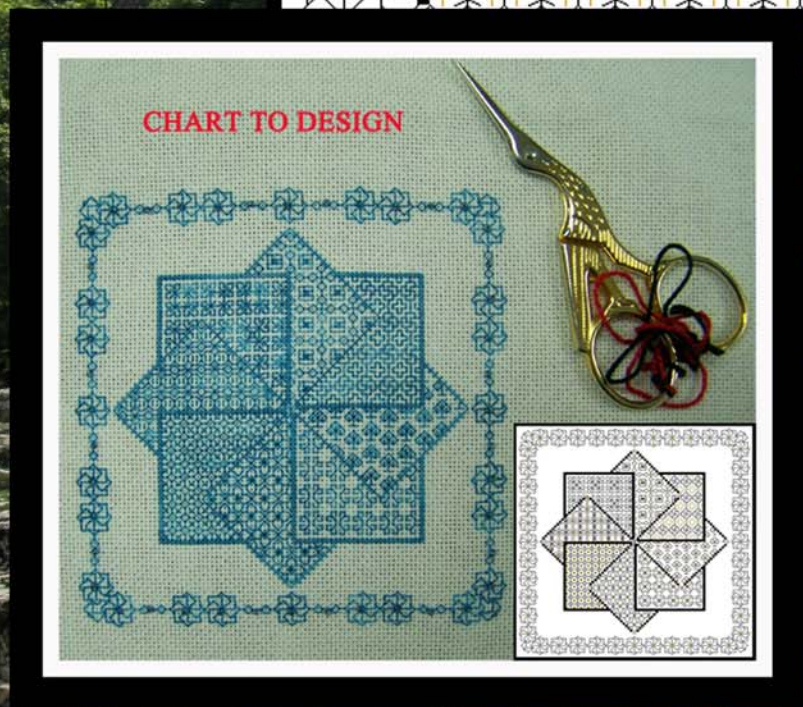
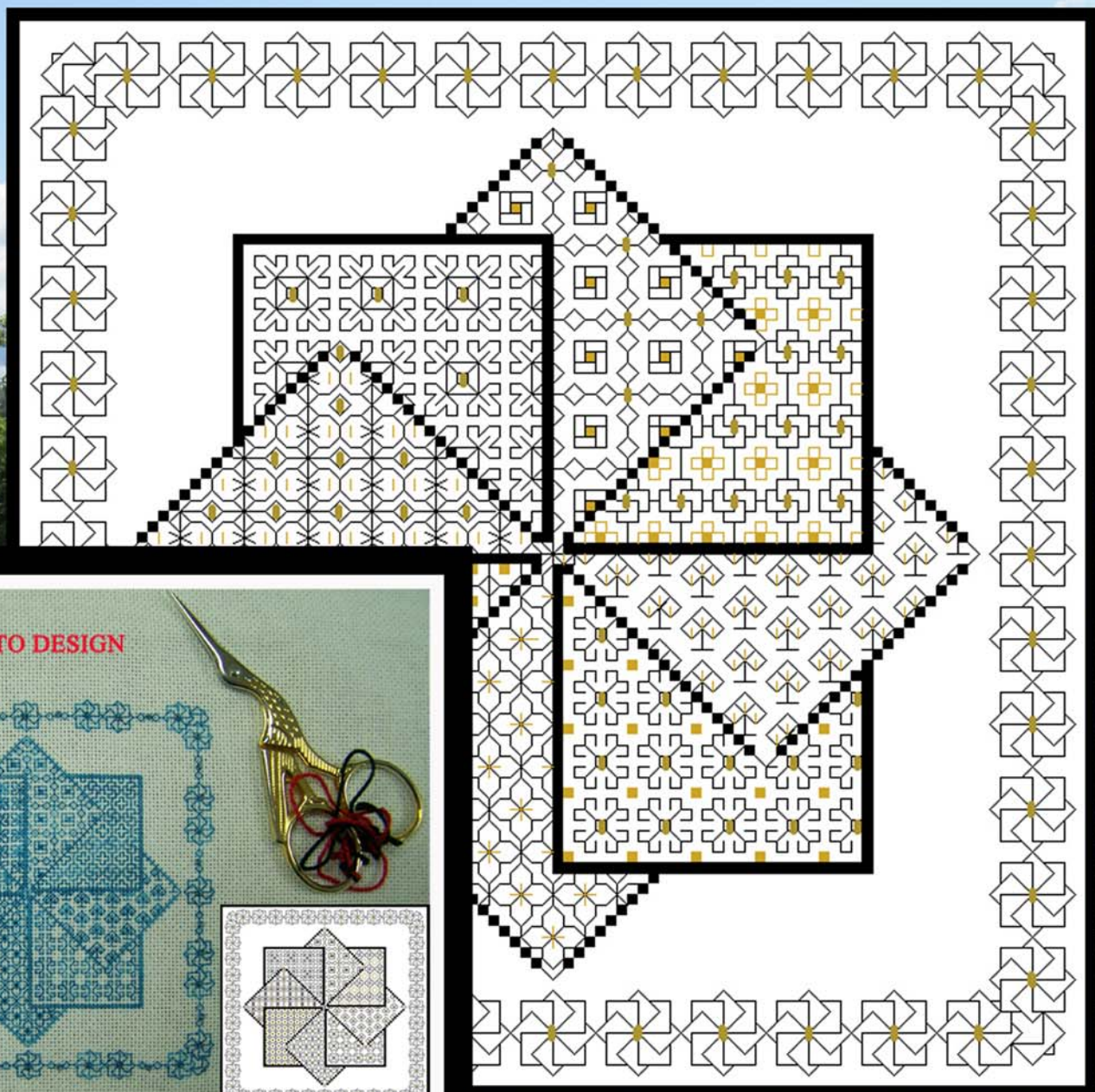




