

embroidery

THE TEXTILE ART MAGAZINE

May/June 2018
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EXTRAORDINARY
Takashi Iwasaki
*Making a world
of his own*



EMBROIDERED TREASURES FLOWERS

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Dr Annette Collinge



Embroiderers' Guild

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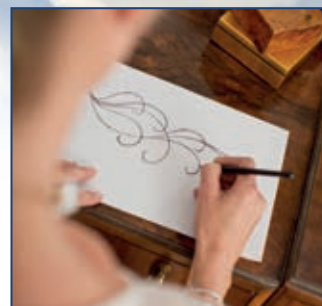
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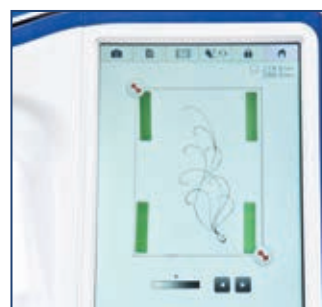
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Stitch it

from the editor

When Embroidery was launched (in 1932!) one of the main reasons for its publication was to encourage original work. The magazine wanted to inspire its readers to develop their own designs and to move away from copying the mass-produced needlework patterns so popular at the time. Today, 86 years later, that vision has been realised and now, as this issue reveals, we love to champion the ever-increasing diversity within embroidery practice. Janet Bolton first showed her work to the world in the 1980s and her human, intuitively stitched patchwork pieces were an instant hit. We fell in love with Takashi Iwasaki's unique imagery: with its joyful colours and exuberant motifs, few would guess the personal nature of its expression. Hagar Vardimon has been working with paper and thread for over ten years and is part of a generation that sees fresh applications for embroidery, in her case stitching on collages rather than canvas. For makers, the path can take many turns. Caroline Zoob has enjoyed exploring the detours her career offered and her embroidery business is still going strong today. Likewise fellow maker Lisa Vaughan Thomas continues to explore new ways to grow – balancing a creative business with a personal practice. Our A-Z rounds up our features with a look at the relationship between text and textiles. As a journalist with a love of textiles, I am always intrigued by the marriage of these two expressions. We were so excited to work on this issue; we hope that you will love it as much as we do!

Jo Hall
EDITOR

Embroidery magazine

ON THE COVER:
Takashi Iwasaki, *Tsuriboschdelight*, 2012.
43 x 33cm. Hand embroidery



embroidery

Embroidery magazine is published six times a year in January, March, May, July, September and November. It was first published in 1932 by the Embroiderers' Guild and is read by textile professionals and enthusiasts around the world. The Guild has more than 20,000 magazine subscribers, individual members, branch members and Young Embroiderers. It is a registered charity (No. 234239) with a specialist library and museum collection of 6,000 items and it organises an annual programme of scholarships, exhibitions, events, workshops, lectures and tours.
embroiderersguild.com

EDITOR Jo Hall
07742 601 501
johalleditor@gmail.com
@johalleditor

DESIGNER Melanie Smith
melaniesmithdesign@blueyonder.co.uk

PUBLISHER
The Embroiderers' Guild
c/o Bucks County Museum
Church St, Aylesbury HP20 2QP
CEO@embroiderersguild.com

SALES
Media Shed
58 High Street, Maidstone,
Kent ME14 1SY.
020 3137 8583
embroidery@media-shed.co.uk

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DEADLINES

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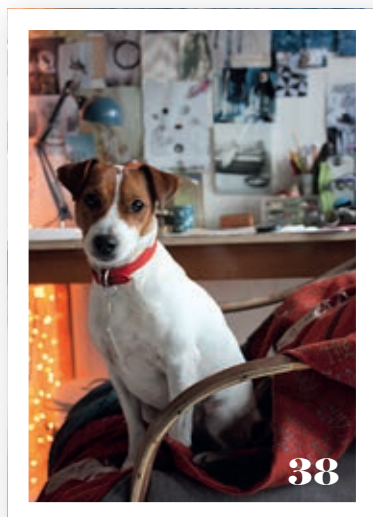
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Dorothy Tucker:	9th - 16th June 2018
Ruth Issett:	23rd - 30th June 2018
Gwen Hedley:	1st - 8th September 2018
Louise Baldwin:	15th - 22nd September 2018

For further details, call Liz on +33 (0) 5 65 31 88 51
email: info@studiopreniac.com
www.studiopreniac.com

EMBROIDERY loves...

A new exhibition at The Royal School of Needlework shows how the humble stitch – whether silk shading, blackwork or crewelwork – can bring alive in captivating detail the beauty of the natural world. ‘Animals in Embroidery’ showcases a menagerie of embroidered wildlife by RSN students past and present, along with selected pieces from the School’s archive.

Animals in Embroidery is accessible through a pre-booked tour (from £16) on specified dates until December at the RSN’s quarters at Hampton Court Palace

royal-needlework.org.uk



Flamingo in silk shading
by Amy Burt

NEWS



Above: A pair of Orphreys, Spanish, 17th century

Left: Details from an Italian chalice veil, dated 1654, depicting Saint Jerome (in Latin Hieronymus), who was often shown with the attributes of a lion and a cardinal's hat

Apparell'd in Celestial Light

A historically important collection of textiles dating from the 16th to the 19th century is due to be sold in London this month. The collection, which includes Christian vestments, comprises examples from France, Spain, Italy, Austria, Germany, the United States and England amassed over the past 20 years.

