



# Blackwork Journey Blog

November 2015

## Pandora's Box 'Stitches'

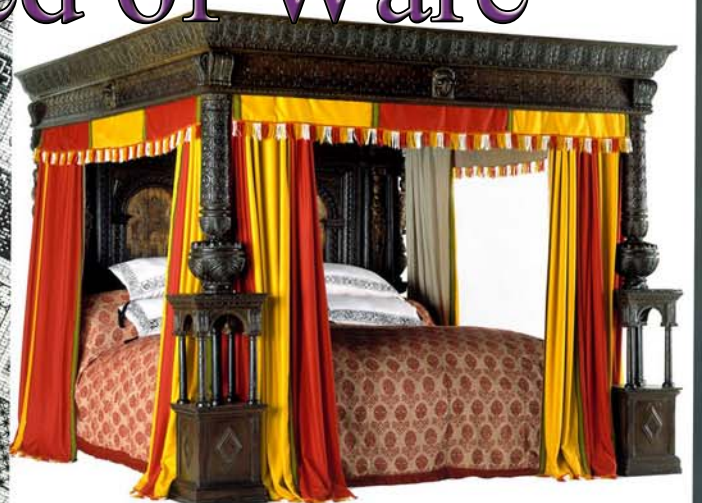


### New chart!

T's loving and  
giving that makes  
life worth Living.

Thought for the day!

The Great Bed of Ware





## Blackwork Journey Blog – November 2015

---

October was a really exciting month, since I spent most of it in Japan and Hong Kong. I haven't had time yet to sort through all the information I found, or to sift through the photographs, but it was a once in a lifetime experience where I found numerous ideas for the future and a new source of inspiration for Blackwork Journey.

Tokyo was like so many of the cities I have visited in the Far East, bustling, modern and dynamic, but dig just below the surface and the real soul of the city emerges. I researched Japanese embroidery and sources of supplies before I left England and some of what I discovered will be revealed over the next few months.

### **Pandora's Box**

This month sees the second part of this project and the continuing growth of the Facebook group set up specifically for it. Over 220 readers joined the new group in the first two days and I have used this group and 'Blackwork Journey – Elizabeth Almond Designs' to introduce readers to pulled thread work stitches, so they could try the new technique out in advance of the project.

There is a button on the home page of Blackwork Journey which will take you to the Facebook group and to Pinterest, but the links are included below if you wish to paste them into your web browser.

Pandora's Box - Elizabeth Almond Designs

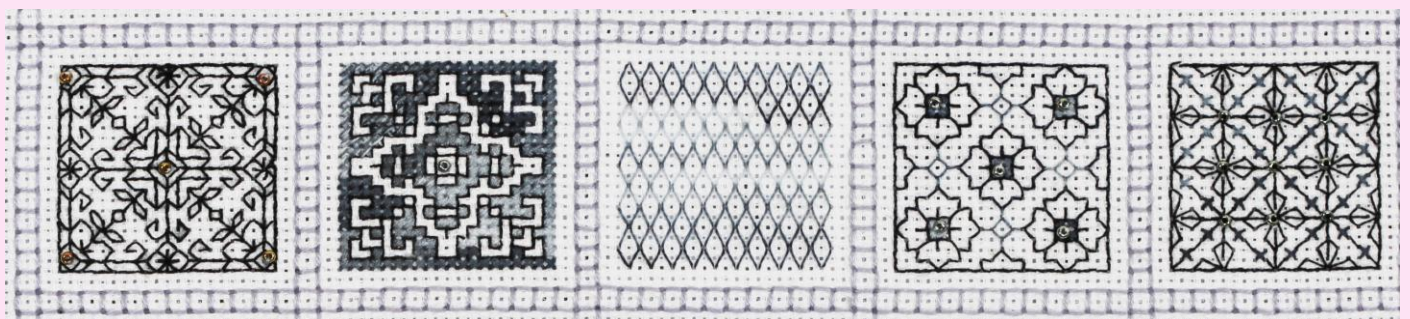
<https://www.facebook.com/groups/425352680984872/>

