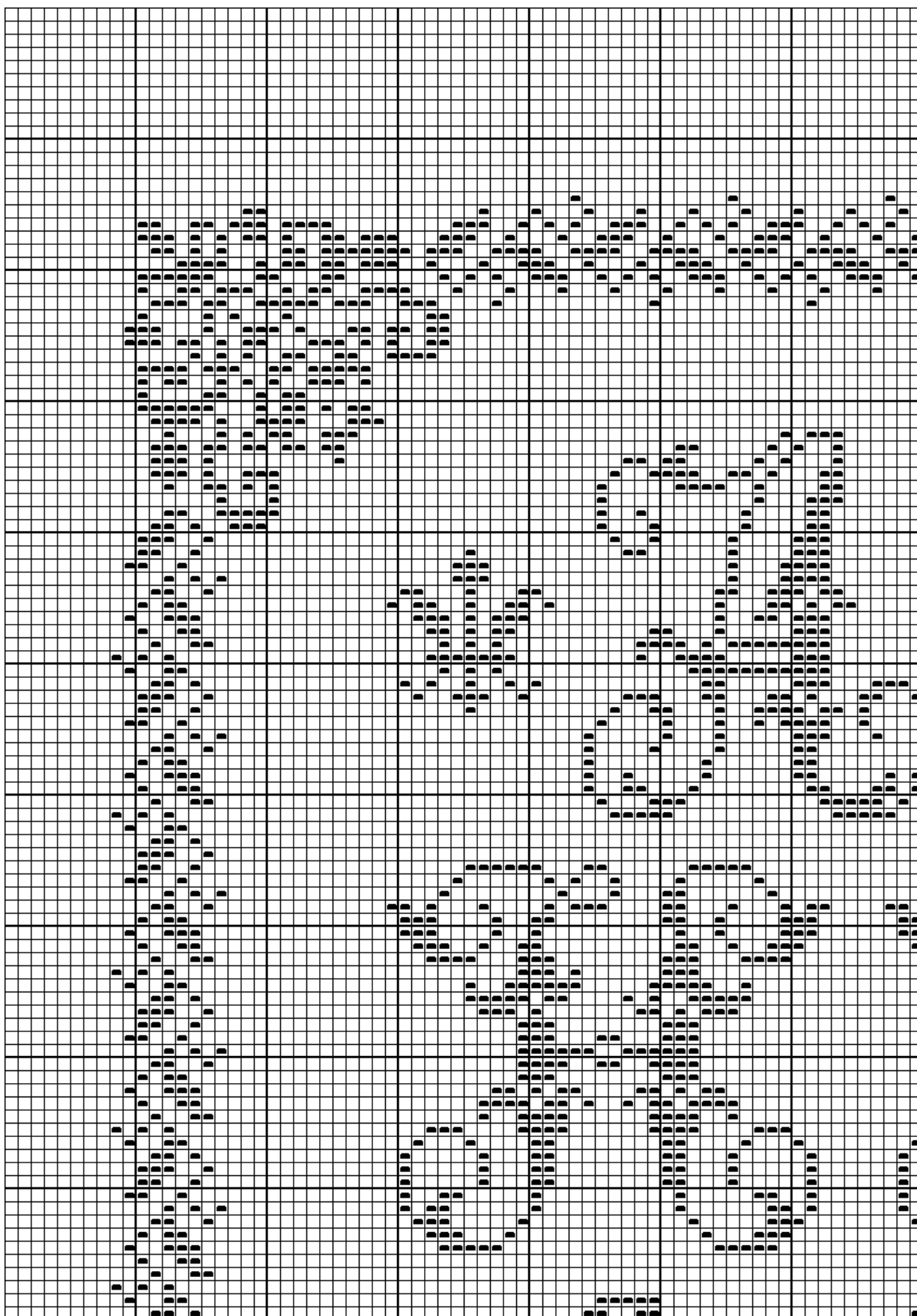
### Materials list

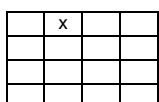
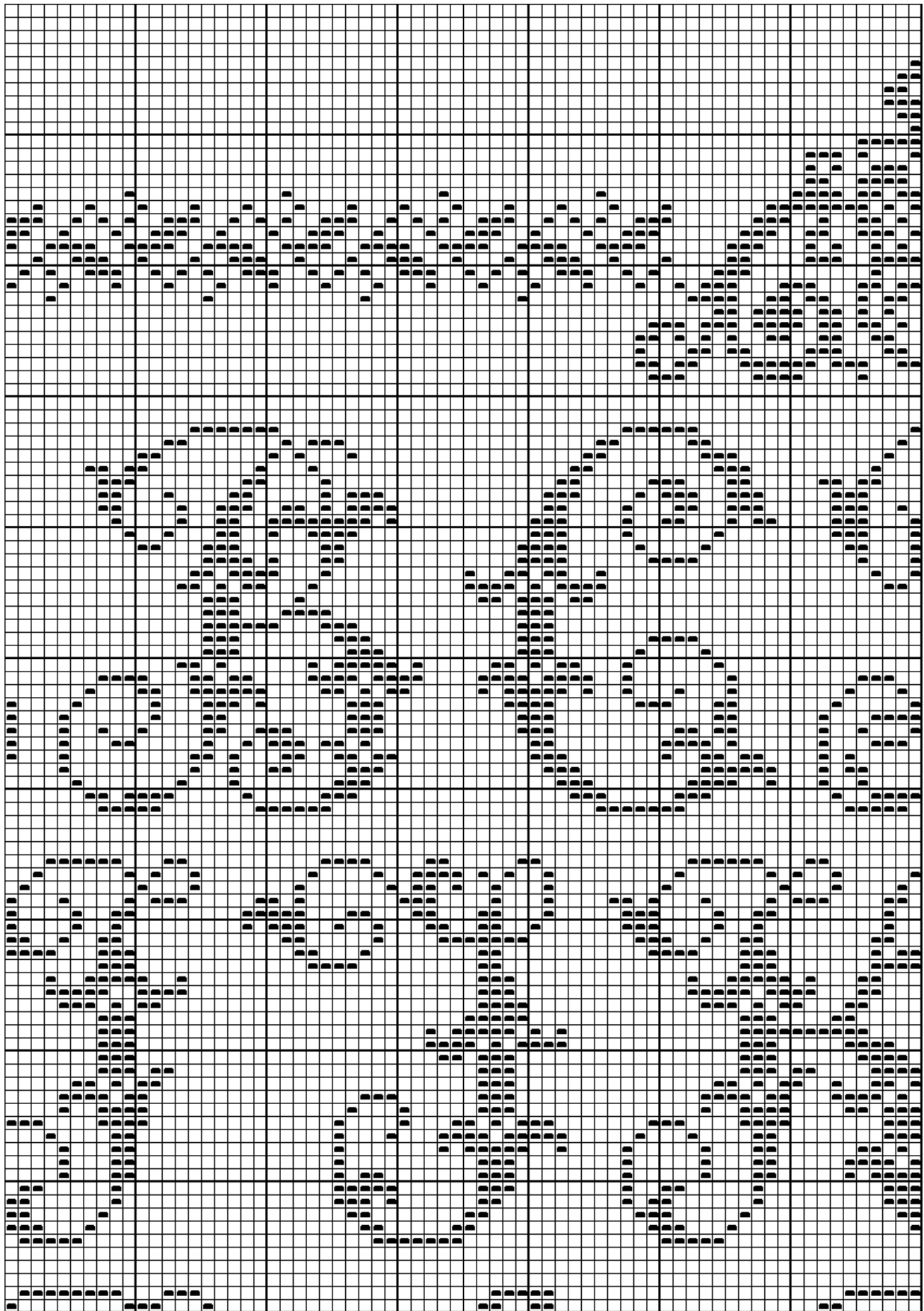
The design Area is 265 x 395 stitches.  
Finished stitched area

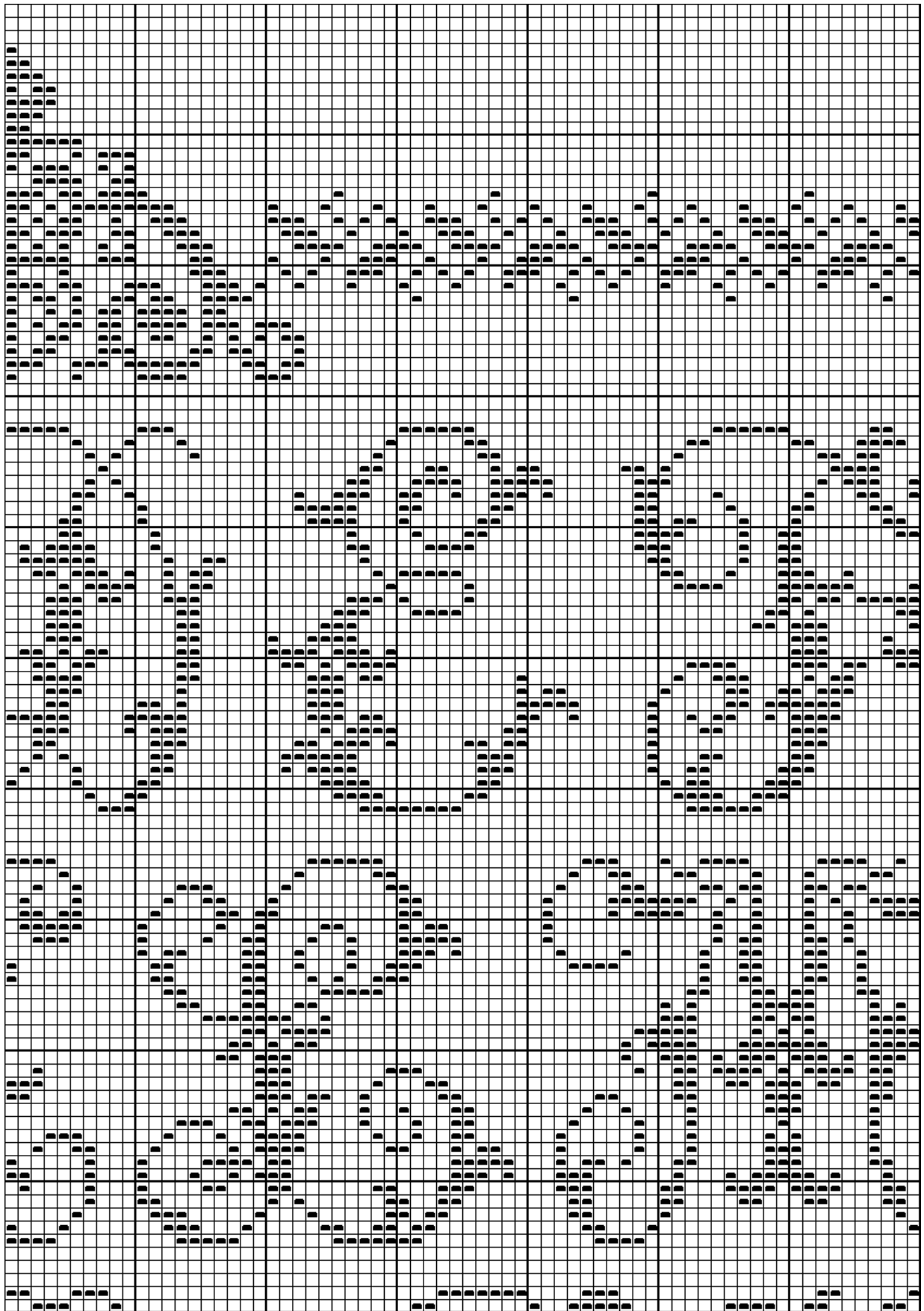
14/28 count fabric 48 x 72 cm (19 x 28 inches).