Blackwork Journey Blog

April 2011

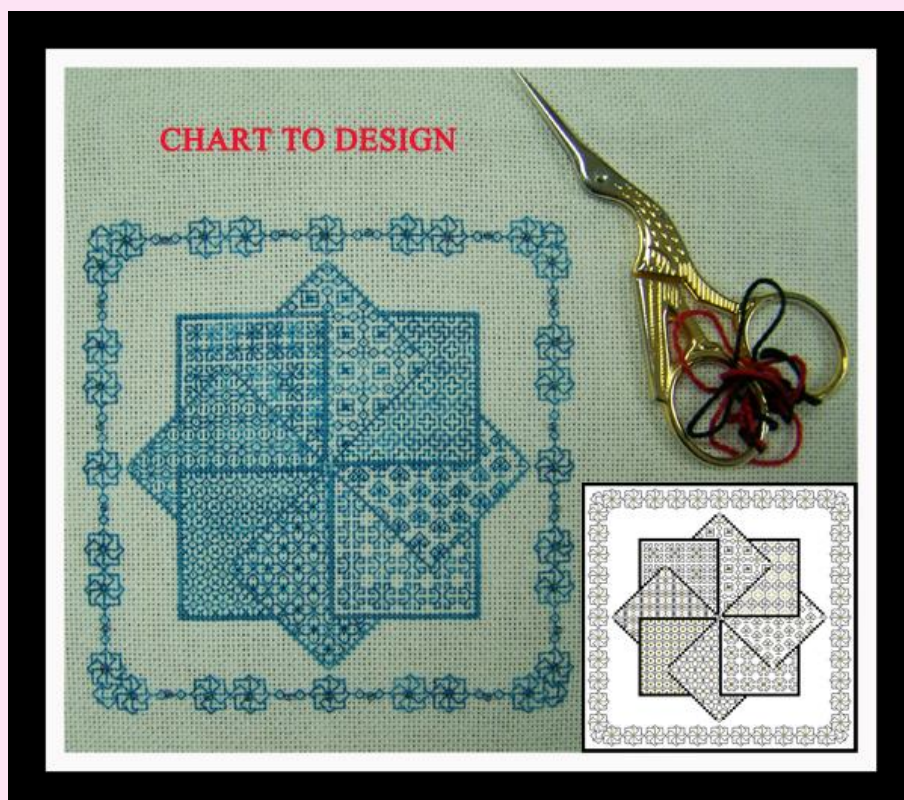
The role of the needlework shop



April 2011

This is proving to be a very busy month with a number of different events taking place. I have been busy preparing for the internet Needlework Show and catching up on some essential site housekeeping. I never realised when I started Blackwork Journey in 2008 just what was involved in running a web site. However, the benefits far outweigh the problems of broken links, wrongly sized jpgs and sheets of script behind every page as I have made contacts round the world, shared some wonderful moments with visitors to the site and made many new friends.