The principal role of vestments was to confirm the status of the wearer and the dignity of the rites being celebrated, however they also reveal much about trends and trade, even though the names of the artisans who produced them are long lost. Many of the garments on show started life as court and ball gowns owned by aristocratic women and men, who donated them to the Church. These costly garments were then appropriated as vestments to eye-catching effect. At a time when most of the population wore very basic clothes, they would have been a source of great amazement to the congregation.

Apparell'd in Celestial Light: an exhibition of 16th-19th century European textiles, including Christian vestments, at Indar Pasricha Fine Arts, 9 May-2 June

indarpasricha.co.uk



Ira Wood, Clock

Members of Gordano Textile Artists are exhibiting their latest work at the National Trust's Newark Park from 9 May to 18 June.

The twelve artists have taken inspiration from the estate's interiors, its architecture and surrounding landscape: built in the 16th century on an escarpment, Newark Park commands a stunning view of the Cotswolds countryside.

may



Weaver Christabel Balfour at the Barbican

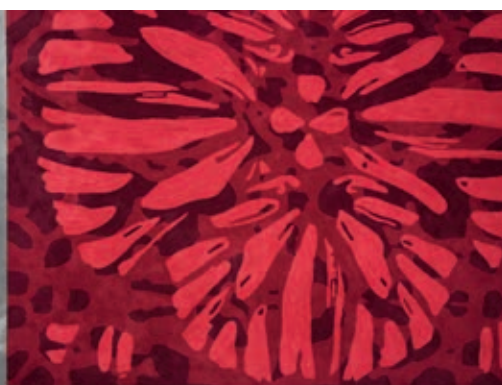
PHOTO: LUCIE ELEANOR

London Craft Week

For five days from 9 to 13 May, hundreds of locations around London will champion craftsmanship in all its guises through workshops, exhibitions, talks and demonstrations. Among the textile events are Allegra Hicks at the Italian Cultural Institute, Kazuhito Takadoi in Jagged Art's Cabinet of Curiosities, live weaving by Christabel Balfour at the Barbican, Korean embroidery at the Han Collection, Footnotes at Sutton House with work inspired by London College of Fashion's shoe archive, Lora Avedian in residence at Christopher Howe, and natural dyeing demos by the London Guild of Weavers Spinners and Dyers at Southwark Cathedral.

There is a range of ticketed events including ecclesiastical vestments at Watts & Co's Westminster showroom, a tour of RADA's costume store, an after-hours curator's tour of the Freud Museum's textiles, and Rosalind Wyatt and Catherine Dormor in conversation at the RCA. See the website for dates and prices.

londoncraftweek.com



Allegra Hicks, *Sunflower*. See her exhibition at the Italian Cultural Institute

Sign up for a one-day course in hand embroidery techniques with Richard McVetis at Unit Twelve in Staffordshire on May 5 (£60pp).

unittwelve.co.uk

5



Helen Foot

12

Spend a weekend in and around Stroud exploring the trail of 100 open studios, as well as exhibitions on the weekends of 5-6 and 12-13 May.

selecttrail.org

Now an established annual event, London Craft Week is a great excuse to visit the capital between 9-13 May

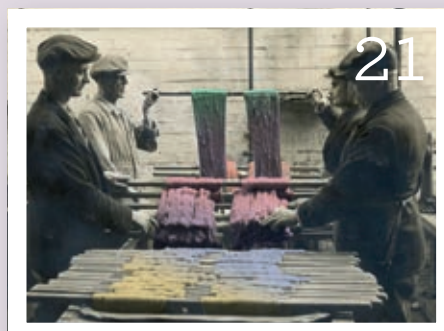
londoncraftweek.com



25

Orla Kiely's stylized textile designs made her one of the UK and Ireland's most successful designers. Discover her story in 'A Life in Pattern' at the Fashion & Textile Museum. 25 May-23 September.

fmlondon.org



21

Join Warner Textile Archive archivist Hannah Auerbach George on 21 June for an exploration of the exhibition Warner's in Colour: A Tool for Design (£15).

warnertextilearchive.co.uk



9

Catch Janet Bolton's solo show Making Pictures at the Welsh Quilt Centre before it closes on 9 June. Or sign up for Janet's workshop on 5 May (£85pp).

welshquilts.com



24

Explore the T-shirt as political and personal protest garb at The Civic in Barnsley from 23 June-22 September.

Barnsleycivic.co.uk

june

TEXTILE ACQUISITIONS

The Crafts Study Centre has added to its collection with the acquisition of printed and woven textiles by emerging and established living makers. These include a hand woven rug by Peter Collingwood, scarves by Makeba Lewis, screen-printed panels by Sally Greaves-Lord, experimental and 3D work by Ann Richards and Kate Blee. The additions go on show in a new exhibition alongside a small number of pieces in its textile collection by Rita Beales.

Fortuitous Circumstances: Recent Textiles for the Crafts Study Centre from 5 June-14 July

csc.uca.ac.uk



PHOTOGRAPHY: DAVID WESTWOOD

OPPORTUNITIES

The 62 Group is now accepting membership application submissions for 2018. Closing date: 1 June.

www.62group.org.uk

Fiberart International invites artist submissions for its 2019 exhibition. Closing date 31 August (US\$45).

fiberartinternational.org

NEWS



Even when fame took hold, the couture designer Azzedine Alaïa still insisted on cutting all his own patterns – unheard of in the increasingly depersonalized world of fashion. An exhibition at the Design Museum presents more than 60 outstanding examples of his couture craftsmanship from the past 35 years, selected personally by him before his death last November.

Azzedine Alaïa: The Couturier is at the Design Museum from 10 May-7 October

designmuseum.org

Making Her Self Up

In 1954 following Frida Kahlo's death at the age of 47, her husband the muralist Diego Rivera sealed her most private possessions inside the Blue House in Mexico City, where she was born, lived and died, leaving instructions that they remain undisturbed until 15 years after his death.