16/32 count fabric 42 x 63 cm (16.5 x 25 inches).

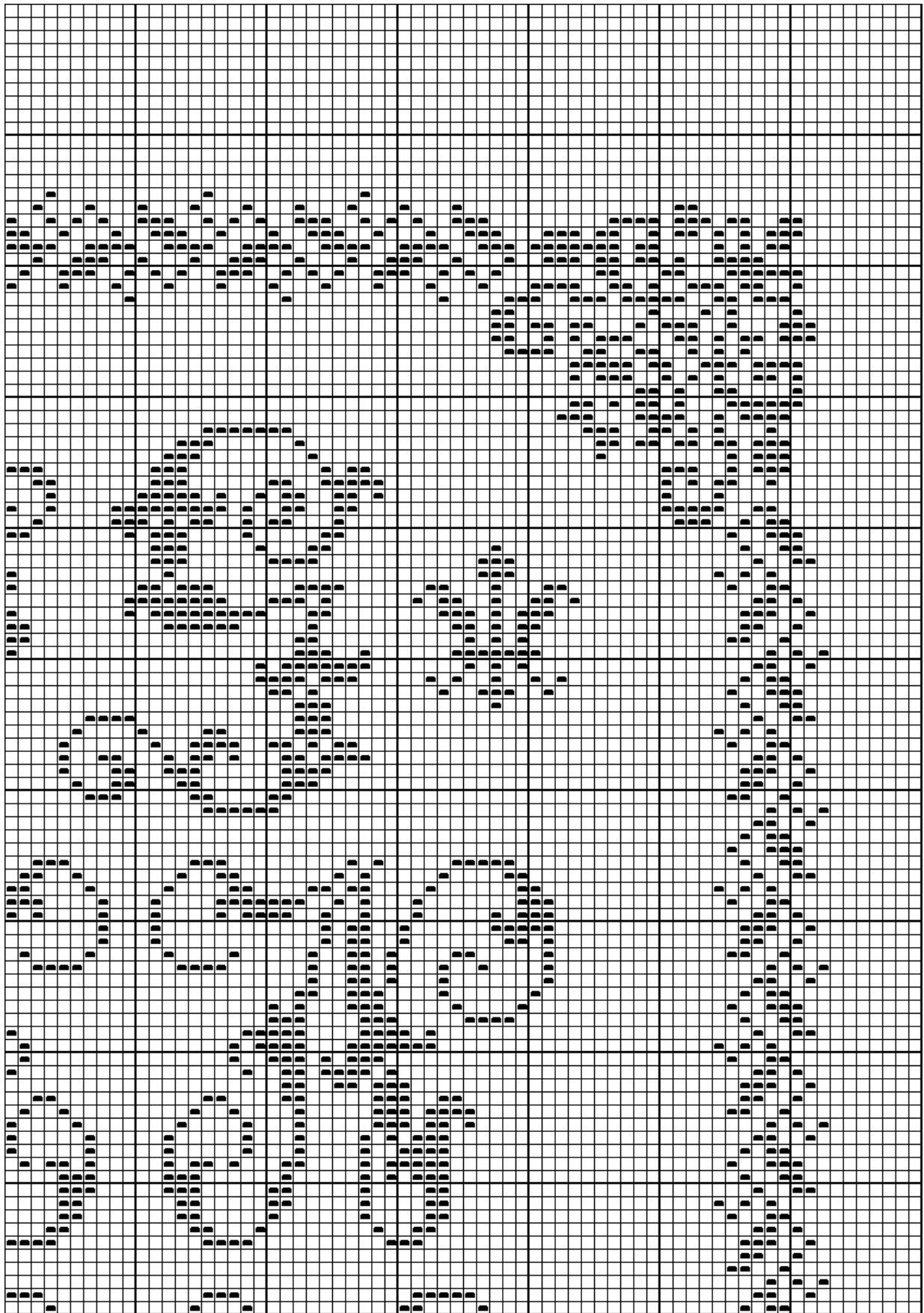




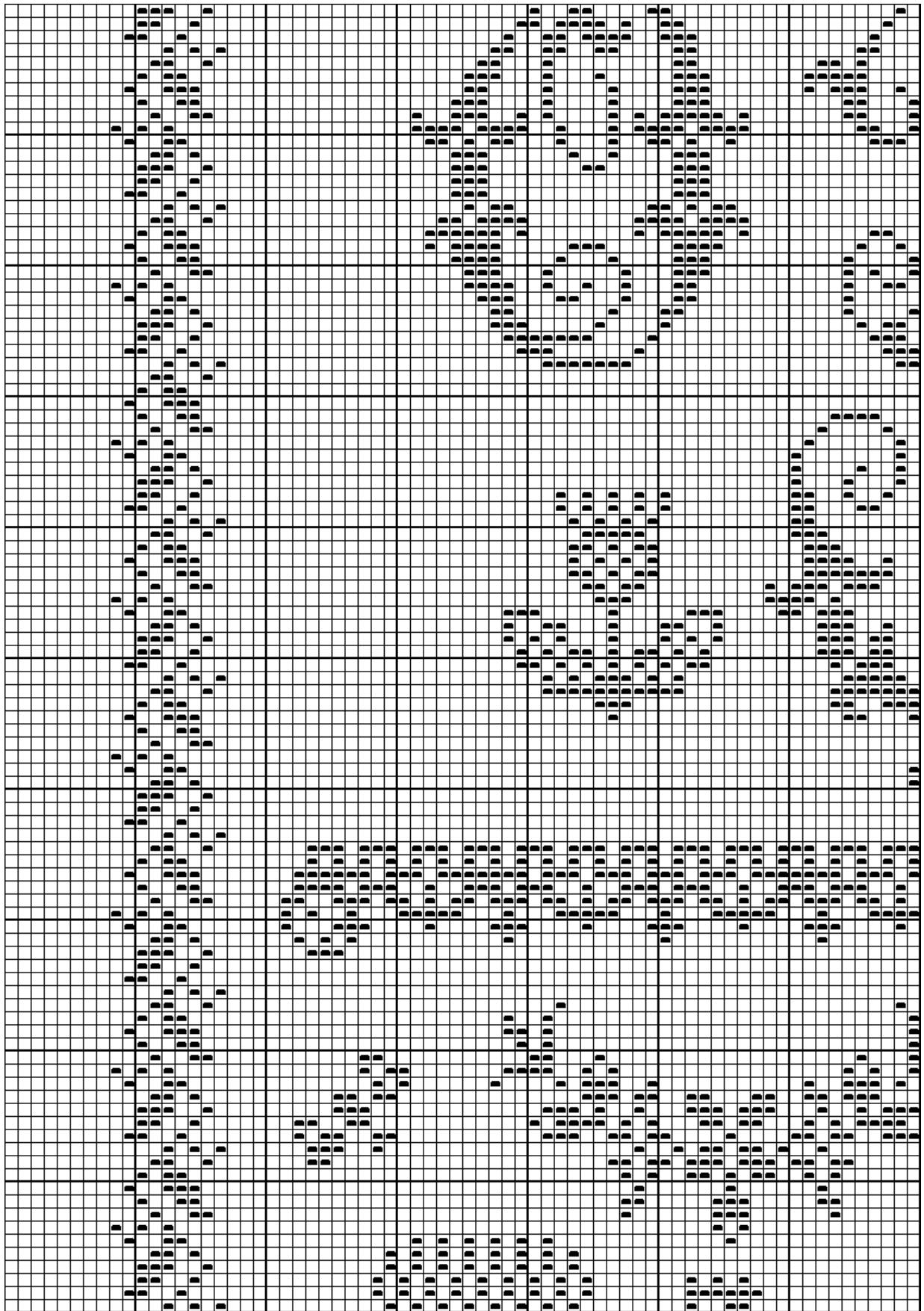




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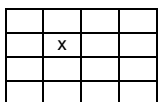