Chart to design

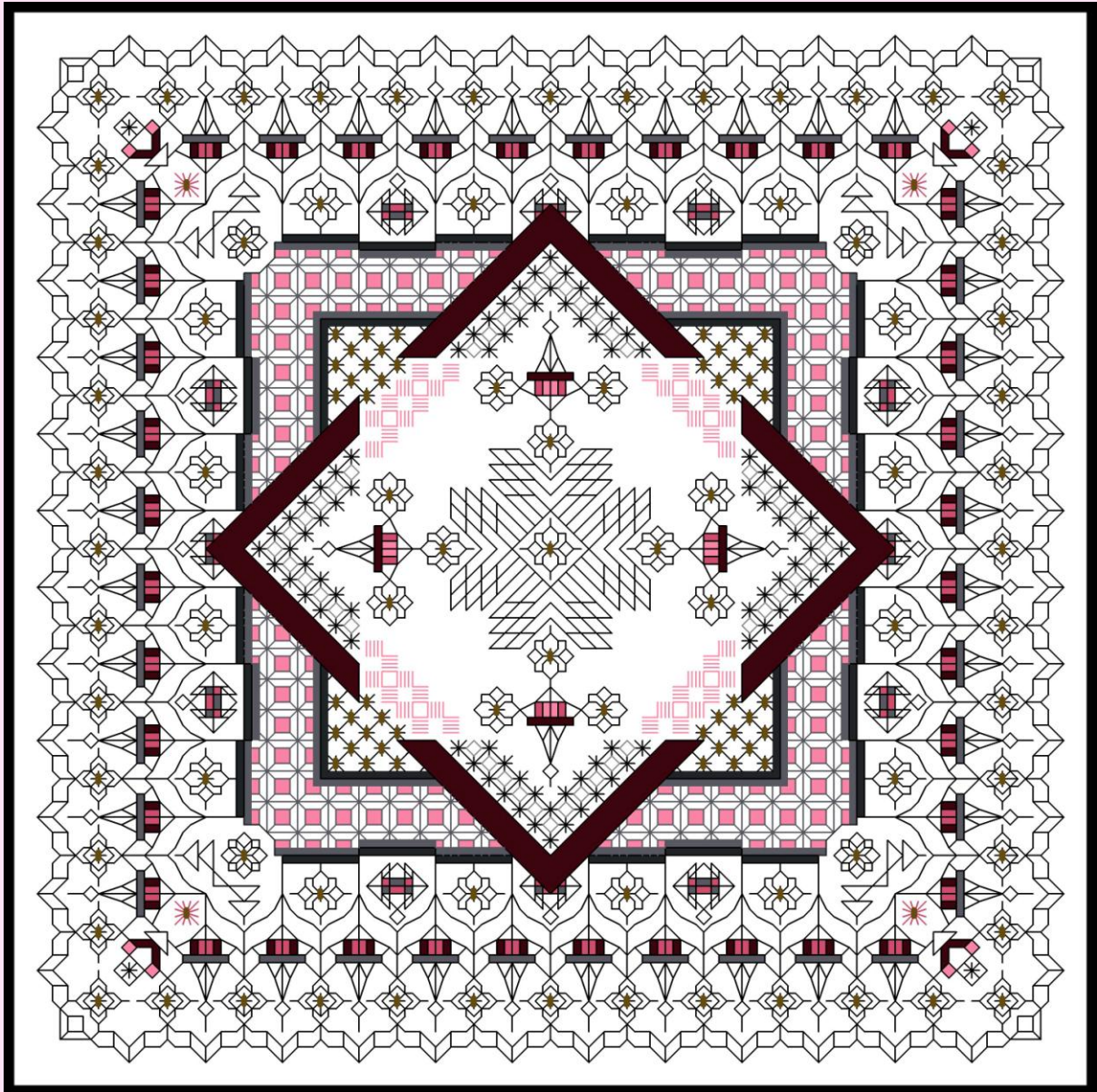


When I design charts I am aware that materials may be difficult to obtain so I always use products that are available worldwide. However, as the following pages reveal, a simple design can be transformed by using different threads and fabric. Have the courage to experiment with new products and I am sure you will be delighted by the results.