The items from this archive provide a unique window into Kahlo's life and are now the focus of a new V&A exhibition opening in June. Visitors can see Kahlo's hand-painted corsets, accessories, examples of her famous Tehuana style of dress, as well as her prosthetics, medicines, photographs and letters. Among the paintings on show are *My Dress Hangs There* (1933) and *The Love Embrace* (1943). Her compelling story continues to influence new generations and this exhibition offers a unique opportunity to see material never exhibited outside Mexico.



Frida Kahlo: Making Her Self Up is on show at the V&A from 16 June-4 November

vam.ac.uk

NEWS



Bridget Bailey's new collection of silk bird eggs are on show this month at the New Ashgate Gallery, Farnham until 31 May.

newashgate.org.uk

PHOTO: TAS KYPRIANOU

1,000 years of history

Amongst the most intriguing objects belonging to Westminster Abbey's collection of artefacts are its royal funeral effigies. These life-sized wooden figures were used during funeral processions and were fully dressed. This pair of straight bodies from the effigy of Queen Elizabeth I was supplied by tailor William Jones in 1603 and probably made especially for the funeral. It is one of the earliest surviving examples and is amongst the items that will go on show in the new Queen's Diamond Jubilee Galleries in June. Other textile objects include a set of tapestry panels (1910-14) and an important collection of historic copes, made over the last three centuries.

The Queen's Diamond Jubilee Galleries at Westminster Abbey open 11 June

westminster-abbey.org



Bold blooms
Forty of Kaffe Fassett's quilts and needlepoints, along with colourful mosaics by one of his long-term collaborators Candace Bahouth, are on show this month in Bath at the Victoria Art Gallery. The show is open from 19 May-2 September.

victoriagal.org.uk



Bella May Leonard's 2017 installation for Silentnight

PHOTO: RICHARD TYMON

National Festival of Making

The second National Festival of Making takes place on 12 and 13 May in Blackburn, Lancashire after welcoming 30,000 people to the town last year. Specific events had not been announced as we went to press but will again include Art In Manufacturing (artists working with manufacturers on commissions) and making activities, markets, food and drink producers.

festivalofmaking.co.uk



The D-Day Story at Portsmouth has undergone a £5m transformation ahead of the 75th anniversary of D-Day in 2019.

At the heart of the collection is the magnificent *Overlord Embroidery* – an 83-metre textile artwork inspired in part by the *Bayeux Tapestry* and commissioned to remember those who took part in D-Day and the Battle of Normandy. The museum reopened at Easter but an official opening will take place in June.

theddaystory.com



PREVIEW

Chantal Vouillemin

SCHOOL'S OUT

Students completing the two-year Advanced Textiles course at City Lit are staging their first exhibition at Espacio Gallery in Shoreditch next month. The course, taught by Rachel Gornall, Caroline Bartlett, Louise Anderson and Louise Baldwin supports students to develop their individual textile practice and the resulting work on show explores themes of the body, history, culture, place and memory through print, stitch and mixed media. The next course commences in September.

CROSSING BORDERS: EXPLORATION IN TEXTILE ARTS 26 JUNE-1 JULY
espaciogallery.com citylit.ac.uk

ABOUT YOU

Ritual Maker

Reader Hilary Ellis has developed a practice that hones in on the associations surrounding ritual, repetition and replication



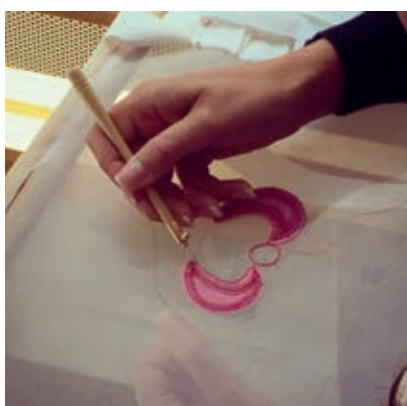
After completing a BA in Fine Art at Liverpool John Moores University, Hilary Ellis was awarded a European Social Fund Research Fellowship in Drawing at St Helens College and later exhibited widely in the north west in group shows, as well as staging a solo exhibition as part of the first Liverpool Biennial. A Masters in Printmaking at Camberwell UAL followed and Ellis now works from her home and studio in Kent, exhibiting regularly with Leyden Gallery in Shoreditch, as well as having had work accepted for the Jerwood Drawing Prize four times.

'I always work on paper in a square format and combine mixed media and printmaking techniques with thread, stitching, knotting and beading in order to create surface texture. Often the thread is sewn in a grid pattern to bring unity to the work.'

'My work reflects a preoccupation with process and its ritualistic, repetitive nature explores the subtle differences that emerge within the repetition process. Using a limited vocabulary of mark making and a subdued palette, the works bear witness to the passage of time.'

hilaryellis.co.uk

From left: *In a Dark Place* (detail), 2017. *Grey Swarm*, 2017. *Acacia* (detail), 2015. All mixed media 40 x 40cm



Embroider your dreams

One of most high profile students to study embroidery with Elisabeth Gasbarre Roulleau was doubtless the King of Thailand's daughter. But then Roulleau is passionate about sharing her knowledge of embroidery with as many people as possible – like the group of deaf and mute youngsters she taught in Pakistan. Roulleau, who trained at the renowned École Lesage in Paris, went on to hone her skills at Cécile Henri Atelier. There, along with some of the world's most highly trained embroiderers, she helped to embellish garments for names such as Dior and Chanel.