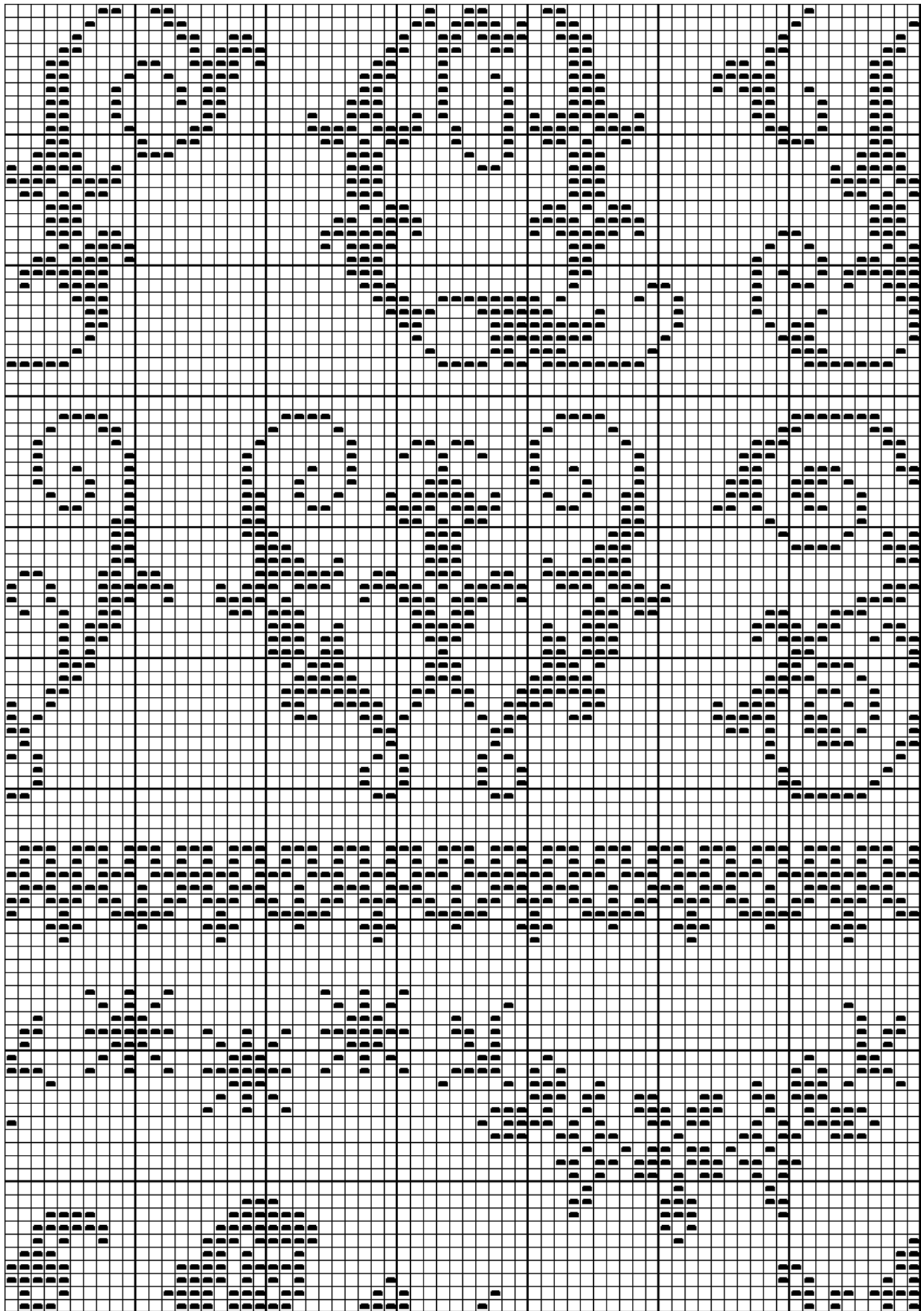


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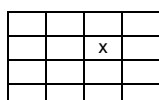
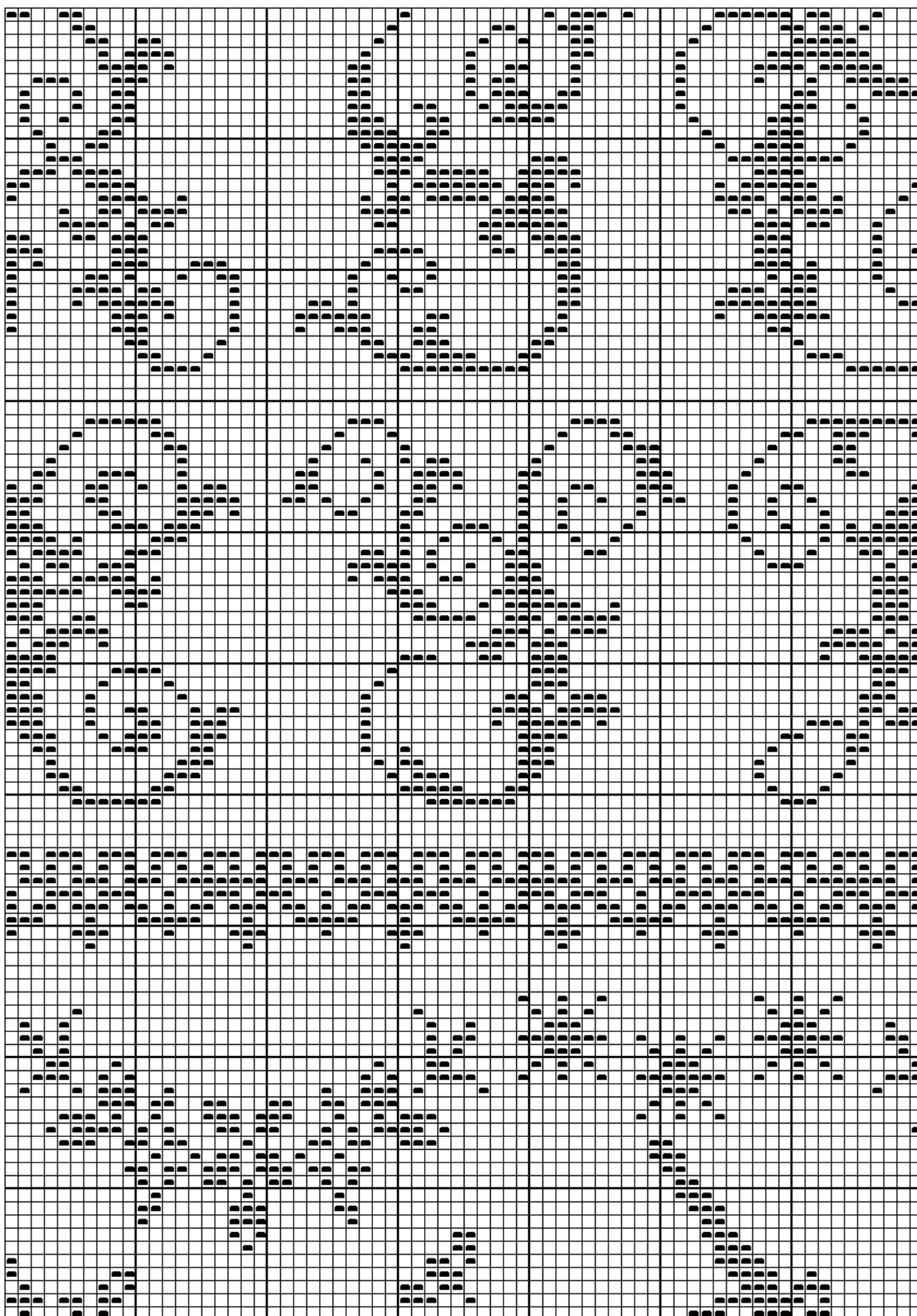