I hope you will visit the internet Needlework Show, April 14 -19th to see all the new designs and the many designers who contribute to making embroidery one of the most creative of all hobbies

CH0220 Red Thai Mandala

Red Thai Mandala was published by "The Gift of Stitching" in March, 2011 and is one of my new designs at the internet Needlework Show.



My thanks go to all the readers who allow me to share their special projects with you.

Happy stitching,

Liz

The role of the Needlework Shop

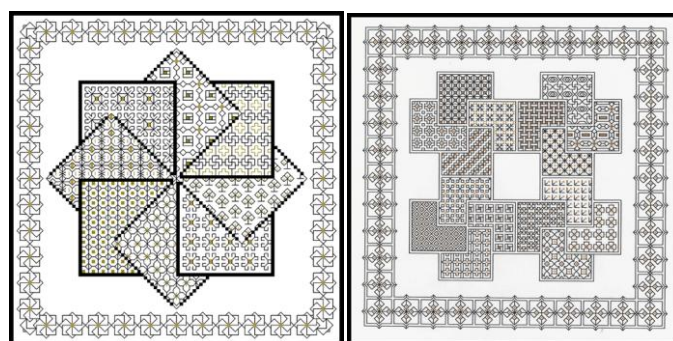
Neale Unruh and his wife Kathy run a very progressive needlework shop in Canada called Thread & Eye. Their enthusiasm is evident in all that they do!



www.threadneye.com

Neale approached me about using some of my designs for their Blackwork Stitch Along group which meets once a month. Some of the members live some distance away but they have kept everyone updated as their work progressed and Neale very kindly e-mailed me photographs of the work in progress which I would like to share with you.

The chart they used was CH0020 Interlocking Wheel which is a companion piece to CH0014 Fretwork Feast and can be found in “Charts” in Blackwork Journey

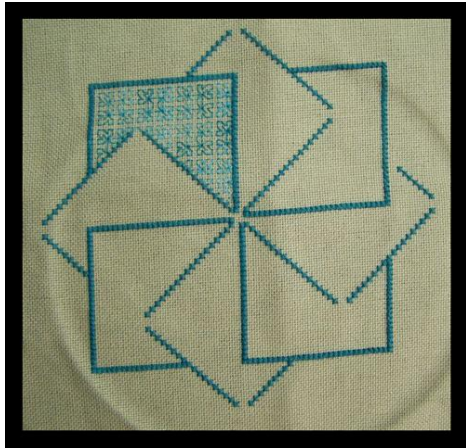


When I design charts which I know are sold worldwide I always specify threads, beads and materials which I know can be obtained easily.

By using the personal input of shops like “Thread and Eye” customers can browse different fabrics and choose their own threads and colour schemes. The importance of shops like this should never be underestimated. To be able to look, select and physically handle materials is a real joy. The results of personal choices is shown below – one chart, thirteen variations!

We all need to support our needlework shops on a regular basis. They provide a unique service and if we do not support them they will become just a memory!

Work in progress: Watching a design develop is part of the fun! Thank you for sharing it with us.



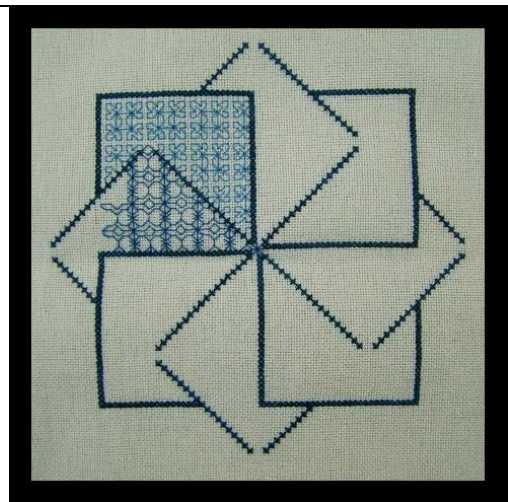
Sheila B is using 32 count Lugana, Light Taupe, DMC 3809 and Colour Variations 4025.

By creating the basic cross stitch frame Sheila has a clear area to work within. If you are new to blackwork this is a sensible way to begin your project. Sheila is using a frame but removes it at the end of the session to prevent the frame marking the fabric. Good working practice.

