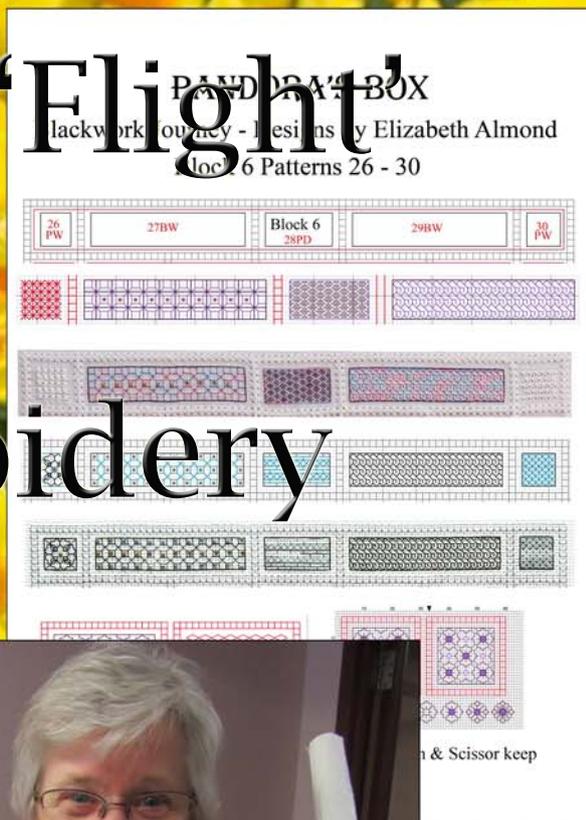




Blackwork Journey Blog

April 2016

Group project 'Flight' Inspirations Madeira Embroidery



Block 6 Blackwork Journey
Inspirations
Madeira Embroidery



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Blackwork Journey has many members worldwide and I have been fortunate enough to meet a number of the members both in the UK and overseas. In November 2014 I had the pleasure of working with the Lakeshore Creative Stitchery Guild, Pointe Claire, Quebec, Canada and since I returned home have kept in regular contact with the group.

Development of a Project

Butterfly/Flight Adaption from PR0021 'Flight' worked by members of the Lakeshore Creative Stitchery Guild

I was approached by Maureen Spira about using and adapting my original design PR0021 'Flight' to encourage members of the group to create their own designs.

I was delighted with the idea that Maureen would act as group leader on the project. She had already stitched the design in purple but determined that no member should repeat her colour scheme. Everyone was to be different and to this end the group studied photos of butterflies, looking at the colour variations.



PR0021 'Flight' designed by Liz Almond



Maureen, the group leader and her 'Flight'



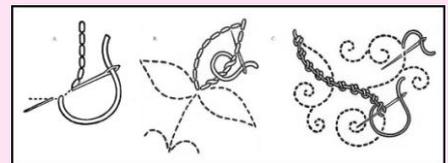
The first meeting – getting your priorities right, Hilda and her 'doodle cloth' and Rita's delicious lemon loaf. My memories of Canada are coffee and cake!

The project was to be worked over a long period allowing people to experiment and try out ideas in advance and to make changes before starting on the final piece. This was a valuable learning exercise and under Maureen's guidance the work steadily progressed and by the end of January 2016 everyone has worked the outline of the flowers in a variety of stitches from chain stitch, stem stitch, back stitch, some whipped some not whipped. All the results were different as can be seen from the photographs.



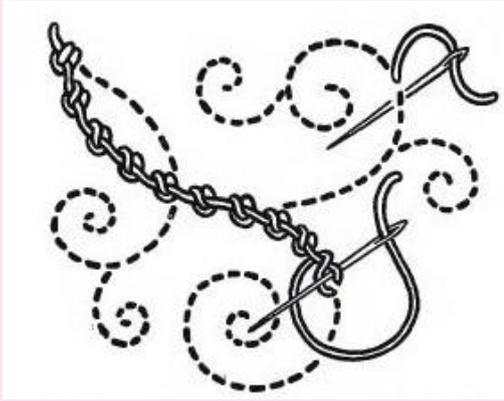
Outlines:

1. Back stitch whipped with metallic thread
2. Chain stitch
3. Stem stitch worked in white
4. Back stitch whipped with variegated threads



Running stitch, chain stitch and back stitch whipped are all flat stitches. If a textured edge is desired, double knot stitch is very effective

Extracts from the different pieces



Double Knot Stitch

This stitch looks like beads close together - textured and effective! Use four strands of floss or more to create a firm knot.