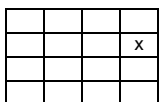
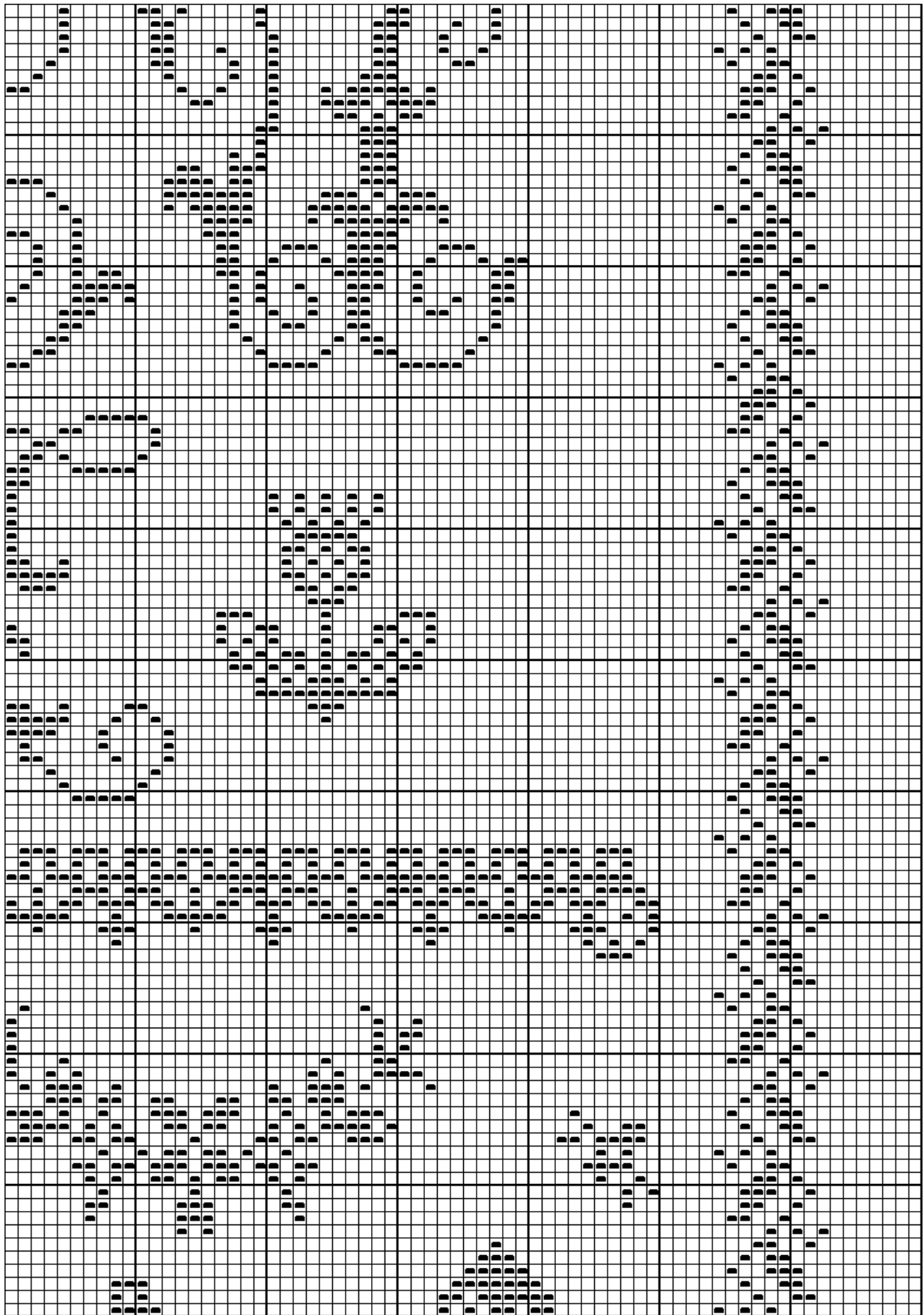
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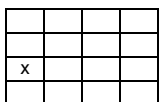
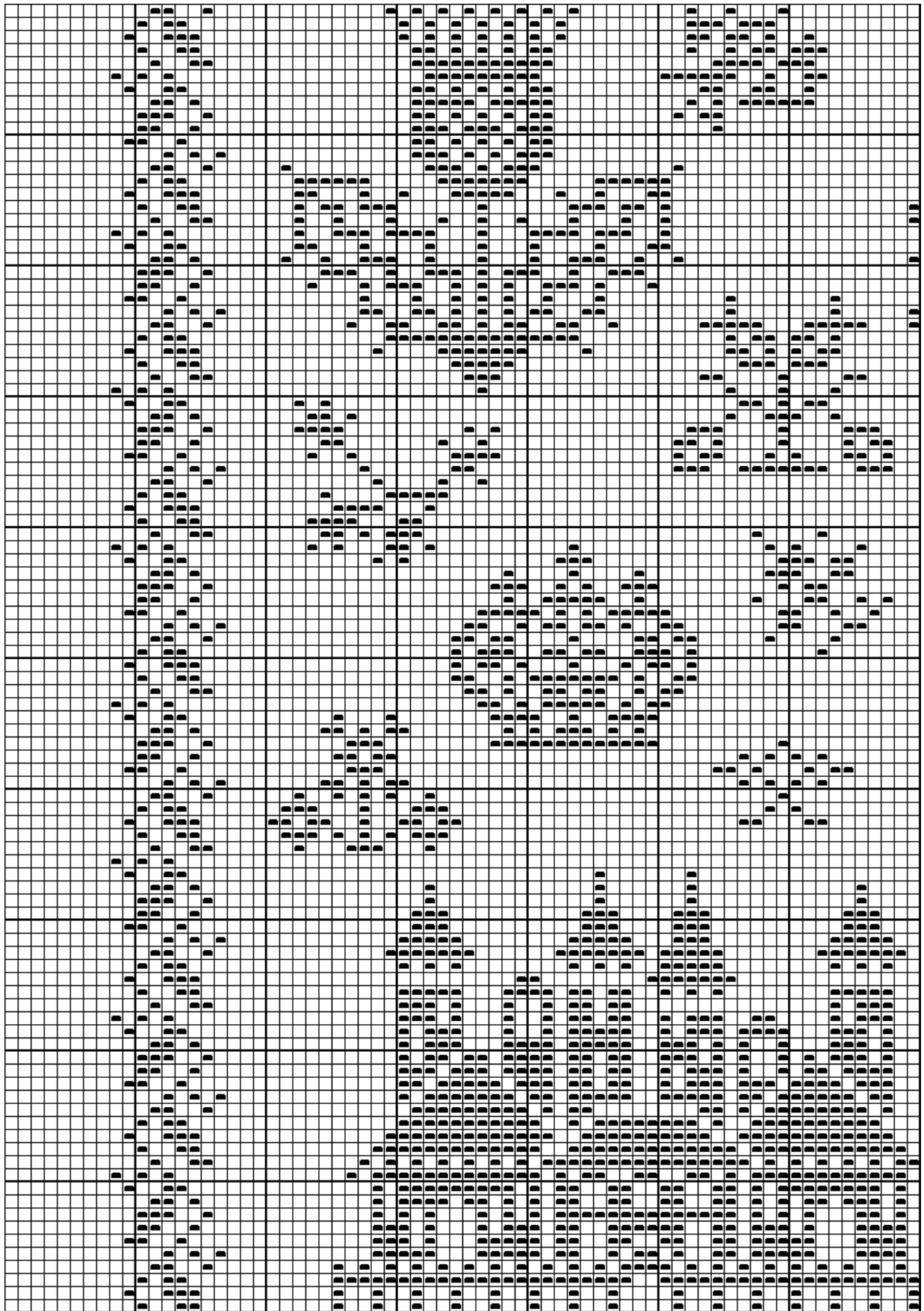


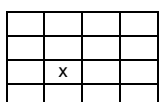
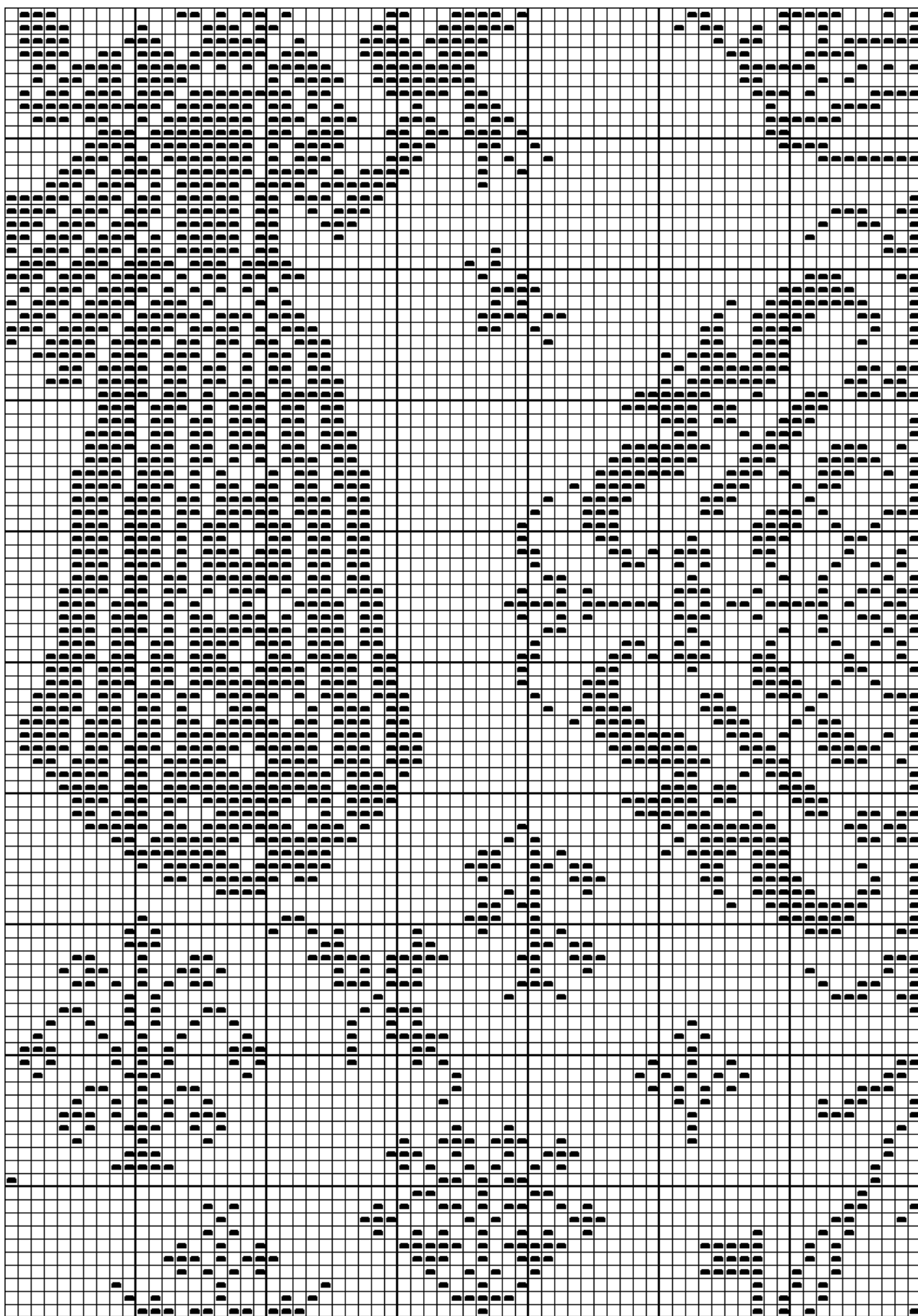


