

Chapter 1 : Assisi Work – Free Patterns – calendrierdelascience.com

Assisi embroidery is a form of counted-thread embroidery based on an ancient Italian needlework tradition in which the background is filled with embroidery stitches and the main motifs are outlined but not stitched.

Save Pattern for a simple Assisi bird motif Assisi embroidery is a form of counted-thread embroidery based on an ancient Italian needlework tradition in which the background is filled with embroidery stitches and the main motifs are outlined but not stitched. The name is derived from the Italian town of Assisi where the modern form of the craft originated. Description of the technique Assisi work uses a method known as voiding in which cross-stitch fills the background while the motif itself is left blank. Holbein stitch , a style of linear blackwork , is used to outline and emphasize the motif and to create surrounding decorative scrollwork. Examples employing other stitches, such as Italian cross-stitch and Algerian plait stitch, are also known. The colours of thread used were red, blue, green or gold for the background and black or brown for the outlines. Traditional motifs were largely heraldic, especially heraldic beasts, and typically featured symmetrically arranged pairs of animals and birds surrounded by ornate filigree borders. In the oldest pieces, the figures were drawn freehand on the fabric and surrounded with Holbein stitch. The background, often cream linen,[2] was filled as well as possible. For more modern pieces the pattern was constructed carefully on a paper grid in much the same way as counted cross-stitch patterns are created. Today Assisi embroidery is nearly always done this way. History Historically, Italy has had a long tradition of bright and colourful embroidery. In the thirteenth and fourteenth centuries monastic embroideries developed a simpler style where designs and motifs were voided on fine linen cloth with the outlines and background embroidered in coloured silk. Motifs were strongly influenced by traditional designs of bird or animal pairs surrounded by elaborate scrollwork. These early articles were most often used for religious purposes, e. By the sixteenth century Assisi work had become more popular and employed a wider range of motifs, many based on Renaissance imagery of satyrs , demons and ancient mythical creatures. In the eighteenth and nineteenth centuries, however, this form of embroidery fell into decline and many of the designs and motifs were lost. It was only at the turn of the twentieth century that the practice was revived in the Italian town of Assisi from which this form of embroidery gets its name. This cottage industry flourished and these designs using the counted thread technique quickly spread throughout Italy , Europe and further abroad. Modern Assisi work A modern version of Assisi embroidery has been evolving in the twenty-first century. Many different colours and patterns are used for the background, and the motifs are extremely varied. However, the revived traditional version is still practised in the town of Assisi where one can see the local women sitting in front of their houses and embroidering Assisi work items for the local co-operative embroidery shop. Photo gallery Butterfly in modern Assisi work Examples of traditional Assisi embroidery Dolphin in modern Assisi work Traditional Assisi border with mythical creature See also.

Chapter 2 : Assisi Embroidery: Old Italian Cross-Stitch Designs by Eva Maria Leszner

History of Assisi Embroidery. Italy has an ancient tradition of arts and crafts including embroidery and other handicrafts. In the 13th century, an embroidery style was created in the convents probably by the Poor Clares that became the basis for Assisi embroidery.

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Chapter 3 : This free assisi pattern will help you learn the technique

This free Assisi pattern will give you a chance to try a wonderful embroidery technique from the Italian village of Assisi. The original pieces of assisi work, or Punto d'Assisi, were created back in the 13th Century for the churches.