Method:

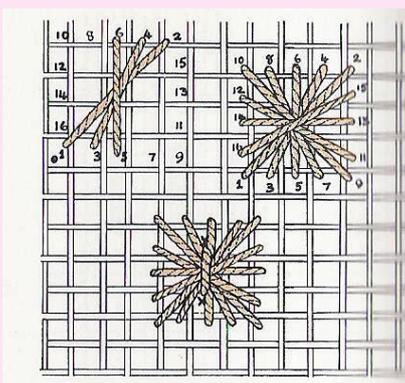
- Worked downwards towards you. Pick up a small stitch either side of the line.
- Slide the needle under the stitch from RIGHT to LEFT.
- Pull gently to the left and you will see a small tail. Slide the needle downwards under the little stitch, wrap the thread round and pull gently!

The benefits of a 'doodle cloth'

Each person was given a large 'doodle' cloth in addition to the linen used for the final embroidery along with detailed instructions on how to use it. This positive approach enabled new ideas, threads, colour schemes and techniques to be tried out before starting the final piece. Three different techniques were included in the project and Maureen stressed time and time again the value of this piece of material. Whilst not everyone likes the idea of trying variations out beforehand, it can ultimately save time and disappointment and I endorse its use, especially when learning a new technique such as pulled thread work.