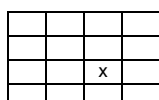
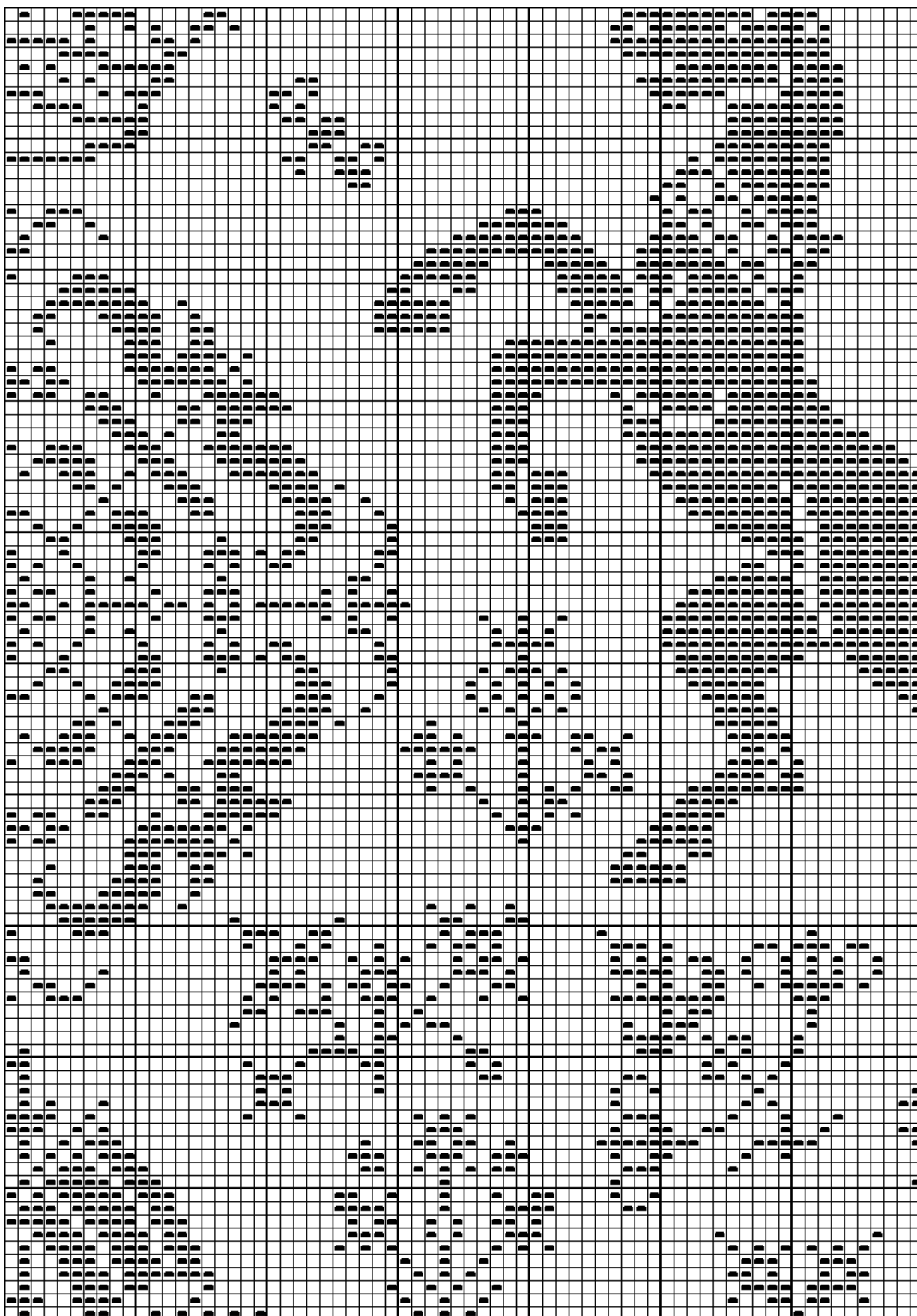


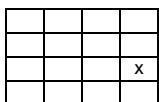
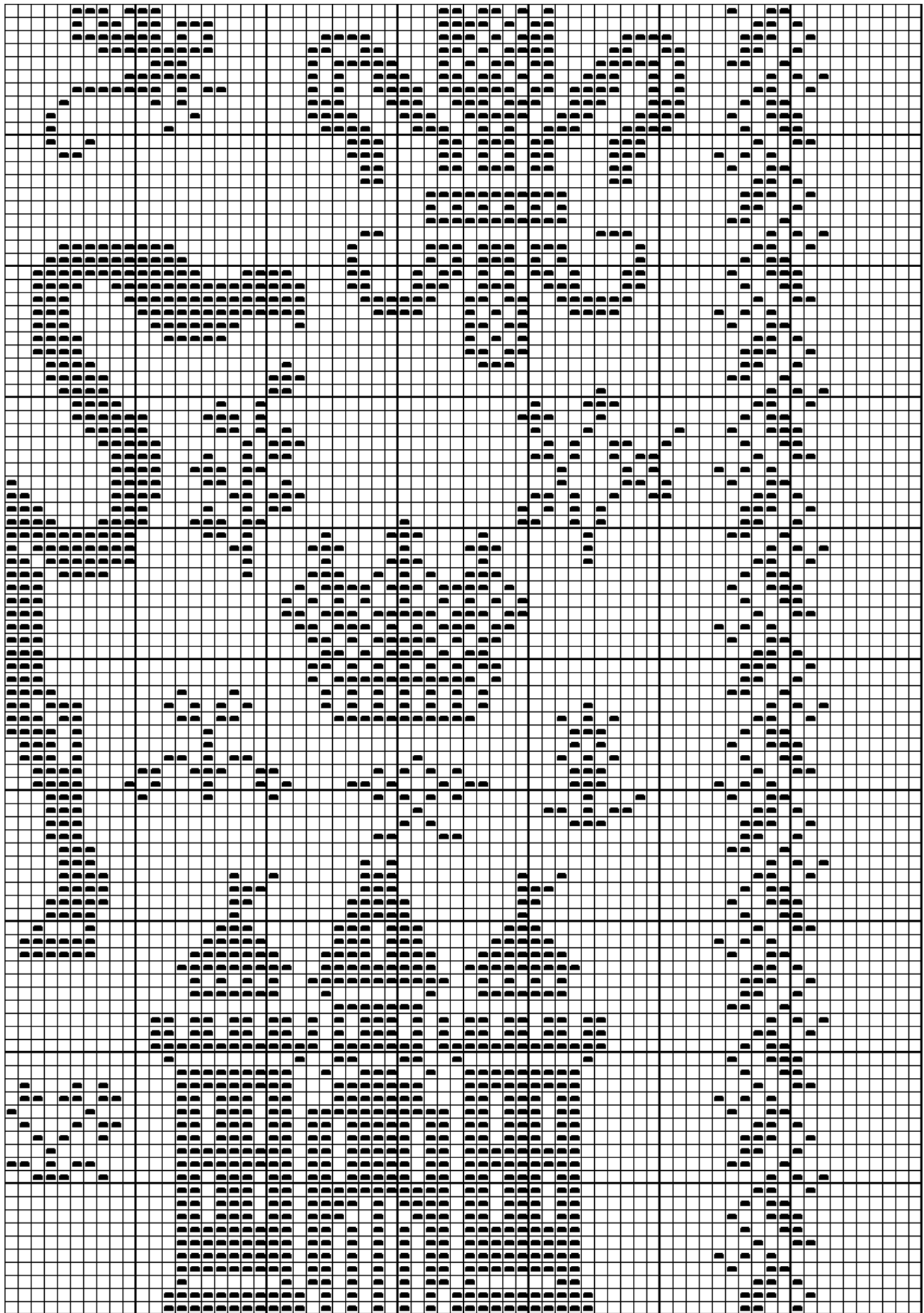


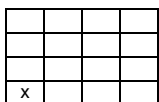
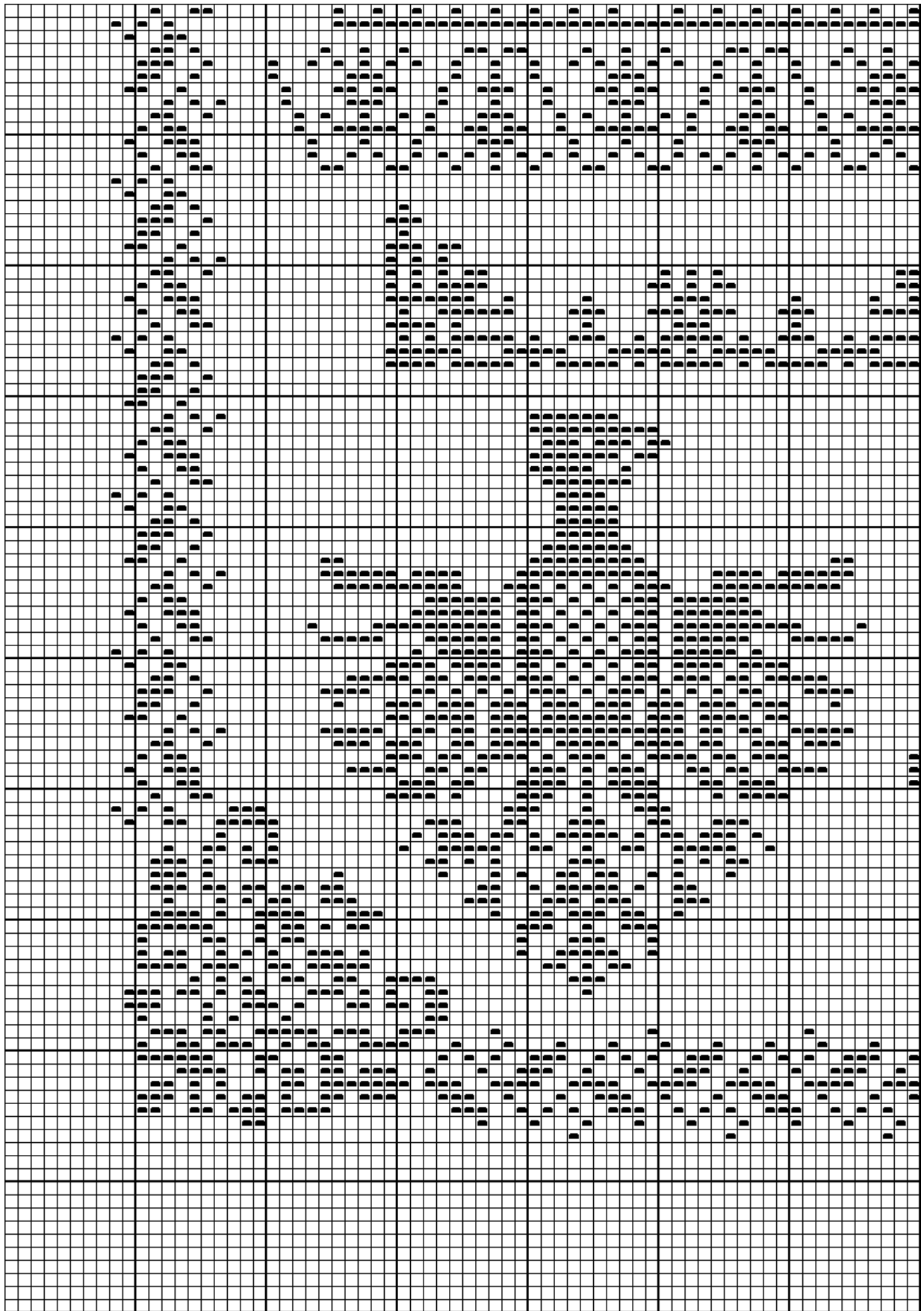