Interlace border from Lipperheide. Leafy design from "Needlework Alphabets and Designs" no chart. I fell in love with Assisi work many years ago but researching and collecting patterns of it has proved an elusive task. At times I have felt like a detective, and so I decided to share some of my frustrations and experiences with you. My interest in the subject started when I was researching SCA period needlework, just over 20 years ago. I would occasionally see some fascinating designs pushed to the back or side of a page or an article. The technique was the opposite of regular counted cross-stitch, as the design was outlined, then the background filled in densely with cross stitch. The actual pattern was made by the unworked ground fabric. This "negative" effect gave the Assisi work a woodcut quality that I found very rich and unique. In I started doing counted cross stitch. I remembered those wonderful designs and decided I would just find a few and at some point try my hand at this interesting way of doing cross stitch. I have a Fear of Double Running. The patterns I found seemed to rely heavily on double running not only for outlining patterns, but for some lacy edging on top and bottom. Despite this fear I did what I could do, in my small way, to collect booklets or patterns. Digging and burrowing during my lunch hours at the Fine Arts Library turned up one count it, one! Ten years later an Italian acquaintance skimmed the text for me and gave me a rough translation. Her text extols the virtues of using the patterns to beautify your home, but there was no historical information. The patterns in Della Porta show an interesting variant on what I had come to regard as Assisi work -- the figures are drawn freehand not counted, outlined in stem or outline stitch. The background in most of the photos appears to be regular cross stitch done on a design which is stamped on the fabric - no countwork. I have never seen Assisi work done this way other than in Mrs. I made several attempts to contact her, especially since her bibliography included a book called Exploring Assisi, by Rosemary Cornelius and Peg and Hardy Doffek self-published, I did not succeed, nor have I found the above mentioned book. Continuing on my personal quest during the years, I went through the various libraries available to me. I did not do double-running -- I used backstitch instead to outline the motifs. Although the front looked nice it did not look particularly attractive on the wrong side of the lacy top and bottom borders. As all I had read on the subject said that Assisi work was reversible, I was again discouraged. Interlibrary Loan searches resulted in pamphlets published by DMC or Anchor showing simple and very modern patterns. While practicing this inefficient and random method of research I began to be motivated by another interest. I started to look more thoroughly at plates in historical needlework books. I found something very interesting -- not all of those extant pieces used double running. Most did but some captions described backstitch. Now this was delightful! Another fact caught my eye -- the historical pieces did not have those very lacy top and bottom borders of double running. These two facts really focussed my search and revived my interest in finding patterns and historical information on how SCA period Assisi work was really done. There were plates that showed Assisi work, but they were done without the double running decorative lacy borders, and with classical figures instead of the animals, which I had been expecting. This was a real revelation to me and I found this intriguing, as was the lack of the term "Assisi". A wonderful find in was a copy of a DMC book on Assisi needlework. I photocopied it, even though the text was in German. Countess Marieke Van der Daal very kindly translated some parts of it for me a few years later and I eventually found an English version through Inter Library Loan. I was in a research library and the title Leinen Stickerie caught my attention. I knew that this meant "Linen Embroidery" so I pulled down two volumes. It is hard to put into words what a treasure trove these two volumes are. Three years later I decided to do a book. I made inquiries, then a special trip to Boston to photocopy the books in their entirety. The Lipperheide books were written in and by Franz and Frieda Lipperheide. These books contain handsome designs -- many of them Assisi work. All of them appear to be recharted from extant historical examples-- I have seen photographs of similar extant work here and there in various survey books. I made myself a learning sampler from some of these patterns, and most of these appear with this article. The serpent-like beasts can be found in another