Blackwork Journey - Elizabeth Almond Designs

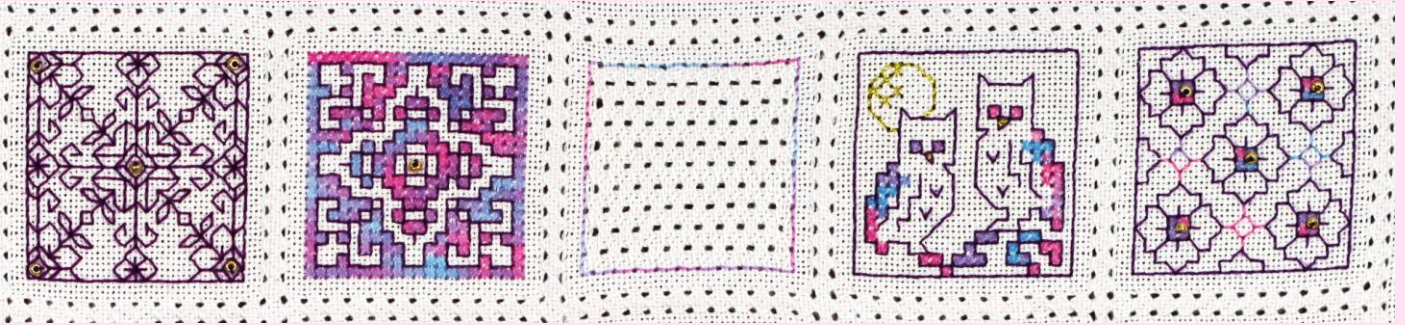
<https://www.facebook.com/groups/blackworkjourneydesigns/>

Box of Delights Stitch-A-Long. Designs by Elizabeth Almond

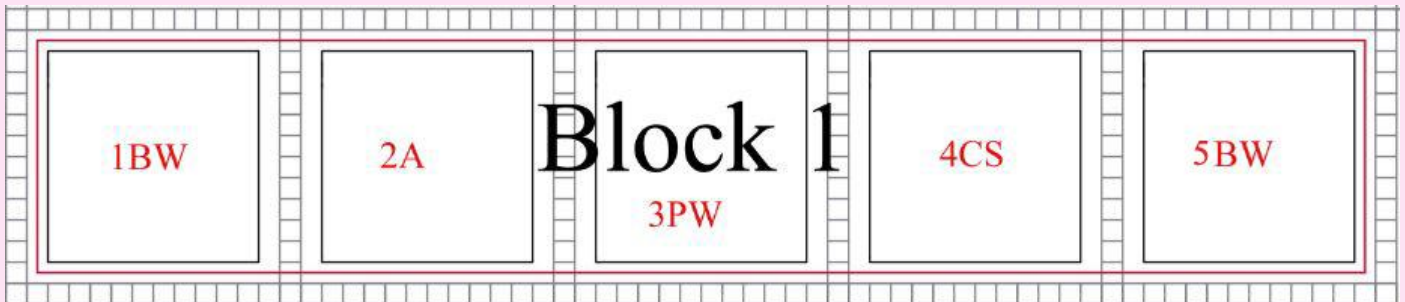
<https://www.facebook.com/groups/blackworkjourney/>