Barbara M's choice

28 count Lugana Ivory,

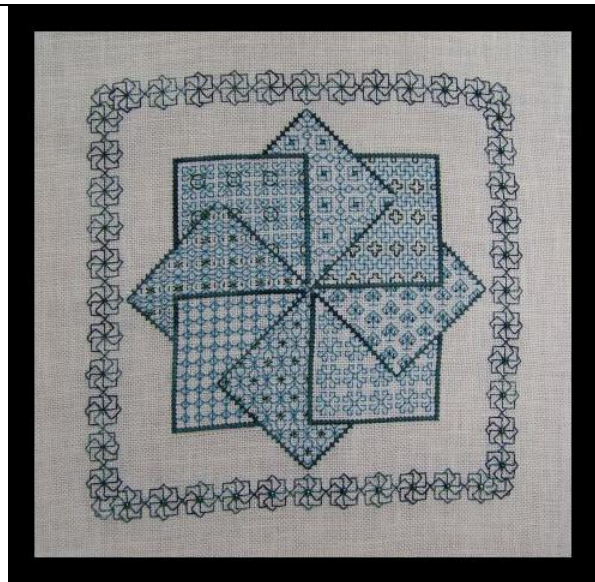
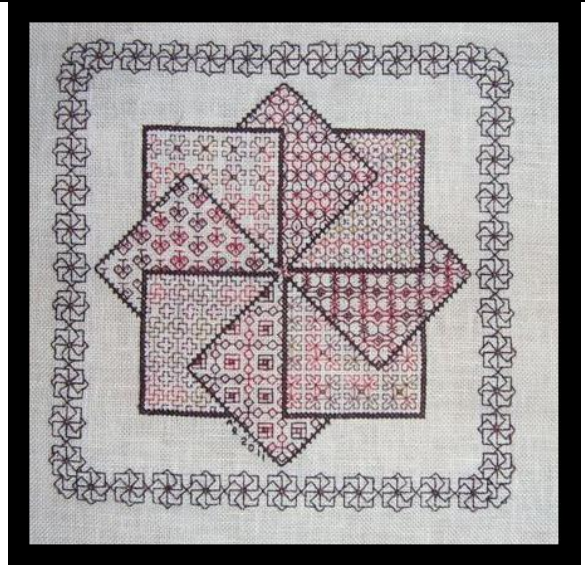
Sampler threads: Presidential Blue;
Weeks Dye Works: Navy, Bluecoat
Blue



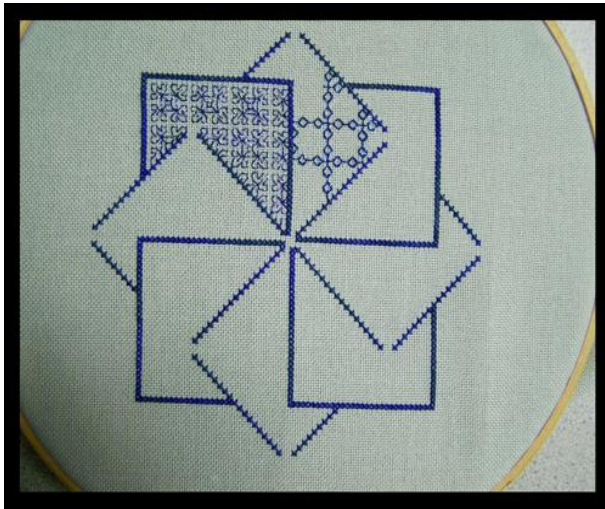
Adrienne did her blackwork on 25 count fabric over one thread so you'll notice the size compared to a pair of stork scissors. Because of the size limitations some elements had to be eliminated like the full border and the beads but it still looks spectacular. It is perfectly possible to adapt sections from charts and work in miniature but it requires good lighting, probably a magnifying lens and much patience. – well done!

Audrey used 32 ct Belfast linen Ivory, Hand Dyed Fibres silk: Oxblood, Black Iris & Embers; Kreinik#4 braid 042 , Mill Hill Glass beads 40556

Audrey has created a very attractive interpretation of Interlocking Wheel



Virtude has used 32 ct linen Ivory and the following threads: Hand Dyed Fibres silk: Old Maid of the Forest; DMC 3810; Kreinik #4 braid 085 and Mill Hill bead 03035 to create a delicate design.