Soon after, she founded her studio, Rêves de Broderies (embroidered dreams) in Lyon, a city that boasts its own rich textile history. For the last 20 years, she has taught workshops and provided certified training in both creative and haute couture embroidery there and around the world in venues including Central Saint Martins, the Cristóbal Balenciaga Museum in Spain, Accademia del Teatro alla Scala in Milan and educational institutes in Taiwan, Russia, India and Chile.

Roulleau is keen to conserve the universal and timeless art of embroidery by passing her know-how to others, whether beginners or practiced stitchers. Embroidery, she says, is an absolute must: its practice develops personal awareness and allows us to pause in our otherwise over-connected, fast-paced and increasingly virtual world. In this last respect, it is, she adds, more important than ever to make things with our hands.

At her studio she offers six levels of certified training (each lasting five days), which commences with an introduction to haute couture embroidery. The Embroidery and Artistic Discovery Masterclass takes place over seven consecutive weeks (sessions commence this year in October) and these courses attract students from all over the world (it is taught in French, English, Italian and Spanish).

When not teaching, Roulleau still works with fashion designers on their collections, as well as on private commissions. But whatever she is involved in, her aim is always the same – the pursuit of precision work, sharing skills and bringing people together through a love of embroidery.

Atelier Rêves de Broderies

3 Rue des Antonins, 69005 Lyon, France

elisabethroulleau.com

SAY IT
WITH

Stitch



B

At nearly 70m in length The Bayeux Tapestry consists of some 50 scenes with Latin inscriptions embroidered in woollen yarn, making it one of the most famous stitched narratives of all time. Commissioned in the 1070s, it retells events that lead to the Norman conquest.

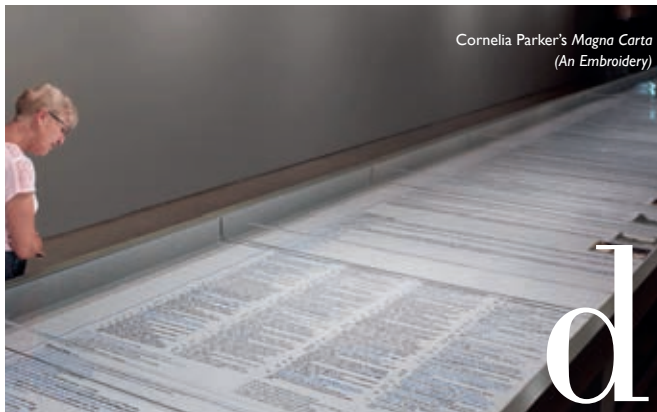
bayeuxmuseum.com

ABC

It may be out of print but the pocket-sized classic *A Handbook of Lettering for Stitches* is worth seeking out. Each page is packed with designs for stitching monograms that are as contemporary as ever. View a pdf at

publiccollectors.org

The words 'textile' and 'text' share a common root: both are derived from the Latin *texere*, which means to weave, join or fit together. Words in the form of symbols, stories and even scriptures have found expression in textile artefacts as diverse as the *Bayeux Tapestry*, trade union banners and modern artworks like *Magna Carta (An Embroidery)*. Today artists and makers remain inspired by text, finding fresh ways to express their fascination with words.



Cornelia Parker's *Magna Carta (An Embroidery)*

DOCUMENTS

The artist Cornelia Parker celebrated one of the most famous documents in the world, the Magna Carta in a 2015 embroidery. The 13m-long artwork is a facsimile of its 2014 Wikipedia entry, the entirety of which (images and text) was hand stitched as part of its 800th anniversary celebrations by the Embroiderers' Guild and others.

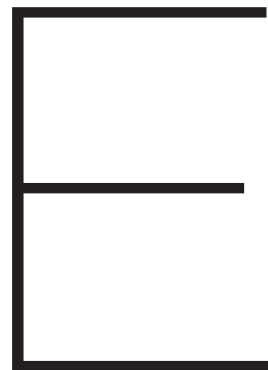
bl.uk/magna-cart



C

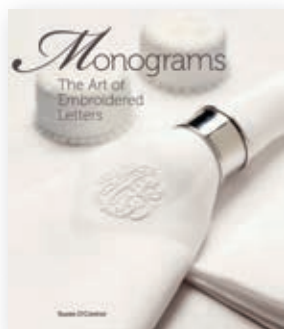
Craftivism encourages us to engage with issues we care about through making. Leading proponent Sarah Corbett shares how to in her latest book *How to be a Craftivist*, £12.99

craftivist-collective.com



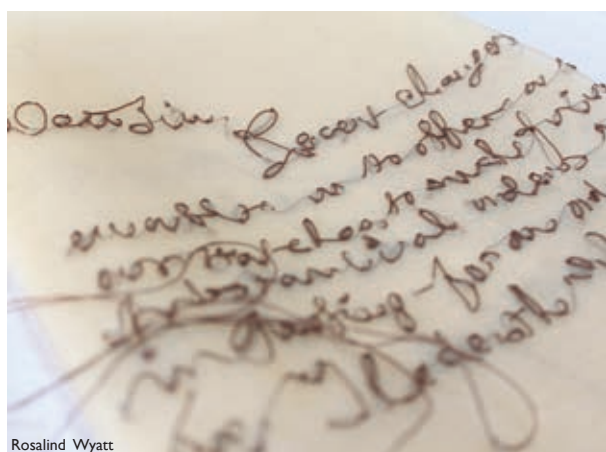
TRACY EMIN made the personal public in a way that women artists had rarely done when she first showed *My Bed* and has gone on to work with textiles, which often contain provocative texts, periodically ever since. This piece, *Meow* (2005) featured in the Whitworth's Art_Textiles exhibition in 2015.