*Block 1. Patterns 1 – 5 14 count Aida Blockweave embroidery*

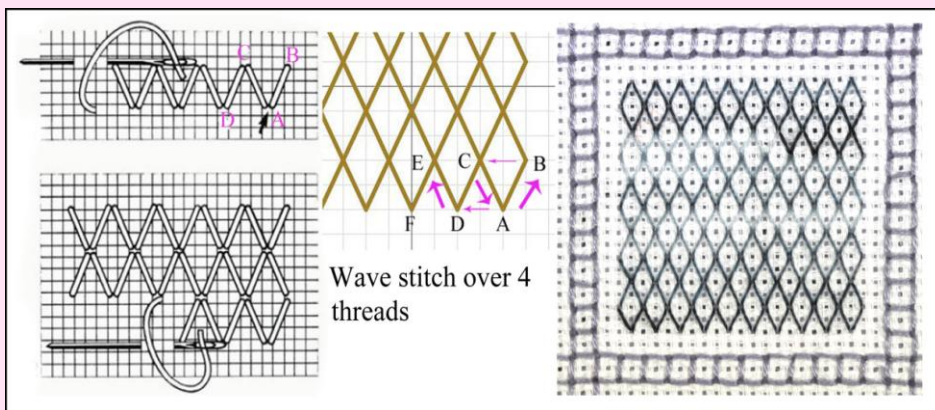


*Block 1 Patterns 1 - 5 Evenweave embroidery*

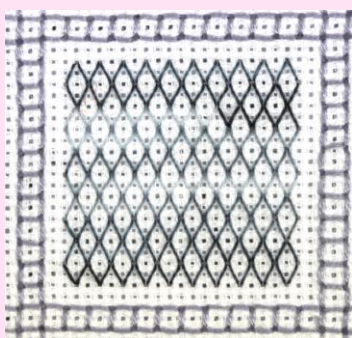


Pattern No.3 Wave stitch is worked as a pulled thread stitch on the evenweave. The same stitch is worked as an embroidery stitch on the Aida, but the stitches are not 'pulled'. The same stitch looks very different on the two fabrics.

The instructions for Block 1 can be found in 'Freebies'. Follow the instructions carefully for Blocks 1 – 5.

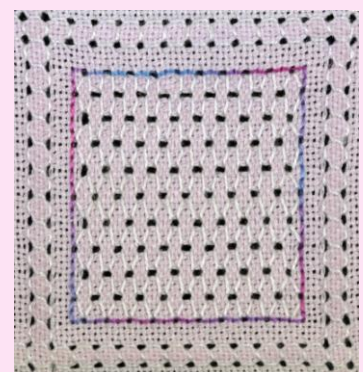


*Worked as a pulled thread stitch on evenweave embroidery stitch on Aida, this is a simple but effective pattern and an*

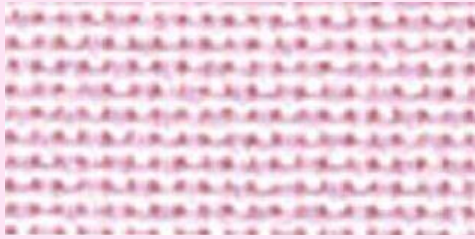


*Aida embroidery*

*Evenweave embroidery*







*28 count evenweave or 25 count Lugana are suitable materials for practising a new counted thread technique. Use a fabric which is easy to count and you can see clearly.*

The pleasure of creating embroidery projects is developing ideas and then seeing the way people interpret them.



I have had many photographs of finished projects which I have placed on the Pinterest boards, but one of the problems is what to do with the numerous projects that are created

during the course of a lifetime?



Some of my readers have found novel ways to display their work.

For example, Marilyn has created a beautiful cushion from her 'Box of Delights.' Elfi has stitched a full length table runner which is beautiful and will be on show as well as being practical. Embroidery should be used and enjoyed, not tucked in a drawer and forgotten! If you have used your embroidery in unusual ways please let me know! I look forward to seeing how you develop Pandora's Box and make it your own. My patterns are there for you to interpret in your own style and make your own. I am very pleased when readers put their own 'spin' on a project. Grace used the framework and inserted all her own sweets.



New publication! Stitch magazine October/ November 2015



*Produced for the Embroiderers' Guild, UK*

A new version of 'Box of Delights' was stitched for the latest edition of English magazine of the Embroiderers' Guild. These magazines are great showcases for designers and a valuable medium for promoting new idea!

### **Great Bed of Ware, Victoria and Albert Museum, London**

One of the greatest treasures in the Victoria and Albert Museum, London is the 'Great Bed of Ware.' What made it special were the blackwork pillows on the bed. Whilst these are reproductions of the original, it was interesting to see the sheer scale of the bed and the bed furnishings!