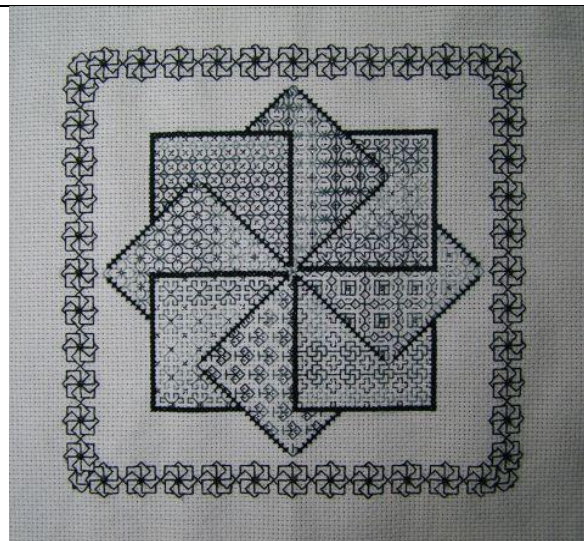
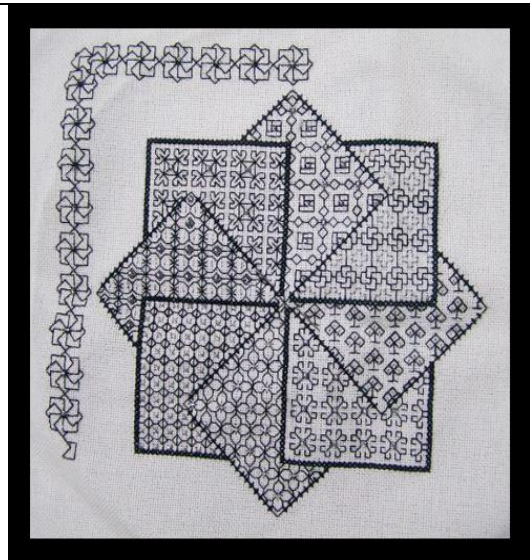


Mary is using 28 ct Jobelan Dove Grey and Hand Dyed Fibres silk - Deep Purple; Kreinik Blending Filament 051HL and 001Silver.

By working with a frame Mary has a firm surface to work on. Using a frame is a great help in maintaining the correct tension. This is especially important when working counted thread techniques where it is essential to control the fabric.

Luanne C. Has chosen to use 28 ct Antique White, Hand Dyed Fibres silk - Primitive Black, Basic Black 5300; Petite Treasure Braid PB04.

These are traditional colours for blackwork but adding specialist threads adds a distinctive quality to the embroidery.

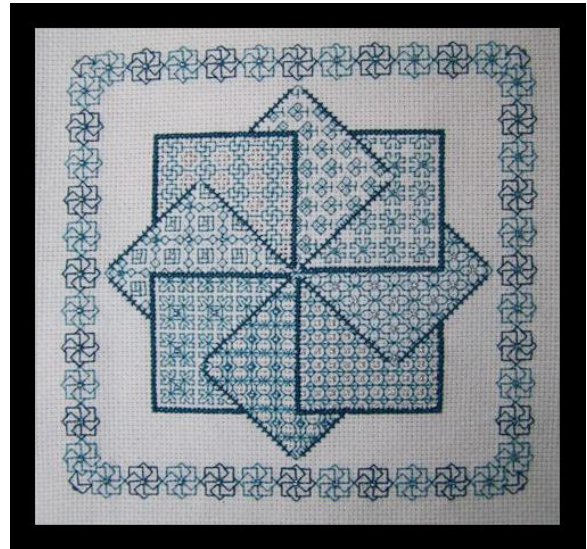
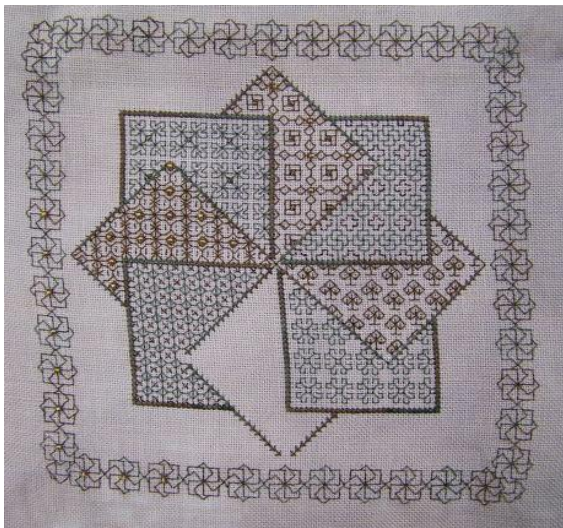


Sheila is using 16 ct Silvery Moon Aida and the following threads: DMC 310 and DMC Variegated 53.