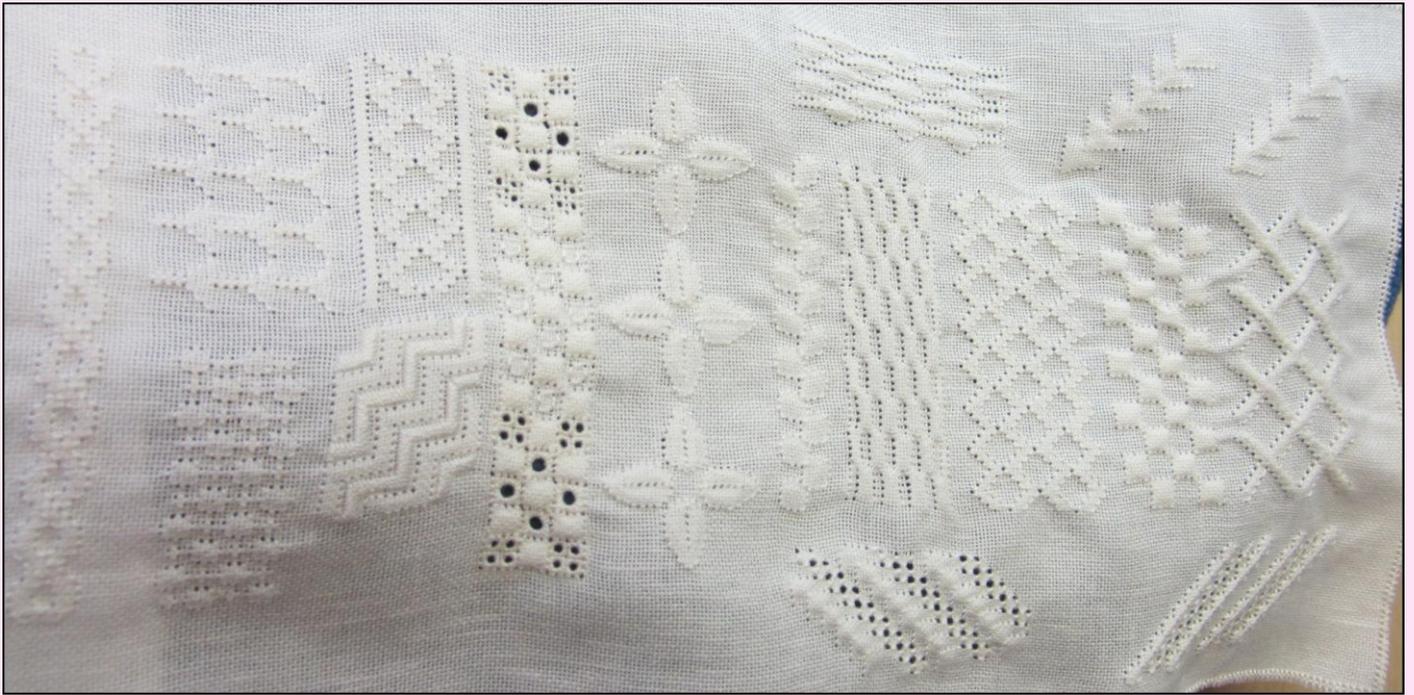


Working the Florentine patterns on the 'doodle cloth' to see if the colour schemes worked was a valuable exercise.



Trying out the Rhodes stitch for the head and body was new to many within the group and was practised on the 'doodle cloth' first. The stitch is raised and textured, adding weight to the design and balancing the Florentine wings which are heavily embroidered.

Rhodes stitch



Hilda's beautiful whitework sampler showing a variety of stitches was used for reference. The best way of describing a stitch is to actually see it worked and this piece was very helpful.

Work in progress

In addition to colour the group talked about the placement of the butterflies. They retraced the pattern omitting the butterflies and then made separate tracings of the butterflies moving them about on the overall pattern.

Maureen provided a selection of variegated threads and showed the groups how they could be used. There are four petals to fill in with pulled thread and four petal caps to fill in with blackwork. Maureen provided as many as seven options for each and suggested that they were all placed in different positions from the original thus creating new variations. This required a great deal of work on her part but provided a good foundation for future progress.

By October everyone was confident in their colour choice. Some chose to do both butterflies in the original and/or altered positions and some chose only the large one. This creativity was further reflected in the colour choices. Two people chose red and black, two chose blues and greens and two chose orange and yellow. Whilst the colours had been duplicated, every result was different because of where and how the colours were used making each design unique.

Looking at the work in progress demonstrates how much variety can be achieved by thinking 'outside the box' and having the confidence to try out your own ideas. As a designer and embroiderer I am always trying within Blackwork Journey to encourage people to incorporate their own ideas rather than just following a given design. This way the embroidery becomes personal and the needlewoman has a sense of achievement from moving forward.



*Show
and
Tell*

*Work in
progress*



You can learn as much from looking at other people's work and talking about what they have done as you do from your own work. Friendship, support and sharing a common interest, makes this group very special! This was evident in the photographs of the butterflies and how they had approached them

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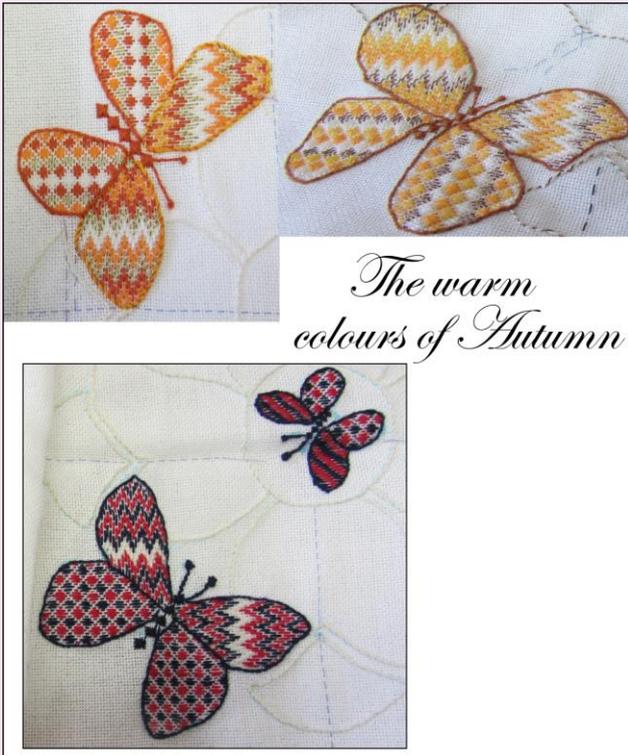
Not until you examine the different combinations you do not appreciate how colourful they are, especially the Florentine work.

Maureen's purple butterfly uses more delicate shades whereas Rita experimented with blue-greens and used Broder Special instead of standard floss creating a much heavier impact.



