



## N O T I O N S

When I lived in Asheville, North Carolina, I took a photography class at the community college. I still have many of the photographs that I took. Although the class covered both black and white and color, I especially liked developing my own black-and-white prints—watching the transformation and somewhat comprehending the chemical processes. For a long time after the class concluded, I only shot black-and-white film.

One day, while trying to capture the effect of the sun shining through the screen of my screened-in porch onto the spokes of my bicycle (in black and white, of course), I stepped back to get a better angle and experienced the proverbial light-bulb-on moment—the small red emblem on my white bike would provide the perfect contrast to what would otherwise be a monochromatic photograph. I rummaged through my camera bag only to find no color film. I went back to finish my original shot, but it didn't seem that great any longer.

Although I still do some black-and-white photography, my 35-mm camera mostly languishes in the closet. The digital camera and color printer, on the other hand, are getting lots of exercise. The magic of color constantly intrigues me.

Combine color with texture, present in all needlework materials, and you have an unbeatable combination. Whenever anyone at Interweave Press wants fabric or thread, they come to *PieceWork's* oversize filing cabinet, which is filled to bursting with materials. On those few days in Colorado when it's gray outside, I just have to pull out one of the file drawers, and my world explodes with color once again. This issue also explodes with color. Enjoy!

I am pleased that we are able to include some of the embroidered pictures worked by students at Saint Joseph's Academy in Emmitsburg, Maryland, between 1822 and 1841 and Gloria Seaman Allen's article on them (see pages 46–53). We hope that publicizing these embroideries, with their glimpses into the makers' worlds, may bring more of the embroideries to light. Doing so would be a perfect example of preserving needlework's living legacy.