The bed was made in Ware, England in 1590-1600 by Artist/Maker Hans Vredeman de Vries, born 1527 - died 1604. It was carved in oak and originally painted, with panels of marquetry.

This bed is in the typical style of carved wooden beds of the 1590's, but is remarkable for its large size, being over 326 centimetres wide. The height was slightly reduced in the 19th century. The human figures carved on the headboard would originally have been brightly painted.



*The Great Bed of Ware, Victoria and Albert Museum, London©*



## Blackwork Journey Blog – November 2015

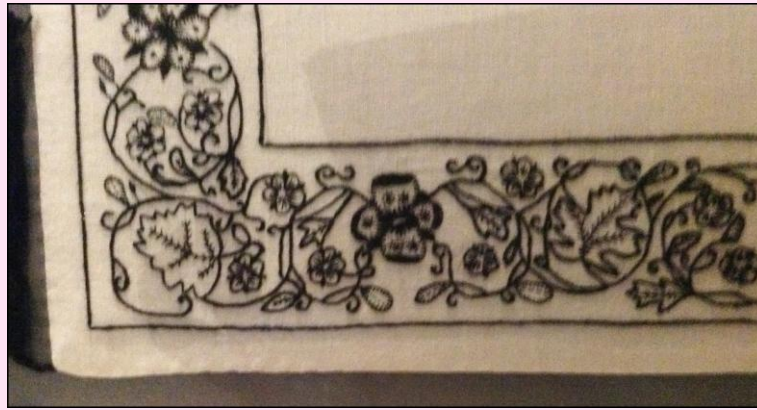
---

The bed was probably made as a curiosity to attract customers to one of the inns at Ware, Hertfordshire, which is 22 miles from London, then a day's journey on horseback, or by coach. The town had many inns in the 1590's.



The bed has been famous since it was made. William Shakespeare mentioned it in his play *Twelfth Night*, first performed in 1601. The playwright Ben Jonson called it 'The Great Bed at Ware' in a play in 1609. Visitors often carved their initials on the bed, or applied red wax seals, which are still visible on the bedposts and headboard today.

No other beds on this scale are known. However, in form and decoration it epitomises the flamboyantly carved and painted beds of the late Elizabethan period. Hangings would originally have been suspended from the tester on three sides to provide privacy and warmth, with valances on the tester and below the bed frame to hide the legs.



*The floral design was drawn onto the linen and stitched with simple stitches in black thread*

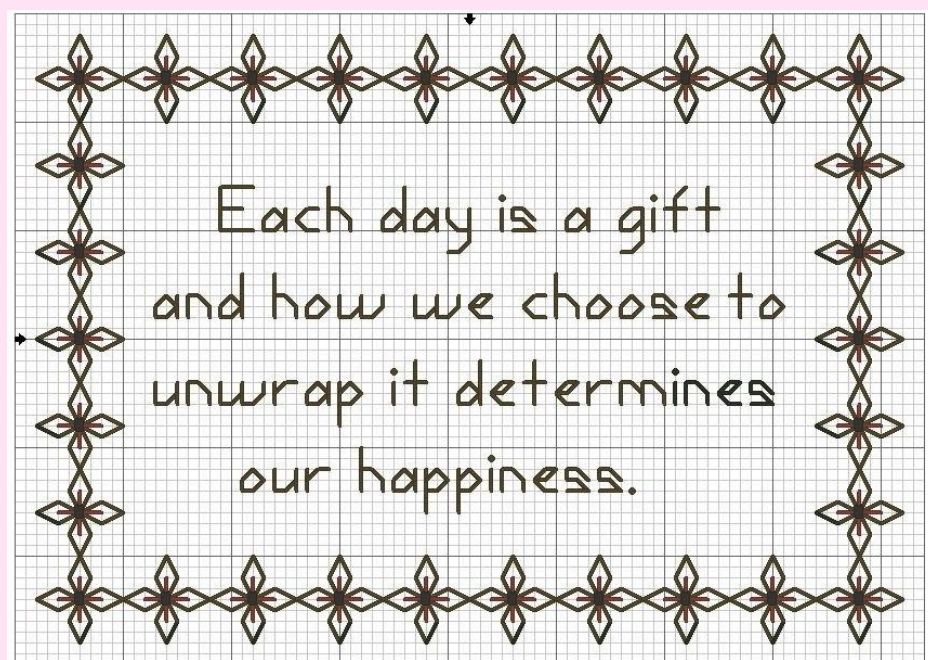
The bedding would have been substantial on a bed of this quality. Bedcords would have been threaded through the holes in the bed stock to support the mattresses. Specially designed tighteners were used to keep this taut, giving rise to the expression 'sleep tight'.