Isabelle's choice of turquoise was very delicate as was the soft pinks that Louise used in her design

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Pat, Hilda and Bernadette used the colours of Autumn,



warm and inviting!

Filling in the white pulled thread work areas and the blackwork patterns on the top of each petal led to much discussion within the group and much pooled information.

Hilda and her Schwalm whitework embroidery

Hilda as a lot of experience in Schwalm embroidery, pulled thread and drawn thread work and willingly bought in samples of her work. It was an excellent opportunity for the less experienced members of the group to see work of such a high standard before embarking on their own four sections of pulled thread work.



Pulled thread and blackwork details from Louise's project

Enjoy the photos and remember that embroidery is a creative process full of pleasure and delight

Maureen Spira
January 2016

PR0021 'Flight' can be found in 'Projects' on the Blackwork Journey website



The Girls

Thank you Maureen and ladies for sharing your beautiful work with us.

Maureen, I have altered your script and edited the photos but I hope you will agree with my alterations and continue the good work into the future on other projects.



There is just one more member of this talented group I want to mention. Sitting on my printer and watching me work, is an elf given to me by Paula, a very talented craftswoman, when I came to Canada to teach.

Every detail is perfect. He hasn't got a name, just 'Elf' but he is a delightful addition to my workroom and much admired!

In 2017, I am coming back to Canada from the UK and perhaps I will have the pleasure meeting old friends and making new ones.

'Elf' by Paula

It is a joy to meet people through my day schools, talks, residential courses, web site and Facebook groups. The Internet has made all this possible and used wisely is a force for good, by enabling us to come together through our shared interests.

I work with groups and individuals worldwide and to see the work that you are doing with my designs and be able to share it with others is a real delight.

Thank you for your contributions and please keep sending in your photographs!

Latest addition to 'Inspirations'