arrangement in the Maria Foris book see below. The other two borders are from Lipperheide, although I have seen the interlace border in an Italian needlework book of the 16th century: I have no proof which century this design dates to plate 69 but it is very similar to other patterns I have seen from the 16th century. I do not reproduce the chart here, due to copyright. I recently found out that there is a modern edition of the Lipperheide patterns available, with German text translated by Kathy Epstein, a noted needlework historian. Please see the bibliography, below. The term "Assisi" is a modern one, dating from the revival movement in Italy in the late 19th century. It is still convenient to use that term, however and I shall do so, lacking definite knowledge of what a 16th century needleworker might have called the technique -- although "voided work" or "reverse work" are likely candidates. In I purchased a modern book on Assisi work by Eva Marie Leszner-- but it is highly disappointing. The text on the history of Assisi work not only shows contradictions but ignorance of Italian and German needlework pattern books of the 16th century -- leading her to declare that all Assisi work was done by drawing the design first on the linen. She says that charts for such work were not used until the 19th century revival of Assisi work. This is a statement easily disproved by direct examination of 16th century needlework pattern books. The most tantalizing aspect of Ms. I wrote to the publishers, only to find she had died shortly after the book was published. I never received an answer -- possibly due to the fact that my letter was too technical. Leszner actually viewed medieval Assisi done in a countwork technique. I have not seen any extant examples of such work that seem to date prior to the 16th century. Since many people use the term "medieval" to really mean "Renaissance", this could have been a technical error in translation. Leszner correctly points out that virtually any regular cross stitch pattern can be adapted to Assisi work. However, looking at 16th century Italian needlework pattern books it becomes very clear that many patterns were intended for dual use as either "positive" or "negative". For example, a pattern from Nicolo Zoppino, *Esemplario di lavori* I have included two border designs [Figures 6 and 7] which I have recharted for the ease of modern eyes. They are from Domenico da Sera, *Opera nova* If you follow the white spaces you can do cross stitch, and if you follow the dark areas you can do Assisi work. In I took a brief look at their study trays with Assisi work and was awestruck at how small the stitching was. I arrived at We left on Sunday and have not been able to return. I would suggest that anyone interested in this topic be curious -- whenever you are in a new library, hunt up their needlework section. Look for card catalog entries written in Italian -- the word for needlework is "ricami". Go browsing through the needlework section, pull down the big survey books and never stop looking. I found a plate of Assisi work in a book about an American museum and its collection. I also found some lovely photos of some pieces in a Russian book which thankfully had the captions translated into French and English. Types of Assisi work I have formulated two styles of Assisi work based on extant examples: Some exceptions exist-- Miss Levey sent me a photocopy of a sampler whose Assisi band showed some stitching outlining the motif first. The fillings appear to be long-armed cross stitch. The designs for these are virtually all with squared designs with few if any diagonals, which makes filling in the background easier. Too many diagonal lines leave "white space" which must be filled with compensating stitches half cross. If you outline your pattern with a thin thread you can then use a thicker thread to cover the background. The designs were carried out in one color -- red seemed to be the most popular. Blue and green are mentioned as popular second choices. They did not outline the pattern design with black or a contrasting thread. The design is outlined in blue thread, and the background is done in yellow. This is an astonishing find, and very unique. The background is seldom worked in simple cross stitch. Long-armed cross was the most popular, with two-sided Italian cross stitch being a close second. The outlining can be done in double running OR in backstitch. Neo-classical nymphs, satyrs, mermaid and beasts seem to have been more popular than just fantastical animals that dominate modern Assisi. Flora and fauna seem to have been more popular than either. Some extant examples of partly done pieces indicate that the pattern was simply drawn on the linen first. When outlining the pattern, the needleworker would "square" the pattern by making sure she counted threads. This would be analogous to the modern needlepointer doing a modern design painted onto her canvas.

Chapter 4 : Color My World: Assisi Embroidery

Assisi embroidery is a form of counted-thread embroidery based on an ancient Italian needlework tradition in which the background is filled with embroidery. Find this Pin and more on assisi embroidery by Ligija.

Assisi embroidery - with a twist "We want to feature assisi embroidery in the next issue. But can you be a bit creative? A white dog surrounded by black stitching satisfied the traditional aspect of Assisi embroidery. To give it a modern twist, I decided to stitch the black dog and leave the background void. Surrounding the design with a reversible border enclosed the unstitched white space. I wanted to push the boundaries further, so chose to use blackwork instead of the usual cross stitch. Delighted with the finished design, the editor commissioned a companion cat piece. Later, I also created the third picture, after my Uncle in Australia told me about black swans. These 3 designs are available below, to download and stitch for yourself. Assisi embroidery - Blackwork dogs This was the original published design, featuring two Scottish breeds of terrier. The addition of gold thread for the outlines of the dogs adds a little something special. It uses cross stitch for the counterchange border and two simple blackwork patterns. The photograph shows it framed. It also makes a wonderful needle case when lined and folded down the center. Not only are the cats a different color, but they are facing opposite directions. The border uses a blackwork pattern here, again reversing at the center. A simple line of gold finishes the edge. Although a little larger than the dog design, you can also make this finished project into a needle case. Perfect for yourself or a cat loving stitcher friend. They are so striking! I wanted to try something different for the border this time. You will find this simple form of pattern darning fun to complete, using just running stitch. There is no gold thread used in this design, although you could give your swans golden beaks.

Chapter 5 : Kathryn Goodwyn's Assisi Embroidery Page

Assisi work was popular as an ecclesiastical embroidery technique, where rich designs would be worked for altar frontals, vestments, and other church uses. The name originates from the town of Assisi, where this technique was often worked in convents responsible for providing church textiles.