www.whitworth.manchester.ac.uk



FURTHER READING

Text in Textile Art by Sara Impey. £19.99 pavilionbooks.com
 Monograms by Susan O'Connor. £26.99 searchpress.com
 Fabric of Myth exhibition catalogue. £5 comptonverney.org.uk
 The Textile Reader Ed Jessica Hemmings. £31.99 bloomsbury.com



Rosalind Wyatt



HANDWRITING

'My work is about words - the sound of them, the feel of them' says artist Rosalind Wyatt, whose unique expression through needle and thread results in mesmerizing stitched handwriting rosalindwyatt.com



GRAFFITI

Sarah Greaves uses embroidery instead of spray paint on household goods rather than walls, tagging them with her stitched graffiti. sarahgreavesart.com

ILLUSTRATION

Design studio Maricor Maricar created its own niche specialising in hand embroidered illustration and lettering for publishing and ad agencies. maricormaricar.com



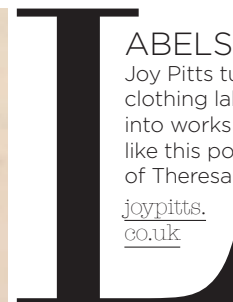
JOURNAL

Jessie Chorley's *Altered Journals* are a beautiful marriage of the printed word and hand embroidery, giving unwanted and unloved vintage hardback books a fresh lease of life. jessiechorley.com/altered-journals



KNOWLEDGE

Alice Kettle is speaking at the Craft & Text Conference (£20) at the Crafts Study Centre on 9 July. csc.uca.ac.uk



LABELS

Joy Pitts turns clothing labels into works of art, like this portrait of Theresa May. joypitts.co.uk

M



EMBROIDERED MONOGRAMS were created by overlapping or combining initials to form recognisable motifs on clothing and domestic linens. They were in common use throughout the 18th and 19th centuries when laundry was usually sent out to washhouses. This early 20th century British example from the Embroiderers' Guild collection is monogrammed using whitework and features in *Embroidered Treasures: Flowers* by Annette Collinge, £20. searchpress.com

OUTSIDER artist Arthur Rosario do Bispo spent 50 years of his life in an institution in Brazil where he made artworks like *Manto da Apresentacao* (below) from found materials embroidered with words and symbols.



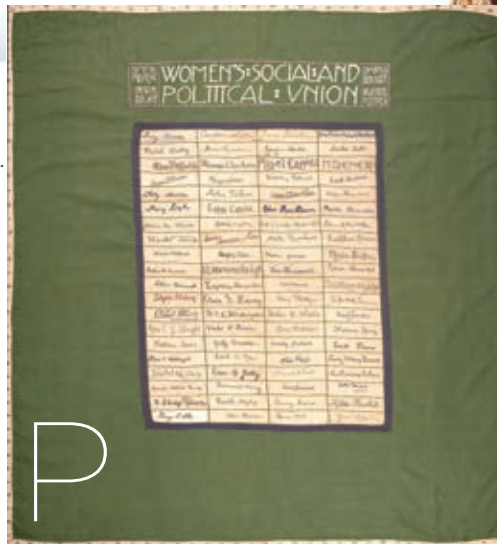
N. ©KIRSTY WHITLOCK, LOSSES 2009, 2009. PHOTO: SOMAYA PATEL

N



Kirsty Whitlock's work comments on corporate culture by combining embroidery with found materials such as newspapers and magazines. In *Losses 2009* she manipulated the Financial Times in order to represent a significant period of British economic history. kirstywhitlock.weebly.com

PROTEST AND POLITICS lay at the heart of the Suffrage movement and banners provided much needed publicity and spectacle during the marches for women's votes. This Suffragette banner (1910) is composed of 80 pieces of linen embroidered with the signatures of 80 Suffragette hunger strikers, and is part of the Museum of London's Suffragette collection. museumoflondon.org.uk



Women's Social and Political Union Holloway Prisoners Banner (detail), 1910. 248 X 222cm. Linen, silk, cotton

P

RELIGIOUS TEXTS

The 19th century saw a craze for Berlin wool work, a type of needlework executed with soft bright yarns using paper patterns, which reached peak popularity between 1850 and 1870. The new patterns often included biblical quotations, which were hung in ornate frames in the Victorian home.

R

Q

Signature quilts, sometimes called bazaar quilts, were a 19th century phenomenon, often made to raise money for a church, chapel or charity. They were embroidered or signed by or on behalf of the person contributing a sum for the privilege of having their name associated with the quilt.