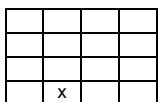
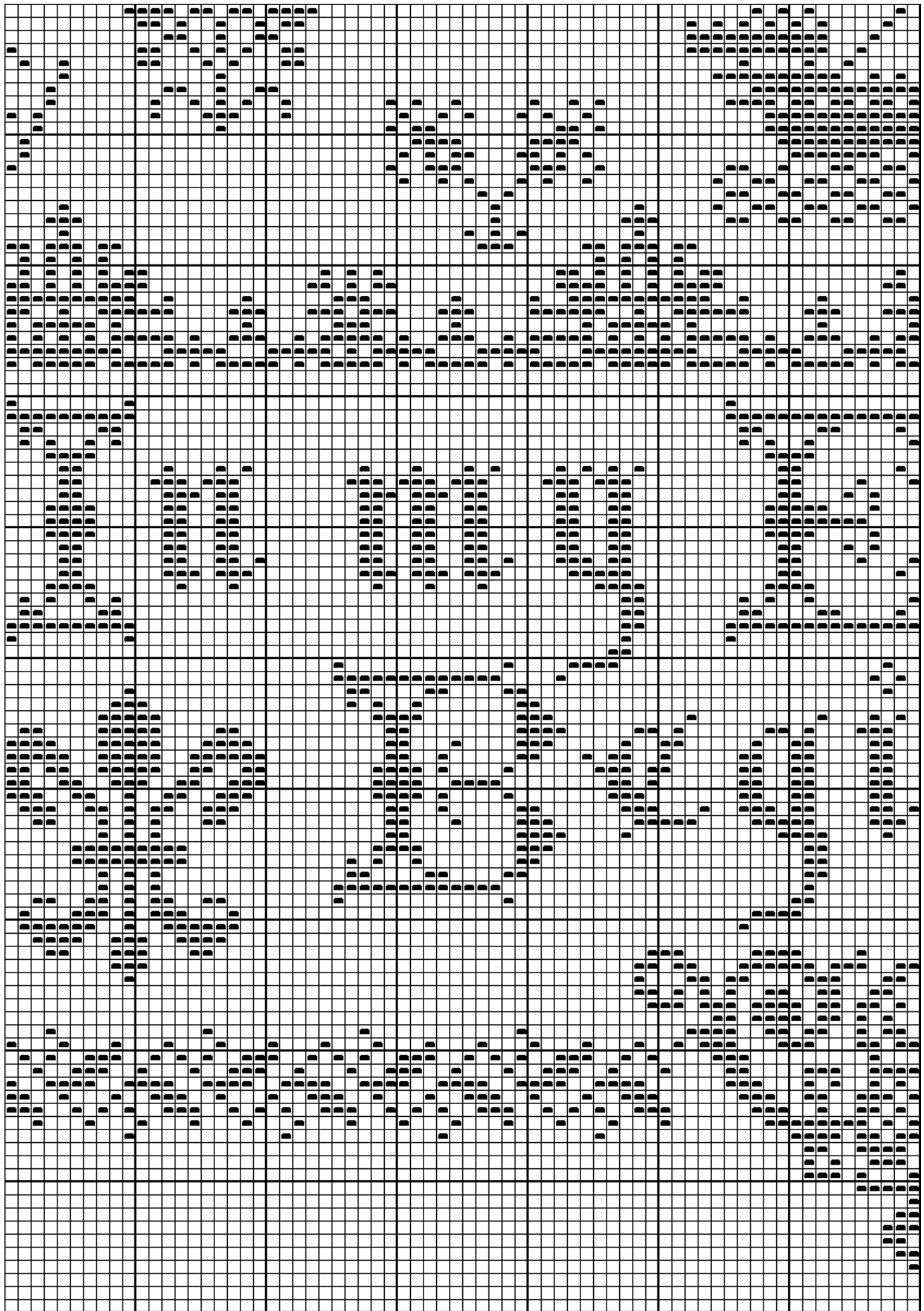


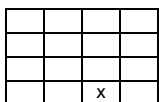


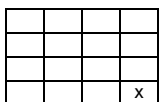
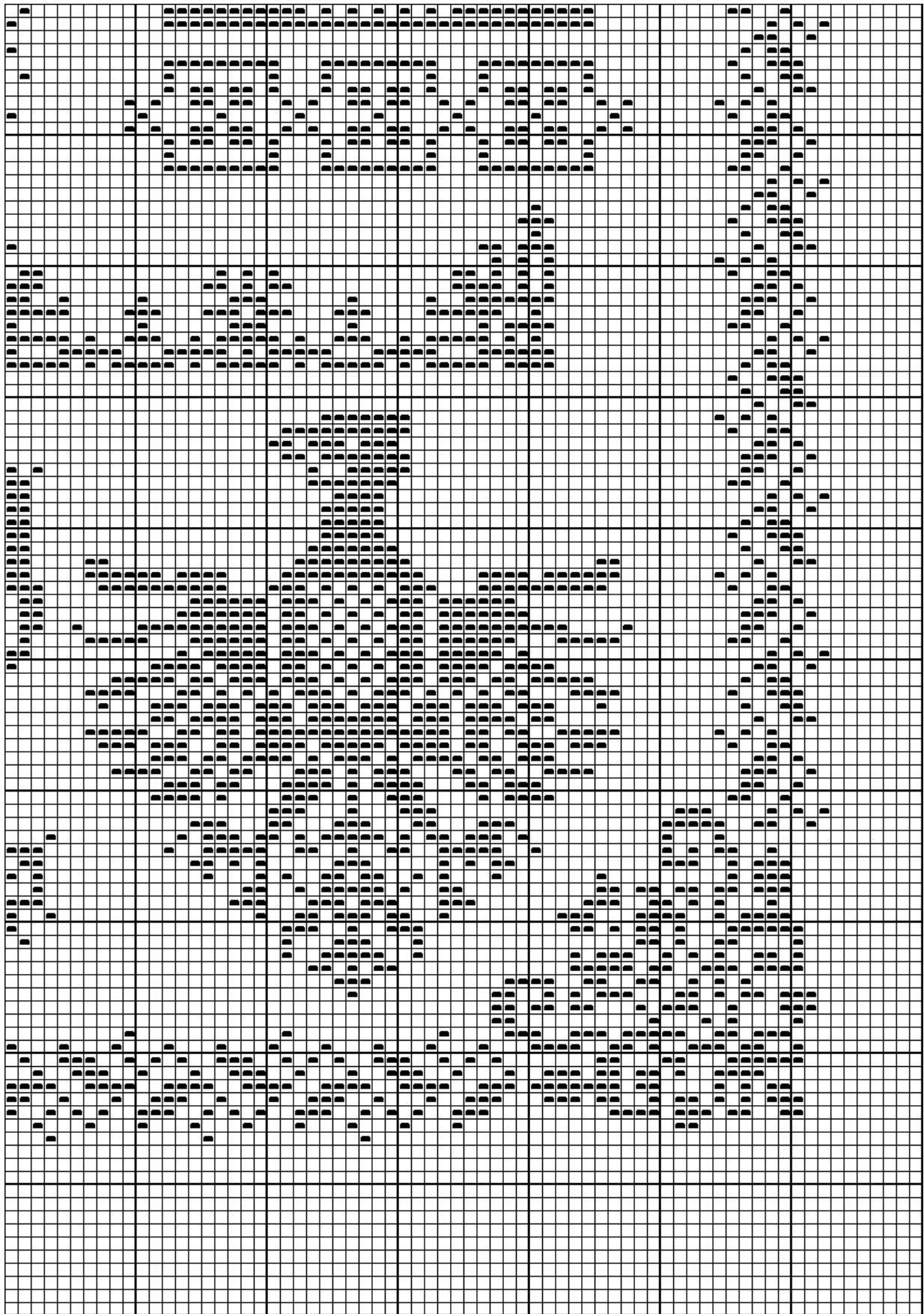