I am open to requests to research and transmit information on particular Costumes for dance groups, choirs, etc. I do embroidery and sew costumes myself and I would like to spread interest into this particular Art Form

Monday, September 5, Assisi Embroidery Hello All, Today i will be talking about a unique form of embroidery which is done in the town of Assisi, Province Umbria, Italy. The composition is then finished with border designs again in Holbein or back stitch. The piece as a whole is finished off with hemstitching. They formalized the form based on some embroideries from the middle ages which were preserved in the local churches. The current form of the embroidery is completely a counted thread technique. Like many specific local embroideries, this style of embroidery was once more widespread. The original embroideries did not have the border designs, and the outlines were done in free form stem stitch. Here is an example of the old style embroidery with the non counted outline. This example is from the Cyclades Islands of Greece. I have found examples of this type of embroidery from Cyprus, other Greek Islands, Sicily and Morocco. Here is another example from the Cyclades, done in counted thread stitching and more complex than the work currently done in Assisi. As you can see, these examples do not include the outline stitch borders. Simply being negative space cross stitch embroideries. Here is an example from Hungary. In modern Assisi work, the outline is done in brown or black thread, and the filling is done in one color, which varies. Sometimes the cross stitch is confined to spot designs, such as this one. These spot designs may be connected with outline stitch to form an overall composition, as in this example. Of course, it is very common to do these designs in bands across the ends of a runner or something similar, as is the case with my seahorses above. Here are a couple more examples of this. It is relatively easy to turn a corner with a design like this. In which case you would have a border around around all four sides of a cloth. Of course, there is no rule which says that the embroidered areas must be rectangular. You could design them in any shape, and connect them as you would the smaller spot designs. The design possibilities are endless, and the designs can be very ambitious, or quite simple. Here are some images of a tablecloth which i recently found in a local antique store. There are 6 luncheon napkins. The four central motifs are mostly left in outline stitch The four corners have roses and lions The mid side designs consist of just roses Here is an overall view. You can see that this design is somewhat more free-form, but still recognizably within the Assisi Tradition. Thank you for reading. I hope you have found this interesting and perhaps inspiring. Feel free to contact me with requests for research. I also gratefully accept tips on source materials which i may not have.

Assisi. What is Assisi? For most of us this is the name of a city in Italy, where Saint Francis founded his famous monastery, the headquarters of the Franciscan order. Embroidery lovers also give the name "Assisi" to a special kind of cross-stitch embroidery, which that monastery gave to the world.

Read it with reservation In the thirteenth and fourteenth century, in Italy, an embroidery style was developed, that became the basic of that style that nowadays Assisi embroidery is called. In that time a few monasteries started to make embroideries wherein the design and motifs were voided, while the contours and background were embroidered with colored silk. First the outline was drawn on fine linen cloth and then the contours were embroidered with silk in one color in simple running stitch or back stitch. Normally this was done in black or brown. Then the whole of the background was filled in using red, green or yellow filling stitches. In the sixteenth century the style flourished and spread into the secular community. Below you can find a picture as an example. The motifs were based on the grotesques, satyrs, demons, ancient mythical beast. In sacred embroidery you find more birds and animal pairs surrounded by elaborated scrollwork. Later, in the eighteenth and nineteenth century these embroidery techniques fell into oblivion. In the seventieth of that century, a group of rich ladies in Burano, near Venice, took the initiative to let revive the art of making lace. Possibly one of the motifs was to help the impoverish population to get some income. It was a workshop, where poor girls out of the city, could learn to embroider. They took the traditional embroidery techniques and simplified them. Silk dread gave way to embroidery cotton, the outlines and contours were no longer drawn freely on the cloth, but were counted out, stitch by stitch. If necessary, the designs were simplified or they were new made, directly borrowed from the stone reliefs and wooden choir stalls of the churches. During one visit I made to Assisi, I recognized several embroidery patterns on wooden chairs that stood in the churches. The, often complicated borders around the embroideries, were simplified. The background was done in simple cross stitch. The co lour schemas stay the same. From this revival the style maintained itself, more or less, until now. For the modern times:

Chapter 7 : FolkCostume&Embroidery: Assisi Embroidery

Assisi embroidery is a special form of cross-stitch work using a method known as "voiding" in which the background, rather than the design, is worked. The pattern which remains is then outlined in holbein stitch to give it extra definition.