A woven or plaited rush bedmat would have been placed over the cords supporting several layers of mattresses, possibly flock below and feather above. On lesser quality beds, the bottom mattress would have been of straw. The sheets and pillow covers would have been linen, with woollen blankets and a decorative coverlet. With such a number of elements to the bedding, which would have risen up to the decorative section of the headboard (hence the lower section is plain), there was a danger that the bedclothes might slip off. Wooden poles or 'bed-staves' were used, pushed inside the lower frame, or into holes in the frame, to hold it all on.

Modern beds are a great improvement!

**Saying and quotations  
always make attractive  
gifts!**

*Thought for the day!*







### ‘Loving and Giving’

Blackwork Journey – Designs by Elizabeth Almond

Material:

Zweigart 28 count evenweave or 14 count Aida, 12 x 9 inches  
Stitches; 104 x 56

Threads: DMC stranded cotton

310 Black, one skein

516 Garnet, one skein

Mill Hill frosted glass beads Gold 62031 or Mill Hill glass beads 557 Gold, one packet

#### Stitches used:

Back stitch, one strand

#### Method:

1. Start from the centre of the design working outwards using one strand of floss.
2. Finish each line in turn before starting the next one. Start a new piece of floss for every line.
3. Work the border in black and garnet. The garnet lines go over four threads or two blocks.
4. Add the beads after the embroidery has been completed.
5. Place the finished embroidery face down on a soft towel and press lightly