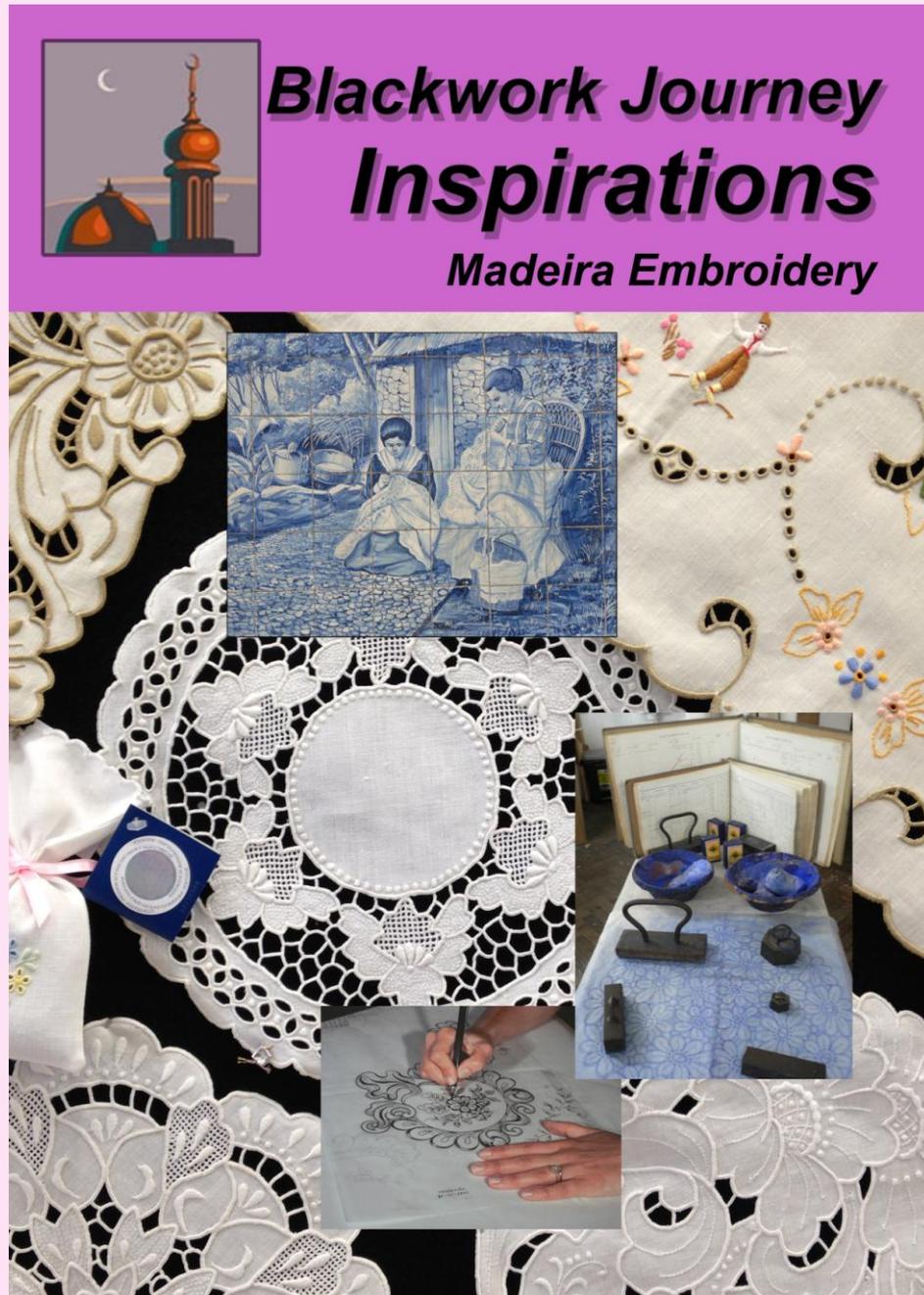
Madeira Embroidery

I mentioned last month that in January we visited the island of Madeira to escape the wet English winter and that whilst we were there, I investigated the embroidery of the island. I collected the information and have assembled it as a new PDF which can be found in the 'Inspirations' section of Blackwork Journey.

It is a traditional form of whitework embroidery which I hope you enjoy exploring. I have included an outline of the stitches used in this technique. Some of you may be familiar with this work, other less so. The names of the stitches and the explanation is taken directly from the information I was given and may differ

from our understanding of the stitches. Many stitches have more than one name, or are open to different interpretations, but the pictures show clearly the workmanship from these highly skilled embroiderers.

There is great pride in what they produce and the skills tend to be passed down through the generations. One young lady was a fourth generation embroiderer and whilst many of the factories are closing and the numbers of embroiderers reducing, there is still a proud tradition of high quality handmade embroidery.



SP0009 Madeira Embroidery 'Inspirations' Blackwork Journey



Factory and shop for 'Bordal'

BORDAL-BORDADOS DA MADEIRA LDA.
Address: Rua Dr. Fernão de Ornelas, Funchal - Madeira,
Portugal

Painted on a wooden door in Funchal, the capital of Madeira was an old lady stitching her embroidery!

Painted by Samuel Jarimba E.E.V



Tile panel, Funchal, showing embroiderers working outside their home

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Block 6 Evenweave Patterns 26 – 30

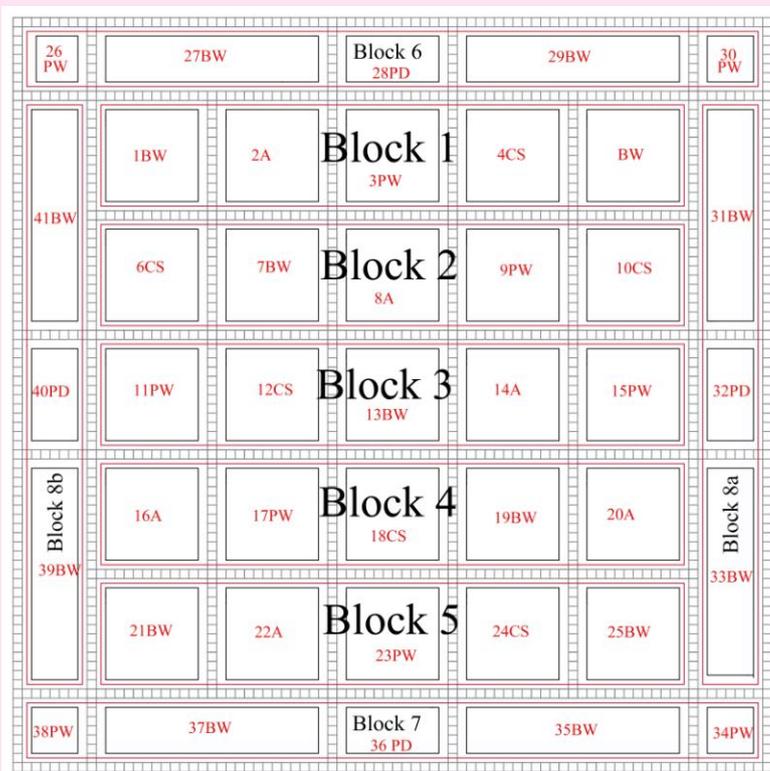
The final four border blocks are being added to Pandora's Box over the next few months, along with some extra ideas for using the different motifs. All details for the blocks can be found in 'Freebies' on the Blackwork Journey website.