In the fifties of the last century, DMC published a book with Assisi embroidery patterns. I own a German edition "Assisi stickereien". There exist, out of that same period, at least one Italian publication by Ancora: Even today you can buy, in the town of Assisi, "Punto Assisi", an Italian edition by Minerva, also with patterns. In this town they sell ready-made embroideries a few dozens different patterns. In there has been edited a book of Eva Maria Letzner. The editor is Batsford, the title "Assisi embroidery". You can find rather a lot of the same patterns in two and sometimes even in three of the above mentioned editions. All patterns in 2 are unique and also the style of the patterns in this edition is a bit different. There is no doubt that patterns in these publications are based upon, and often are identical with patterns from about 1850, when there was a revival of making embroidery in and around Assisi. Presumably there existed at that time also more complicated patterns. If you have examples: I use the information out of the above mentioned publications for the definition of the style "Assisi embroidery". Only the contours of the motifs are embroidered, with no or just a few details inside. The background gets filled. You can find these characteristics also in other embroidery. The next characteristics are the most important and with these you can immediately distinguish the Assisi style from other embroidery styles. Often they evoke associations with existing animal species. Sometimes it looks like a complete new specie. Quite often they seem angry or mean or inscrutable. The other parts look like flowers, branches, leaves, fruits. Often you see a candelabra motif to separate mirrored motifs. The division of the plane: Motifs are placed in such a way that you find nowhere big empty spaces. Some motifs are used to make a connection between the different parts of the design. Often this is done in an exceptional beautiful way and gives nice "looking-directions". The design is almost always meant for repetition. Two colors are used. One color for the contours of the motifs, the other for the background. The contours are made in a straight stitch, the background in cross stitch. Generally there is a border I call it the "contour border" along the top and underneath the design. There also you find a repetition of motifs. These motifs are geometric or remind you of flowers and plants. These borders are made in a straight stitch, with sometimes, here and there, a cross stitch. The color is almost always the color of the background. Often there are, in the Italian edition of the sixtieth, small geometric motifs in the main design. Even more distinctive, in that edition, is that the contours of the motifs are only made of horizontal and vertical stitches with just a very few diagonal stitches, as if the designer wants to show that he knows: Here below you can find an example. An embroidery after a pattern out of "punto Assisi e punto scritto" The contours exist exclusively of horizontal and vertical stitches with a few exceptions: At the head of the eagles there are a few diagonal stitches. There are more than designs, small and big, in it. Many of the designs in the books mentioned above you find back in this book. But there are also others. Beautiful, very mysterious designs, some really primitive. The difference of quality with the book of Batistelli is very noticeable: Look at the two examples below: No relationship between the motifs, no animal-like figures, no border, no symmetry. In short all the characteristics which makes the style so powerful and charming are missing.

Chapter 8 : Introduction to Assisi (Voided Work) Embroidery by Angharad verch Dafydd | Rowdy Populace

Assisi work is a type of counted-thread embroidery and was named after the village of Assisi in Italy where the method originated. For this technique the main design is left blank and the background is filled embroidery stitches.

Assisi work was commonly used for ecclesiastic items until the early 16th century, so it would not be appropriate on clothing before then. Sources suggest Assisi work was used on clothing after that point but I have not found any documentation to that effect. Documentation is widely available for household and decorative items such as aprons, cushions, and bed, bath and table linens. For non-competition purposes, it would be appropriate for cushions, table linens, pouches, and tokens or favors. Iron and edge the fabric. Place in hoop or frame if desired. Dampen and smooth threads to prevent twisting. Work with clean hands. Either draw the design directly onto the fabric or decide upon a starting point for the outline. You may use the Heart design provided for the class or choose one of your own. Long-Armed Cross stitch is more authentic. Stitch from the edge in toward the main motif with all stitches running in the same direction. When you reach the main motif it may be necessary to fill with Half-Cross Stitches. Almost any counted design can be simplified for Assisi work. A simple design with few details works best. Concentrate on the main motif of the design, ignoring decorative flourishes. Multiply by the number of threads you intend to stitch over. If you do not plan to stitch over more than 1 thread or one square of Aida cloth you can skip this step. Divide by the number of threads per inch in your fabric. This is the size of the design. Be sure to add at least 2 or 3 inches to each side for finishing. The Assisi Heart is 13 stitches high by 13 stitches wide. You plan to stitch over 2 threads on 28 count fabric 28 threads to the inch. The bunny with border is 35 x 35 stitches and you want to stitch it design over one on 14 count Aida.