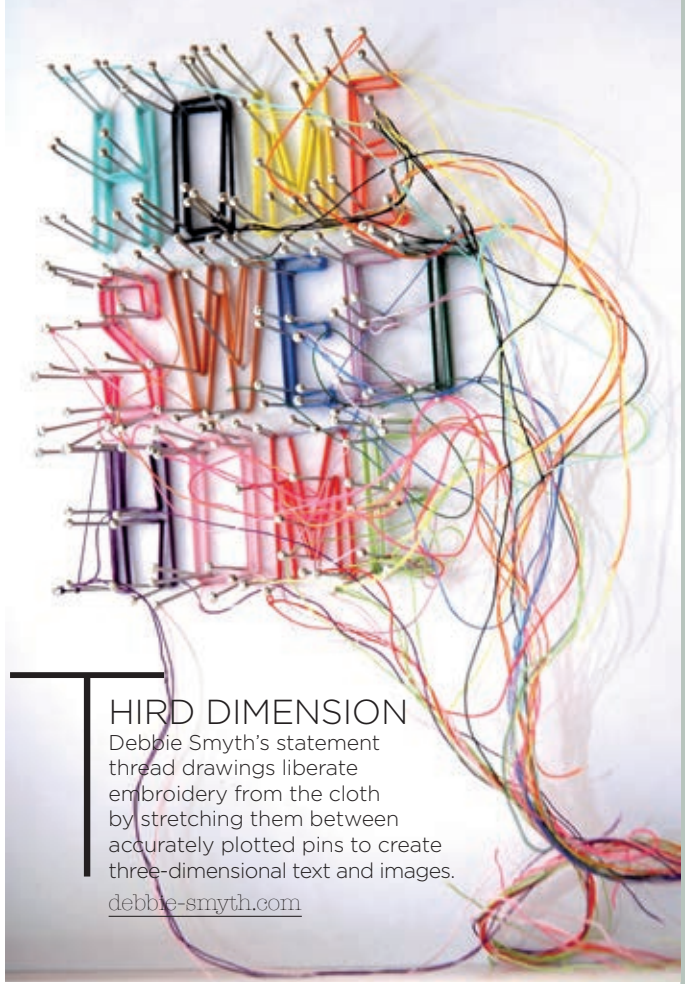




SAMPLERS in the 17th century were mostly pictorial but within 100 years the introduction of alphabets and verses became commonplace, forming part of a young girl's moral and religious education.

Words are ubiquitous and inescapable in our culture; odd phrases and random texts often make their way into the works of Tilleke Schwarz, who makes us look afresh at their meaning and occasionally their absurdity.

tillekeschwarz.com



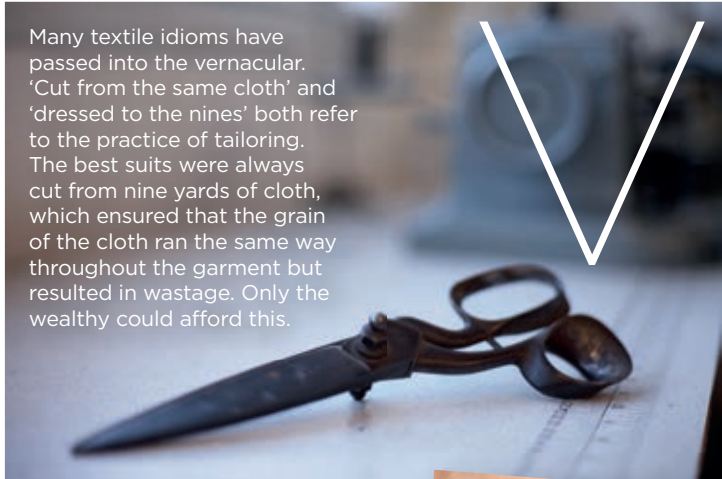
THIRD DIMENSION

Debbie Smyth's statement thread drawings liberate embroidery from the cloth by stretching them between accurately plotted pins to create three-dimensional text and images.

debbie-smyth.com



Tilleke Schwarz, *Business as Usual* (detail)



Many textile idioms have passed into the vernacular. 'Cut from the same cloth' and 'dressed to the nines' both refer to the practice of tailoring. The best suits were always cut from nine yards of cloth, which ensured that the grain of the cloth ran the same way throughout the garment but resulted in wastage. Only the wealthy could afford this.

WEMBROIDERED POSTCARDS from the First World War are commonly known as WWI silks and were generally hand embroidered on silk mesh by French and Belgian women. They were popular among British and American servicemen who posted them home to their loved ones.



COMPILED BY JO HALL



X

Mr X Stitch (aka Jamie Chalmers) champions contemporary cross stitch and has a soft spot for typography, as his new book reveals. *The Mr X Stitch Guide to Cross Stitch*, £12.99.

searchpress.com

YARNS, FAIRY TALES, MYTHS AND LEGENDS are handed down through all cultures around the world and can be rich sources of inspiration. Artist Alice Kettle's solo show 'Mythscaapes' toured the UK during 2003-2005 and was based on Homer's *Odyssey*.

alicekettle.co.uk





PURE AND SIMPLE

Since the 1980s, Janet Bolton has been honing her craft, making small hand stitched pieces with an honesty that has made her one of the nation's favourite embroiderers

Janet Bolton has sent on some images of her recent work. They include *Fish Box*: a miniature installation that seems to hold a world within the confines of an old spectacle case. Here the earth, moon, stars and sea are bound together in a hand's breadth. There can be no mistaking that this is a piece of Janet's making. The cloth and stitching may be minimal – two fragments of coarsely woven fabric; two lines of copper wire holding a pebble, several threads anchoring a bone fish and a button – yet the evident sensitivity to materials and simplicity of composition is the same as that found in the artist's textile pictures. The box format inevitably draws thoughts of Joseph Cornell who used ordinary objects to make profoundly affecting assemblages. It is said that Cornell could 'create poetry from the commonplace' and there is something of this quality in Janet Bolton's work. Each piece possesses the quiet presence and elegant composition of a haiku.