Set within a border of Four-sided stitch

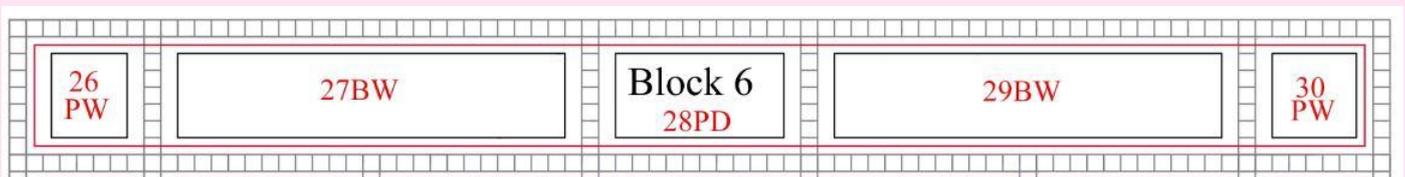
Locate Block 6 Patterns 26 - 30 on the Master Chart.

Note: The patterns follow diagonally across the chart so some blocks will have more than one block of the same technique.

Design Size: 1.29 x 11.71 inches, 18 x 164 stitches This block is worked over the full width of the pattern.



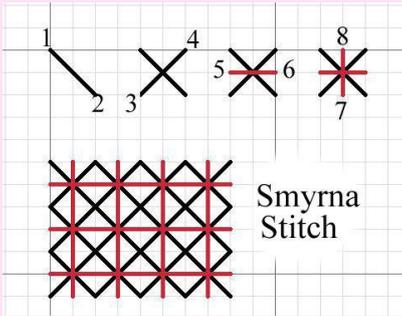
Locate Block 6 on the Master Chart



Block 6 Patterns 26 – 30



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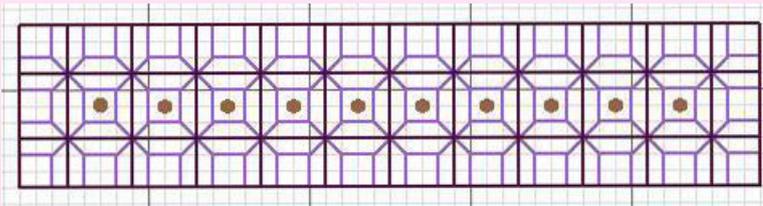


Pattern 26 Smyrna Cross – pulled thread work

Using DMC Cotton P rle No.12, insert the Smyrna Cross working from left to right over 4 threads.

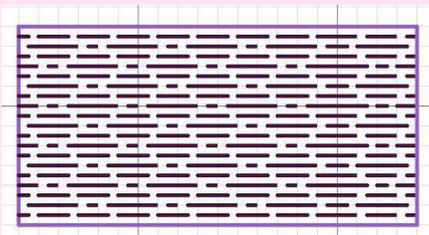
The diagonal cross is worked first, followed by the upright cross (See diagrams). Pull the stitches tightly to create the holes.

Follow the stitch sequence carefully to create this pretty, textured stitch worked over four threads.



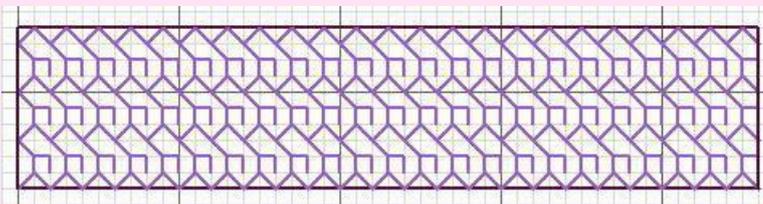
Pattern 27 Blackwork pattern

Worked in Anchor 1325, outlined in DMC 550
Do not add beads until the whole embroidery has been completed.