Chapter 9 : Assisi embroidery – Embroiderers' Guild ACT

Assisi embroidery - with a twist "We want to feature assisi embroidery in the next issue. But can you be a bit creative?" the editor asked me. "Something modern, but based on the traditional Italian technique." As Classic Stitches was a Scottish magazine, I immediately thought of Scottish Terriers. Then Westies.

This is the first of two new posts and then the series will be complete. Recap As mentioned in earlier posts the region of Umbria in central Italy has a very rich textile history, especially the province of Perugia. Orvieto lace , Punto Umbro and Ars Panicalensis. Here are some others: Designs can also use cutwork and eyelets, bullion knots and curl stitch. The patterns are geometric and larger scale designs can also have strong figurative elements such as birds, animals, flowers and mythological creatures. These come from the medieval art and literature of Perugia. They had a stand at Italia Invita with wonderful examples of this embroidery style. Now for a more elaborate square: And a closer look at a corner: When I showed this piece to Guild members Meryl Fellows immediately spotted that the needlelace inserts are in fact the sunflower motif also used in Hardanger: We just have to find some time to photograph the process and put it in the Tips and Techniques section. As you can see from the square above the most characteristic pieces of this style of embroidery are done in a golden yellow coloured thread and materials. This dyeing tradition comes from the saffron growing industry around Perugia and the fibres are dyed using very old local recipes. Other traditional colours used are rust, red, light brown and blue. These take the provenance of the technique back to at least the end of the 18th century. They confirmed that there is no connection between this technique and Sardinia.

Punto Deruta The town of Deruta in Umbria is famous for its ceramics and two lovely styles of embroidery developed there. These have medieval roots in the 13th century but like so many other Italian textiles faded and were then revitalised in the early 20th century as part of a more general arts and crafts movement. The Deruta embroidery schools were started by nuns and two local sisters Aurelia and Luce Corcioni and their promotional efforts saw the embroideries exported worldwide. The first style features the coloured Deruta embroideries stitched on a medium weight Umbrian linen with embroidery floss. These are typically homewares and the designs are based on a particular ceramic and are usually presented together with the ceramic. Another characteristic of this Deruta style is the use of tassels that include a ceramic bead called a fuserole. The other type of Deruta embroidery is very different. Here are some examples from the Accademia Punto Deruta stand: This swirly tree of life really caught my eye: This delicate embroidery technique deserves to be better known!..

Punto Assisi Assisi work is one of the best known Italian embroidery techniques. The Accademia Punto Assisi had a large stand at Italia Invita packed with exquisite work both in the traditional Assisi counted technique and in the Punto Madama or Caterina di Medici technique – more about the latter in the next Italia Invita post. It has an embroidery and lace school run by the Associazione Culturale Femminile P. Co who were also at Italia Invita. It was introduced here in the early 20th century by Elena Guglielmi, the daughter of the Marchese Giacinto. She thought it was a particularly appropriate technique for the daughters of the local fishermen who were already highly skilled at weaving fishing nets. The school she started was very active until the s when it closed. There was then a break until the s and 70s when the embroidery and lace traditions were revived. Here are some photos of the Associazione Culturale Femminile P. The Association has published a book on Irish crochet lace: The Trasimeno Association have also published a book on this technique: Here are some photos: They love the richness of the surface stitches and the tactile quality they give to the piece.

Giudetta Brozzetti Workshop in Perugia There are two other wonderful embroidery and textile experiences in Perugia. This is one of the oldest Franciscan churches in Italy and dates from This workshop specialises in handwoven textiles and their work is stunning. They also offer courses in weaving, embroidery and lace making. This Workshop was founded by Giudetta Brozzetti in She researched and collected local medieval and Renaissance designs and then got local women to weave them into products for homes and churches. The Workshop is currently run by Marta Cucchia – the fourth generation of the family. She was at Italia Invita: You can get more information on their website and Facebook page. This town is located about 47 km from Perugia and the show usually takes place over 3 days at the end of August –

beginning of September. Bye for now Carmen.