Janet has previously spoken of being drawn to a Japanese aesthetic, and this affinity is apparent in her love for, and use of, materials. 'I enjoy the physical activity of making. I love working with the cloth itself. I like to work from the very beginning with the materials that I'll be using – I don't draft out in something else. The weight of the cloth, the shade of colour, these are the things that determine what I do. Ideas come from anywhere – something observed or something that happens by complete accident like two pieces of cloth falling together. It is the placing of

elements that is important – of what goes where.' Her making is considered yet intuitive. 'I make imaginary landscapes but they're stimulated by things I've seen. I can't do a piece from a photograph as people sometimes ask me to do. I ask them 'what is it about the photograph that you really like and how can we find a different way to represent that'. I'm very instinctive in the way I work. I don't like to overthink. I've no clear cut way forward – I'm open to change as I make. I go with the process. I enjoy the journey. It's important not to rush but to let work

take its time. I've lots of little constructions in boxes but I may not finish them – a bit like an Andy Goldsworthy work that just floats away.'

The analogy is revealing for, simple as Janet's works may seem, their referencing is indicative of influences that have spurred her creative practice.

Art college trained, she expresses her interest in the paintings of Winifred Nicholson, Alfred Wallis and Ben Nicholson. Once mentioned, the visual links with her own work are clear: those flowers on windowsills, the studies of light and surfaces, the naïve landscapes of harbours and fields, the blocks of colour. To those can be added her love of folk art, of patchwork, Maud Lewis, Gee's Bend quilts and the fabric pictures of artist-seamstress Elizabeth Allen. 'I'm drawn to work that uses material that is to hand. I began to love folk art when I first started patchwork. I love people just doing things for themselves, not because they're trying to please anyone else. I once met some of the Gee's Bend quilters when I was working in America. ➔

**'I ENJOY THE PHYSICAL
ACTIVITY OF MAKING. I LOVE
WORKING WITH THE CLOTH
ITSELF. I LIKE TO WORK FROM
THE VERY BEGINNING WITH THE
MATERIALS THAT I'LL BE USING'**

A selection of boxes, a small boat, and pieces in progress in Janet's workroom: 'I have been making these now for about four years. The different components are sewn into place into cardboard boxes.'

PHOTO: JACQUI HURST



I thought I'd gone to heaven. I went snowballing up a mountain with six of them. Who'd have thought it? I remember the statement one of them had put by their work. It said, 'I just put things together until they look right.' Simple, but it says it all. Janet's association with America is longstanding and has been significant in her creative development since those early patchworks. 'I studied printing at art college but I didn't enjoy the printing process. That taught me I wanted to work directly with the material. I thought it would lead me to painting, but when my husband and I moved into a new house I had to make some curtains. They were really large patchworks. It was the seventies and there weren't any quilting groups then, so I had to hunt round to find out more about how to make them. Most of the information came from the US.

'I ENJOY THE JOURNEY. IT'S IMPORTANT NOT TO RUSH BUT TO LET WORK TAKE ITS TIME. I'VE LOTS OF LITTLE CONSTRUCTIONS IN BOXES BUT I MAY NOT FINISH THEM - A BIT LIKE AN ANDY GOLDSWORTHY WORK THAT JUST FLOATS AWAY'

I loved the patchwork and working with the fabric by hand although the curtains didn't turn out well. I'd made them as I would a painting and they started to shrink.'

There is a direct lineage from those first curtains – to the making of her distinctive collage pictures and back then to the United States. Janet's first major body of work, shown at Chelsea Crafts Fair in 1985, was purchased entirely by American collectors. She has continued

to exhibit, publish and lead workshops there in the years since. Her book *My Grandmother's Patchwork Quilt* has for many years been part of the curriculum for young children in New York and Janet takes great delight in the correspondence she shares with pupils and teachers engaged in the project. 'It just shows how far flung ideas can spread in these internet days, and in ways we might not expect.'





This page: 'Having made curtains using hand woven Hungarian fabrics, here I am making a small repair in situ - not the easiest way to stitch!'

PHOTO: JACQUI HURST

Opposite, top: 'A renewed enthusiasm for working on blue, stimulated by a newly found fabric. The small flowers a perfect subject matter with which to explore exact colour combinations.'
Approx 10 x 24cm


Below: 'A much earlier piece, here working with mostly Japanese fabrics and finding homes for found objects - a ceramic fish, wire, and small parts of an African ostrich shell necklace.
Approx 50 x 40cm.



It is perhaps not surprising that the link with America has been so strong given the country's heritage of patchwork and quilting, yet Janet sees in this also a greater openness to practice informed by its regard for folk art. John Berger wrote an interesting article on how the experience of the Grand Tour influenced British views of what constituted art, with painting being elevated and much folk art being destroyed, yet how folk art remained important in the US. Whatever the position of different forms of creativity, Janet's practice does not appear to have been inhibited by any such perceptions. 'I've never had any problems crossing boundaries. I've been offered exhibitions in fine art and craft galleries.' That openness to her work reflects not only its wide appeal but also an approach to making that resists categorisation. 'I don't think of myself as a textile artist. I just think of myself

'I BEGAN TO LOVE FOLK ART WHEN I FIRST STARTED PATCHWORK. I LOVE PEOPLE JUST DOING THINGS FOR THEMSELVES, NOT BECAUSE THEY'RE TRYING TO PLEASE ANYONE ELSE'

as an artist who prefers to work with textiles because of its qualities. I love the feel. I love embroidery and quilting but I wouldn't call myself an embroiderer or a quilter. I'm just someone who works with cloth and stitch. I love the activity of making. I love to play with colour, shapes and textures. I'm fortunate people like my work but I would do

it anyway, and whether there was an exhibition or not.' There is an exhibition. It is called 'A World of Her Own' and it is coming up shortly at The Welsh Quilt Centre. With its collection of historic and vernacular textiles, there could be few more appropriate venues in which to see the work of an artist who has always pursued her own quiet way. 