Pattern 28 Pattern Darning

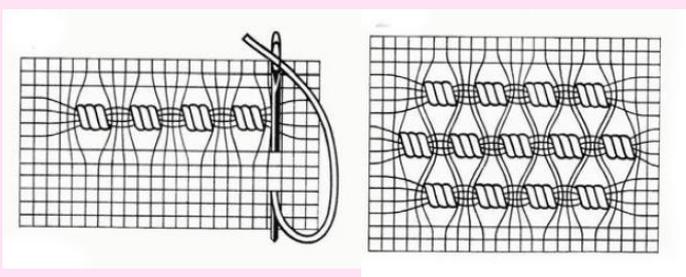
1. Starting from the top left hand corner of the motif using one strand of DMC 550, work across the row following the pattern. The threads are worked over 5, 3 and 1 thread
2. Work a rectangle round the pattern in Anchor 1325



Pattern 29 Blackwork pattern

Worked in Anchor 1325, outlined in DMC 550
This pattern is suitable for covering large area

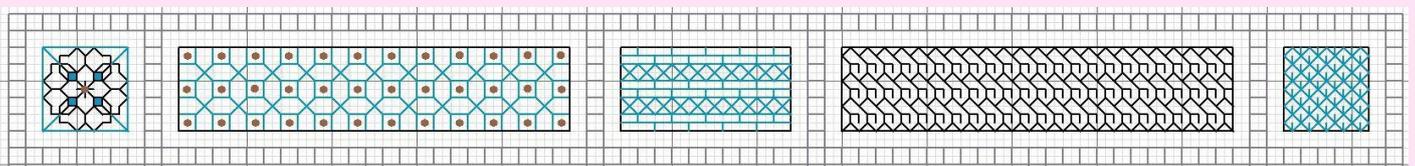
Pattern 30 Coil Stitch Pulled thread work



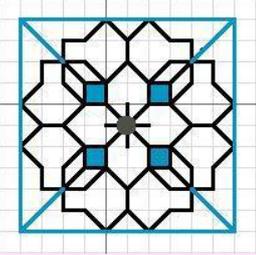
Using DMC Cotton P rle No.12, work the Coil stitch over 4 threads.

1. Row 1 work from left to right, working 3 stitches in the same place, pulling each stitch tight. Leave four threads; work 3 stitches etc until the row has been completed.

Block 6 Aida. Remember that pulled thread work stitches on Aida are worked as embroidery stitches and not ‘pulled’. Follow instructions in ‘Freebies’.