#### Floss Used for Full Stitches:

Symbol	Strands	Type	Number	Color
■ !	2	DMC	816	Garnet

#### Floss Used for French Knots:

Symbol	Strands	Type	Number	Color
■ ●	2	DMC	310	Black

#### Floss Used for Back Stitches:

Symbol	Strands	Type	Number	Color
■ —	1	DMC	310	Black

#### Floss Used for Straight Stitches:

Symbol	Strands	Type	Number	Color
■ —	1	DMC	310	Black
■ —	1	DMC	816	Garnet

#### Beads Used:

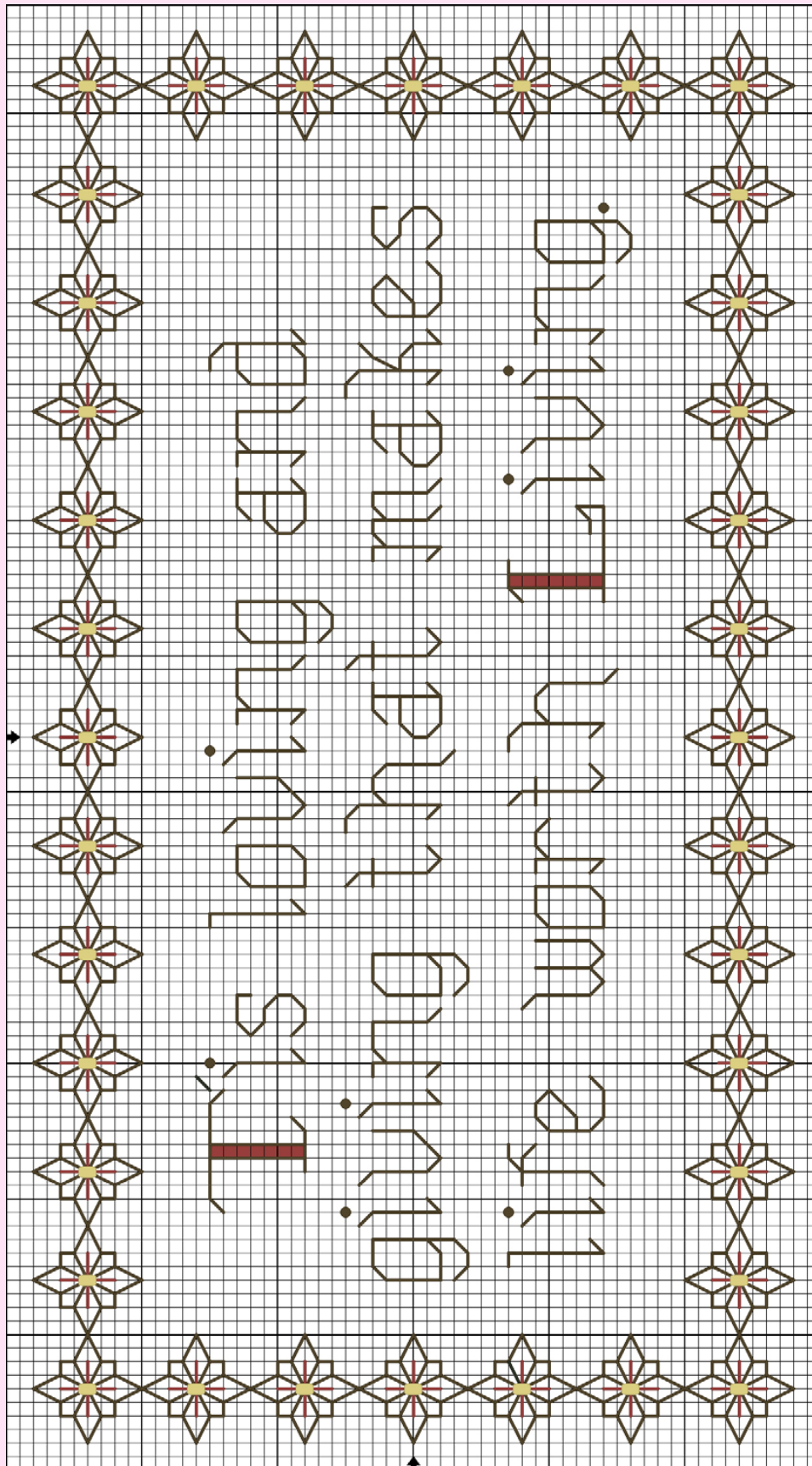
Symbol	Type	Number	Color
■ ●	MH FGS Bead	62031	Frosted Gold

#### Key:

*Colours can be changed as desired. The framework can be used for your own quotations or thoughts!*

*To make the framework larger or smaller, add or remove the individual floral motifs.*