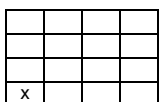
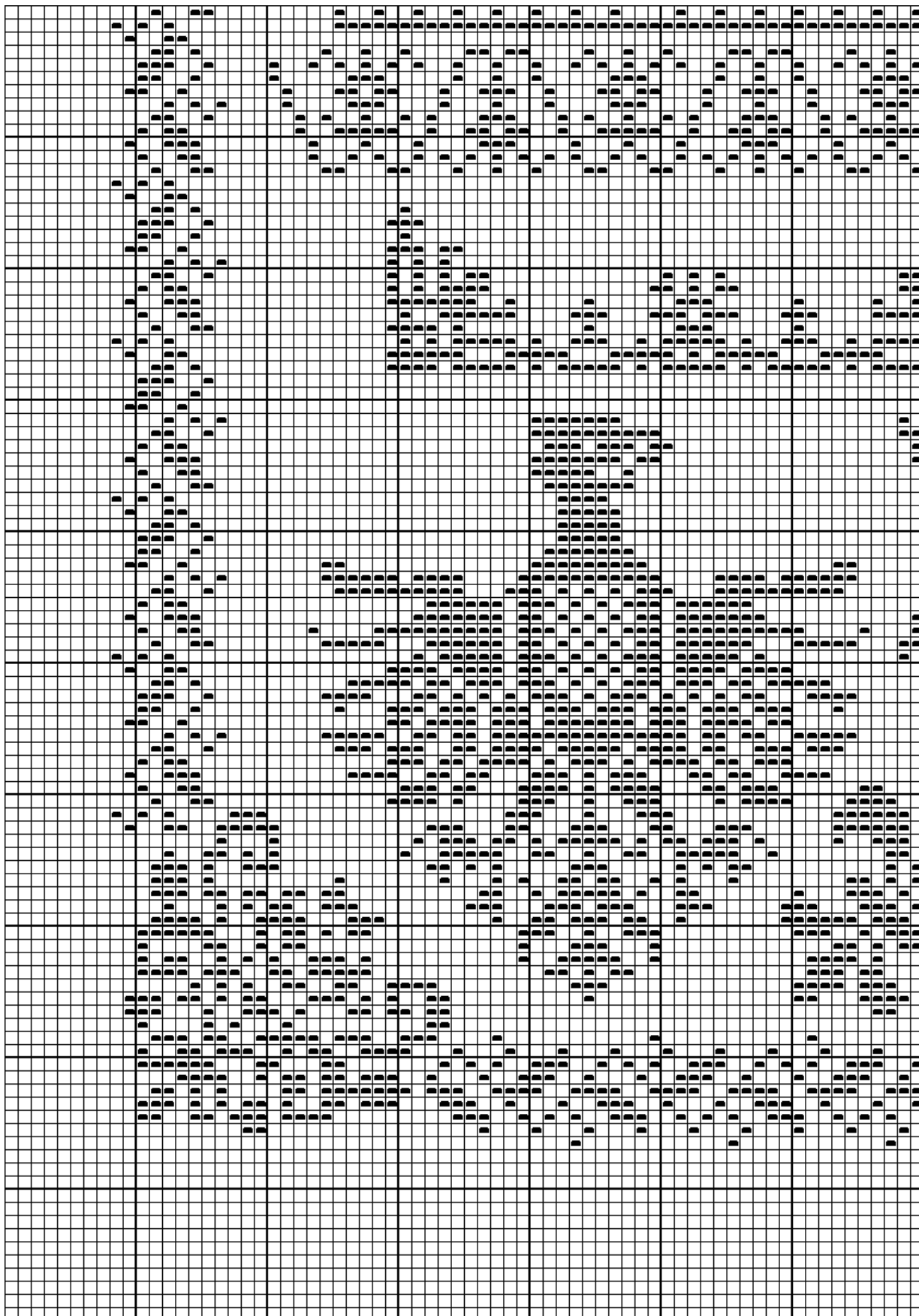




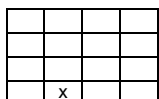
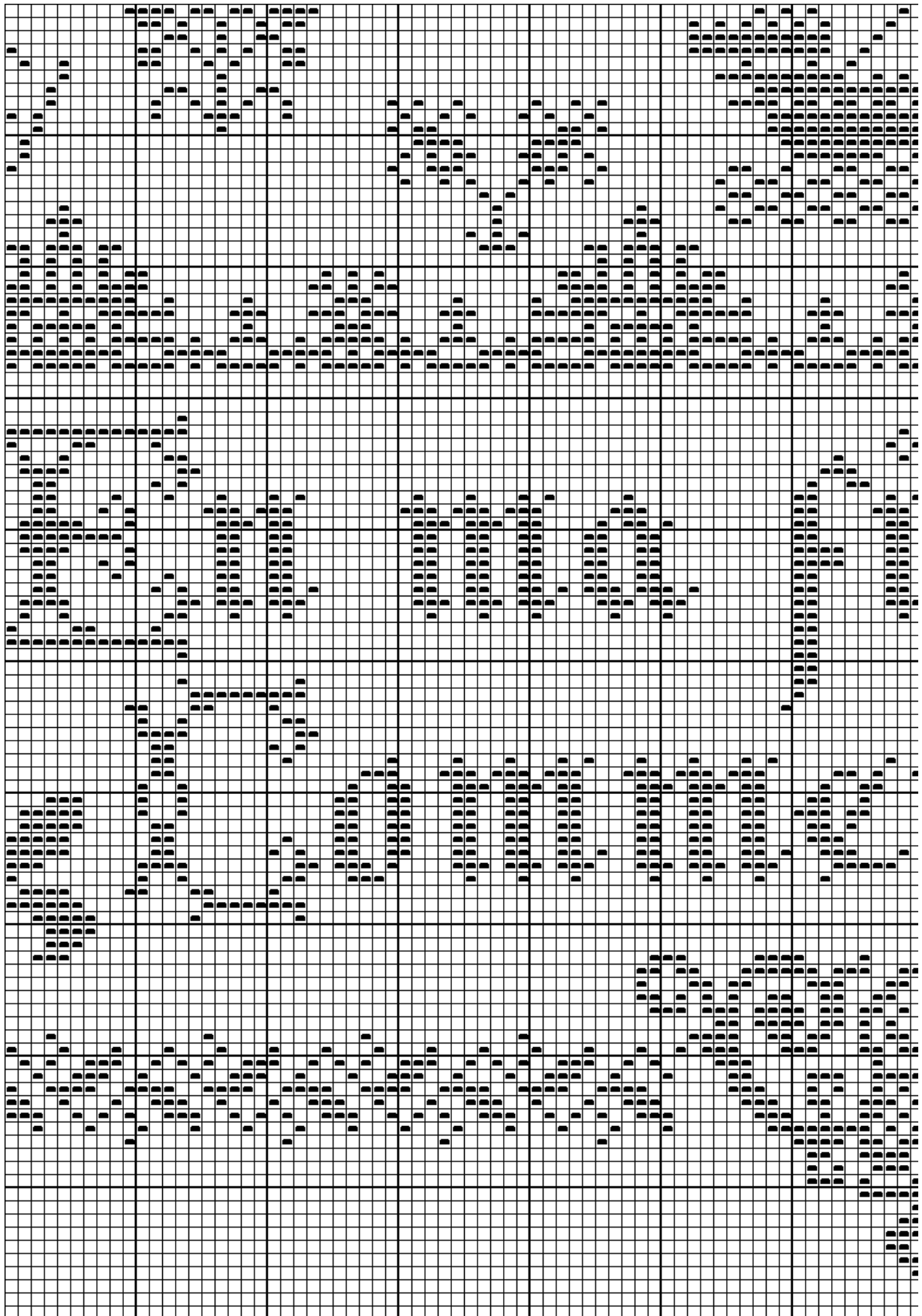




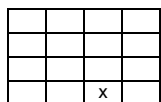




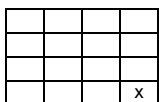
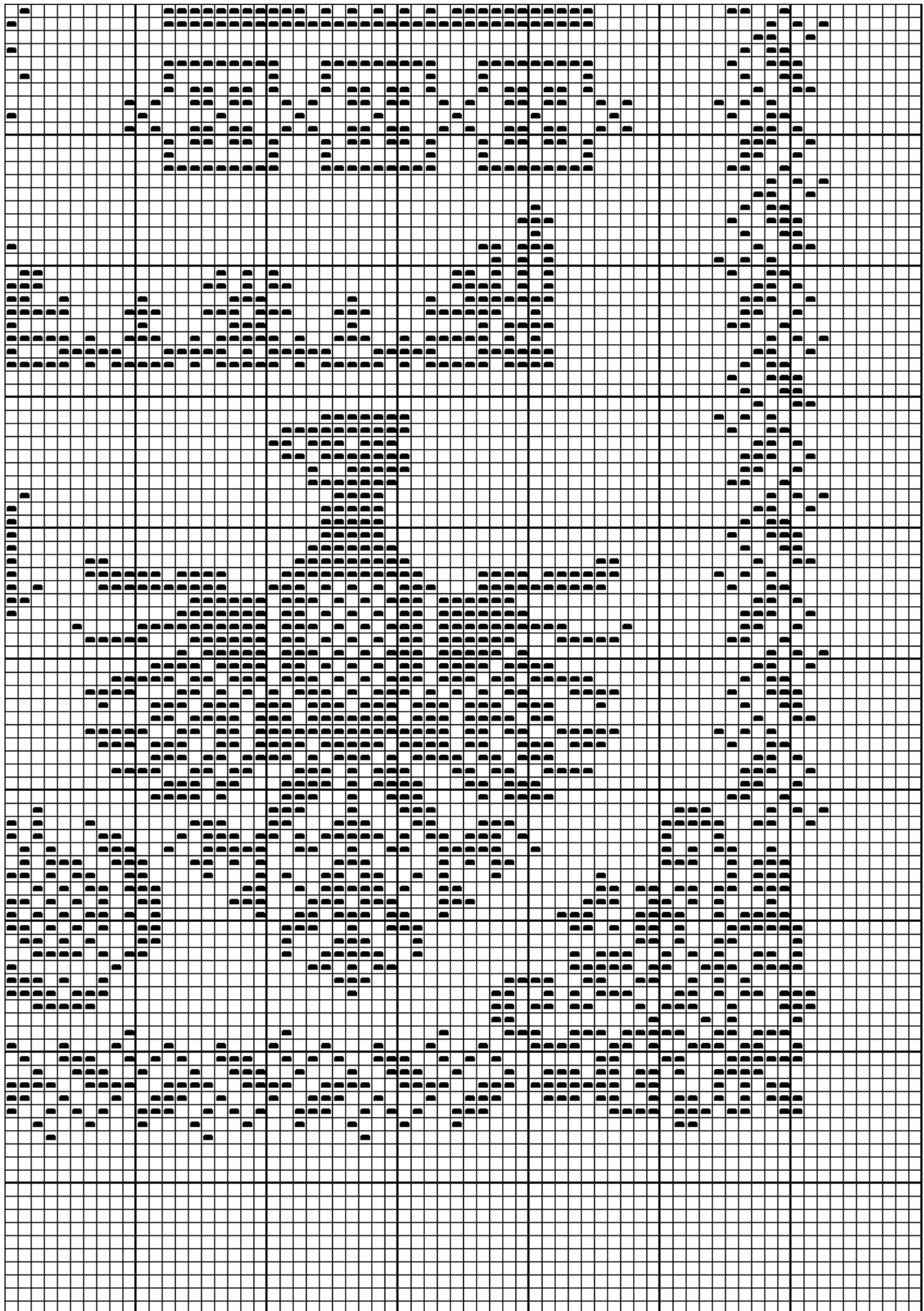
*Motto in original French*