Photographing needlework is not easy but if you have a scanner it is possible to scan in your work and save it as a jpg.

Jeanne had taken a different approach by choosing 16 ct hand dyed Sterling Aida from Picture This Plus and a blue colour scheme using DMC 3808, 3810; Kreinik #4 braid 001.

Blackwork patterns can be worked in a wide range of colours as long as they are dark enough to show up on the fabric. Very pale colours are not as effective as stronger tones unless you choose to work on a very dark fabric

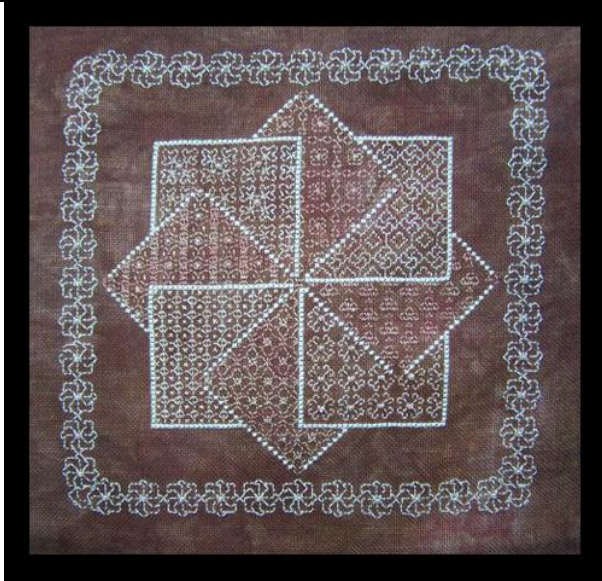


Kathy U is used 28 ct Cashel Vintage Pearled Barley and the following threads: Hand Dyed Fibers silk - Kindling; DMC 3787, 801 and Kreinik #4 5001; Mill Hill beads 02040. This colour scheme really appeals to me and I think the finished result will very subtle. This emphasises just how versatile this technique can be.

Marg M has travelled a different route with her colour scheme of variegated threads.

I enjoy working with shaded and variegated threads and there is a very wide range on the market. Consult your local craft shop or the internet to see the wide range available.



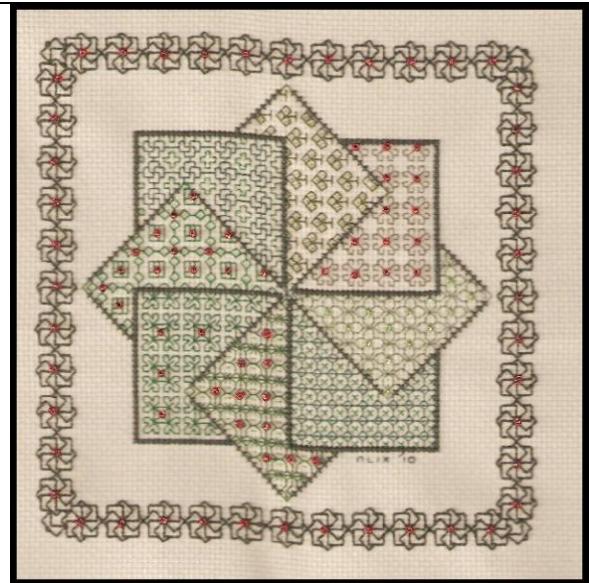


Tracey has used 28 ct Cashel linen Lupine from Picture This Plus and the following threads: Hand Dyed Fibers silk: Fagale-icious, Brown Rust; DMC 543; Kreinik #4 braid 212; Mill Hill bead 00275 to create a very dramatic piece which makes an immediate impact!

Working light threads on darker fabric requires good lighting to avoid eye strain.

Alex has stitched on Aida 18 count Parchment and created a wonderful embroidery which she has named and dated.

Remember in 100 years time someone will look at your work and wonder. This is your heirloom for the future!



Thank you everyone for sharing your beautiful designs.

Liz