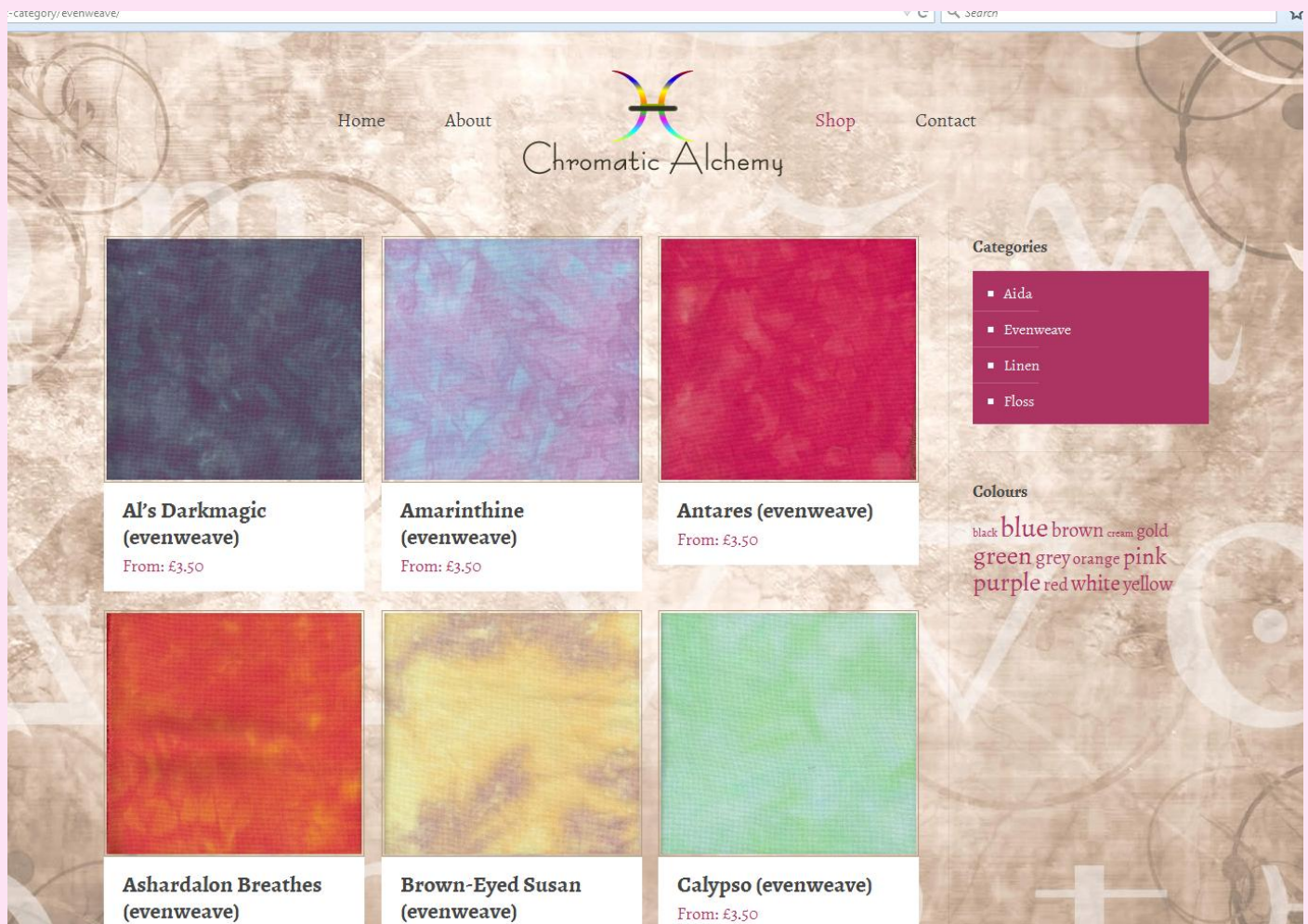
*T'is loving and giving!*



I hope you enjoy stitching this sampler as much as I have enjoyed creating it. If you have any queries please contact: [lizalmond@blackworkjourney.co.uk](mailto:lizalmond@blackworkjourney.co.uk)

### Space dyed fabrics

I was recently approached by Sam of Chromatic-Alchemy who uses top quality dyes and Zweigart fabric to create vibrant pieces of Aida and evenweave. Chromatic-Alchemy also sells hand dyed floss.



Every Sunday, Sam showcases embroidery designs on her fabrics and she asked if I would like to feature one of my designs.

I don't use space dyed fabrics on a regular basis, so I was very interested to see how they would appear. I chose CH0332 Rotation Gold and was delighted to see the different effects and how the material complimented the design. Blackwork on the paler pinks and the turquoise were really effective!





*CH0332 Rotation Gold*

This is certainly a website I will explore more in the future!  
Thanks Sam.

<http://www.chromatic-alchemy.co.uk/> I hope you enjoyed this month's Blog and working on Pandora's Box.

Happy stitching!

*Liz*

*New design CH0337 Celtic Charm*