Block 6 Aida Patterns 26 - 30



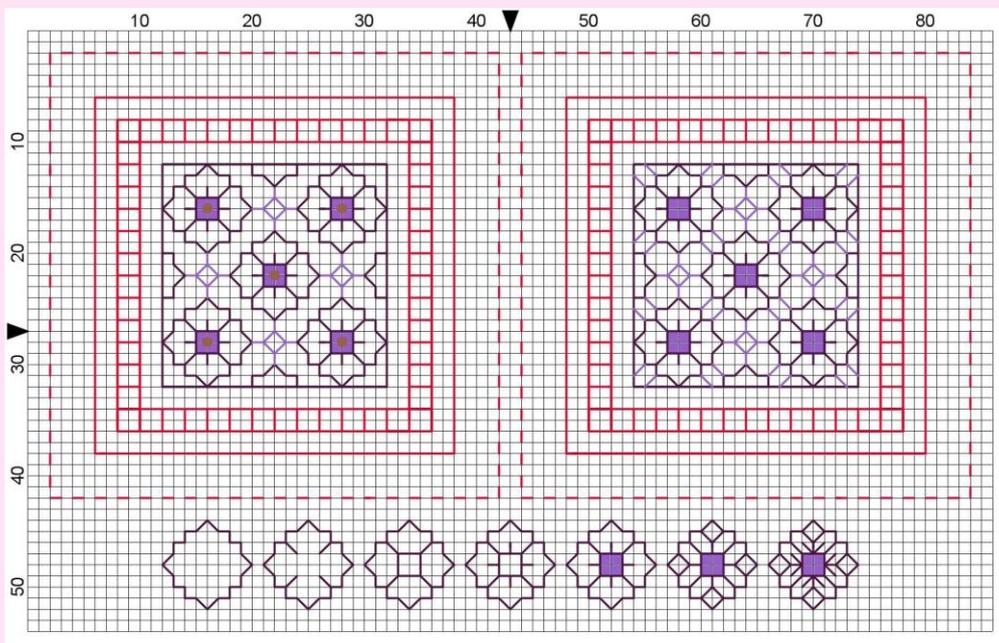
Block 6 Extra projects

Use one of the motifs from Block 6 to create a scented sachet or pin cushion and a scissor keep.

The patterns and construction details can be found in the instructions for Block 6 in 'Freebies'



Front & back



Scented sachet and scissor keeper

Pattern for scented sachet

The patterns can be worked on either evenweave or Aida fabric. Allow sufficient material for making up.

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Working with PayPal

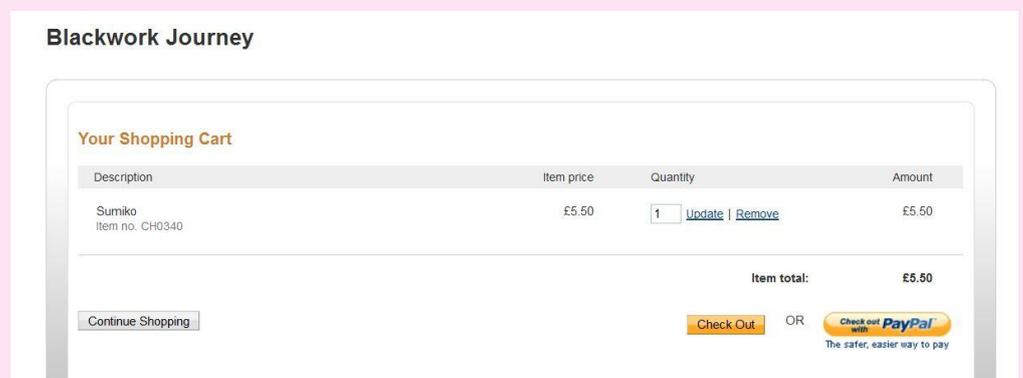
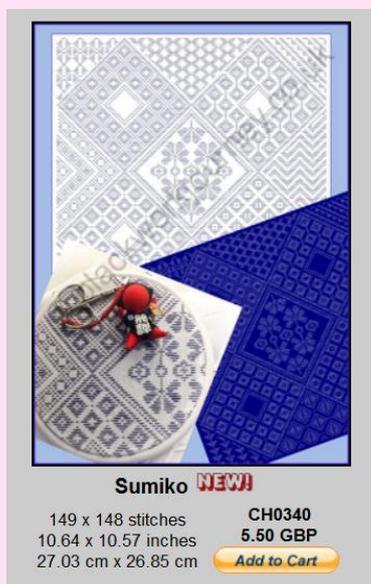
Ladies, can I draw your attention to something about PayPal that you need to be aware of!

Many people buy charts from the Blackwork Journey site and there are seldom any problems, but please note!

If you change your e-mail address you must also advise PayPal that you are using a different e-mail address.

I have the situation where a lady has purchased and paid for two charts. Her e-mail address is not recognised by PayPal so she has not received her charts and I am frustrated because I have no correct e-mail address to send them to. The way the system works is:

You add charts to the basket in Blackwork Journey and pay the money through PayPal, which is both safe and secure. If you want to update or remove charts click on the [update/remove](#) and continue.



I then receive an e-mail from PayPal telling me about the order. This is the first time I hear about the order.

I then send the order attached to an e-mail for the customer to click on, download and print off, unless a hard copy has been requested. If a hard copy is required, the printing and postage costs are added.

It is a simple process but it does need an up to date e-mail account. The charts are dispatched immediately, unless it is the middle of the night in the UK, so please allow for the time difference. Thank you.

I hope you enjoy this month's Blog and I wish all my readers a happy and peaceful Easter.

Happy stitching!

Liz