*Motto in original French*



*Motto in original French*



*Motto in original French*



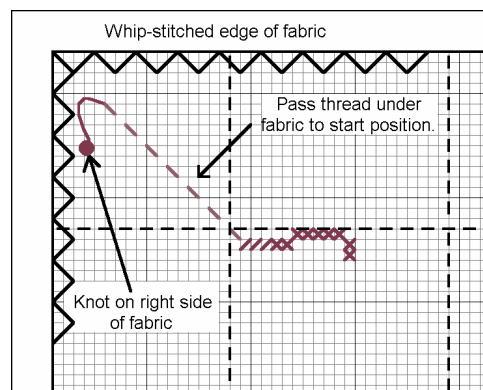
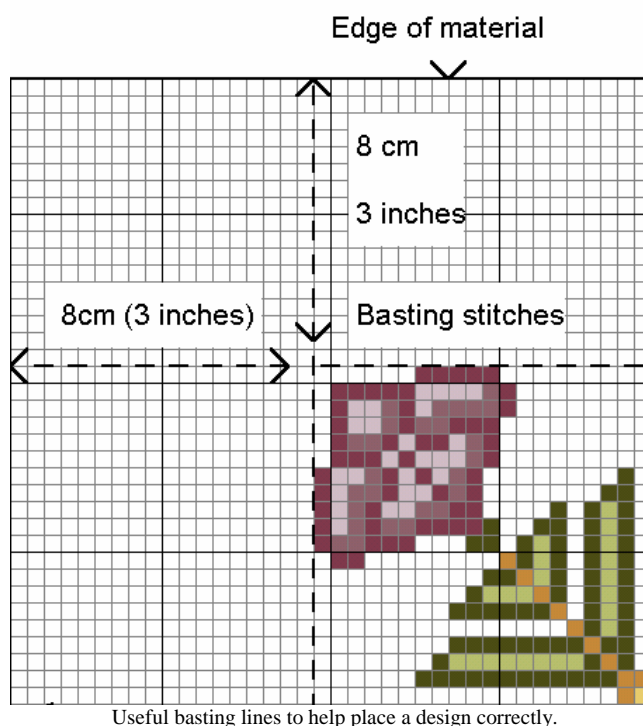
For thousands of years, women all over the world have taken delight in various forms of embroidery. It is a means of expressing creativity and also as a wonderful way to relax. There is something very therapeutic about watching a beautiful design take shape under your fingers. But it also a skill – and, as with all skills, there are a few golden rules to follow. There is nothing worse than getting half way through a piece of embroidery, only to find that it has a lumpy, uneven finish, or worse, that it won't fit onto the material! Following the guidelines below should help you to avoid such disasters.

✂ When cutting fabric, it is important to leave enough material to frame your finished embroidery. Allow 8cm (3 inches) extra around each edge of the design. This should give enough spare material to allow the work to be stretched over a mounting board. Of course, if you are working a small design which you intend to finish in a different way, the amount you leave around the design area will be less. Before you start stitching, either machine zigzag around the edges of the fabric, whip stitch by hand, or bind them in some other way, for example with masking tape. This will help to prevent the fabric fraying as you work.

✂ Before stitching, it is important to work out exactly where the design should be placed on the fabric, so that it is centred correctly on the fabric. To find the centre of the fabric, fold it in half vertically, then horizontally. The centre can then be marked with two rows of basting stitches extending from the centre out to the edge of the material. Alternatively, if you prefer to start stitching in the top left-hand corner of a design, you may find it helpful to measure and baste around the 8cm allowance that has been left for framing. You can then use these lines as a guide to where you start your stitching. If you then measure the area inside the basting lines and compare it with the dimensions of the finished design that are given in the chart, you can check that you have cut your material to the right size! Start your stitching in the top left hand corner of the central area. The basting lines on the right and bottom won't be completely accurate, as they are only measured, not counted, but they will serve you as a rough guide. Basting stitches don't have to be all the same length – just as long as they follow the correct row of holes on the fabric. You can either use one strand of embroidery floss, or ordinary sewing cotton. Don't choose a colour that is too dark as small pieces of lint may be left in the fabric when you withdraw them, which might leave a slight "ghost" of the line.

✂ Whether you use a hoop or frame is a matter of personal choice, but some larger designs are much easier to handle if you have the material firmly imprisoned in some sort of frame. If you choose to work with a hoop, try to choose a hoop with a diameter larger than the design you are working – moving the hoop can distort the fabric and damage your stitches.

✂ Don't use knots to anchor your thread. They leave unsightly lumps on the back of your needlework, and may pull through to the front when the piece is stretched. The best way to start a new thread is to use the "waste knot" method. Make a knot in your thread, then take your needle down from the front of the material to the back about four inches to the left of where you want to start stitching. Come back up at the right place and stitch away. When you have completed a row or block of stitching, the tail of thread you left at the start can be threaded into your needle, taken to the back of the fabric and passed under the stitches you have just made. To start a new colour, just run the thread under the back of a few of the already-completed stitches. Use the same method for finishing your threads.



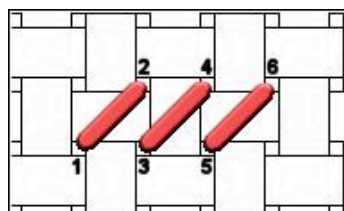
Using a waste knot



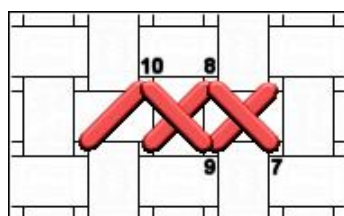
If the design calls for two separate areas to be worked in the same colour, don't carry your thread for more than about 3 or 4 stitches. It is better to finish your thread in one area, then start again in the new one. This is especially important when the fabric in between the two areas will not be covered with other stitches. You should never carry your threads across the back of these areas, as a 'ghost' of the thread may show on the front when the work is finished.



Don't be caught out by ghost threads!

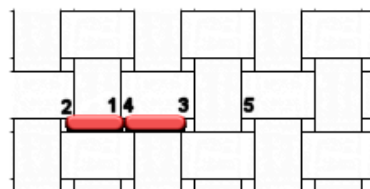


First half of cross stitches



Return journey to complete the stitches

#### Cross stitch on Aida.



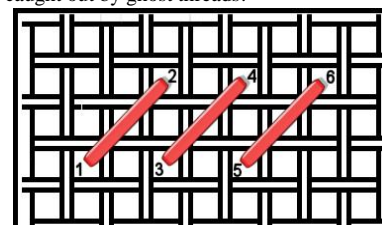
Backstitch on Aida

### Cross stitch

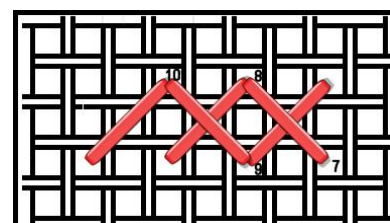
There are two ways of working cross stitches – in rows, or as individual stitches. To work rows of cross stitches, travel across the row from left to right. Come up at 1, go down at 2, up at 3, down at 4 etc. The crosses are completed on the return journey, by working from right to left – up at 7, down at 8, up at 9, down at 10 etc.

If you are working with variegated threads, or if there is just an odd stitch to work, complete both halves of the cross before moving on to the next stitch. *It is important that all stitches cross in the same direction*, as this will give a smooth finish to your work.

If you are working on Aida, each symbol on the chart represents a stitch worked over one block of fabric. If you are working on linen or other "evenweave" fabrics, each symbol on the chart represents a stitch worked over 2 fabric threads.



First half of cross stitches

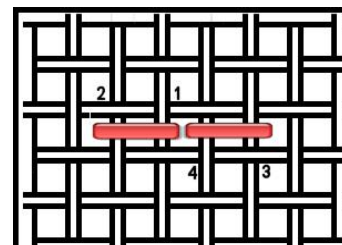


Return journey to complete the stitches

#### Cross stitch on Linen

### Backstitch

Backstitch is often used to outline parts of a design. Come up at 1, go down at 2, up at 3, down at 4 (through the same fabric hole as 1) etc. Back stitches can be the same length as a cross stitch, as shown in the diagrams, or they can be different lengths. This is sometimes necessary to complete a pattern where, for instance, half stitches have been used.



Backstitch on Linen



**WASHING** -- Your embroidery is finished and you are justifiably proud of it. Now it's time to frame it and display it. If you feel you need to wash it before framing, take care, as the colour from some threads may bleed into the fabric. First read the instructions on the threads you have used. If they say "Washable" or "Colourfast", then hand-wash the needlework in lukewarm water with a little washing-up liquid in it. Rinse in lukewarm water. Roll the needlework in a towel and squeeze gently to remove the excess water.

If colour does bleed into the fabric, don't panic – Soak the needlework in cool, fresh water. Change the water regularly until the excess colour disappears.

To press your needlework without flattening the stitches, fold a clean, white fluffy towel so that it is three or four layers thick and put it onto your ironing board. Place the needlework face down on it, then cover with a damp cloth and press. This should make the stitches stand out from the fabric.