June Hill

janetbolton.com

Janet Bolton: 'A World of Her Own', is on show at Gallery 3, Welsh Quilt Centre, Lampeter SA48 7BB from 1 May-9 June

welshquilts.com



'Small Gardens'



Janet Bolton



'Blue Bird in Spring'

Janet Bolton



Four Ladies Enjoying an Evening Stroll, 2015. Approx 32 x 12cm.
 'This is one of an ongoing theme: small figures walking along in a line, sometimes on a beach, sometime in the hills.'



Above: The Fish Box series, 2014. 12 x 18 x 5cm.
 'Buttons, seashells, a mah-jong counter, a bone African fish, pottery shards, sea glass, thread and beads. Also a broken electrical component with a stone stuck in it found on a beach. An unlikely assortment of objects somehow comfortable together when sewn into place.'

Opposite below: Small Gardens, 19 x 7cm, and Blue Bird in Spring, approx 16 x 10cm

Below: Placement, 53 x 75cm. 'Inspired by a selected section of a Japanese fabric, the title, I think, says what composing a work is all about.'



extraordinary

Takashi Iwasaki's free flowing embroidery appears abstract in nature but is in fact a personal record of daily life and imaginary scenes that are packed with hidden meaning for the artist


TAKASHI IWASAKI IS A MAN WITH a needle of many colours. His bright and abstract embroideries are a joy to behold and, just as the artist prefers, represent different things to different people.

His is a fine art method of working and presenting one's work, which is not surprising as Iwasaki studied fine art and is as much a painter and maker of collages and murals, as he is an embroiderer. Artists who are fluid in their choice of materials and advocate experimentation may leave traditionalists uncomfortable, but they are also the people who help expand horizons and expectations and, sometimes, even the aesthetics of a medium. Iwasaki is one of them.

Iwasaki moved to Winnipeg, Canada from Japan when he was just 20. It was the opportunity to study both fine art and English at the same time that took him there: 'I'd been to Canada for a homestay when I was in junior high school and I liked the environment. I knew one person in Canada.' His degree majoring in fine art at the University of Manitoba was when he first began seriously stitching. For a third year project in 2005, with decoration as a theme, Iwasaki decided to buy cheap

embroidery threads from a dollar store (appropriate to his budget back then) and using painting canvas (as a painter he had it to hand) as a base fabric, he began stitching: 'I didn't start it as an embroidery project, I started it as a drawing class project and I embroider like I draw, using thread instead of paint.'

He found the process of stitching slow at first, yet this new medium offered him enough difference and texture that he came to incorporate it into his practice with verve. He now uses a twill ground for his embroidery work and satin stitch, 'a basic stitch everyone can think of'. The painting canvas was, he admits, hard on the fingers.

There is a very real visual correlation between all Iwasaki's work across different mediums, which is intriguing to viewers. Iwasaki obviously likes to transition from painting to embroidery and back again. He has also worked at scale on murals and building installations, and has taken to wood sculpture recently, too. He sees no contradiction, or anything that needs explanation, in the different mediums he employs, it all just feeds into his artistic practice. 

'Sometimes, instead of writing a diary I use a visual format. I saw these beautiful clothes today or I ate something really delicious or this happened and it was silly and interesting. I try to record those things in an abstract format'



Takashi Iwasaki,
Tsuriboschdelight,
2012. 43 x 33cm.
Hand embroidered
with embroidery
floss on cloth



Above: *Poetry*, 2011 and *Sublimity* (right), 2011. Each 40.5 x 40.5cm

Left: *Pkapkatogeshakin*, 2011. 45.5 x 45.5cm

Opposite: *Tomohararashibigorei*, 2012. 33 x 43cm. Each hand embroidered with embroidery floss on cloth



As far away from figurative embroidery as you can get, Iwasaki aims to present work that instigates questions. He uses his embroidery to narrate both his external and internal life: 'Sometimes, instead of writing a diary I use a visual format: I saw these beautiful clothes today or I ate something really delicious or this happened and it was silly and interesting. I try to record those things in an abstract format. Sometimes it's a visualisation of my imaginary world, things that people wouldn't be able to see if I didn't draw or paint them.' Though a lot of his subjects may be based on the ordinariness of everyday life, the resulting embroideries explode a little onto the twill in a rather extraordinary way. The viewer's imagination is further

tickled by the names he uses for his work: made-up words that reflect his cultural heritage and which are combinations of Japanese and English, French and Mandarin Chinese (his wife is from Taiwan). He likes words that sound good when spoken: *Kyokugeidou*, *Samiawaminazki*, *Sakuretsupipe*, *Gokakupristabletole*, *Islalizsg*. 'I hope that people don't get it the first time they read them. The words tell me what I made and what I was thinking at that time. I like people to look at my work and imagine what they're looking at for themselves first, rather than me initiating the conversation and explaining everything.' With his fantastical and abstract style, Iwasaki's work has something of book illustration about it. And

his love of word-making adds to the story telling feel of it all. For now his work sells through word of mouth and galleries, mainly in and around Winnipeg. He has a website and dabbles with social media but having a three-year-old daughter has made life hectic and put self-promotion on the back burner for a while. As in the UK, embroidery in Canada is usually, he says, categorised as a craft. It's not a complaint and is something textile artists the world over have had to grapple with. But for artists who are flexing boundaries with their practice, it might mean potential audiences won't find the work as readily, and that prices the work achieves remain firmly within craft rather art numbers. The ambiguity of definition adds to the attraction of embroidery for ♦♦



Iwasaki: 'I consider myself a fine artist who happens to use textiles and embroidery.' He is keen to work on a larger scale again, having done some public art commissions including covering an office block in Taipei, Taiwan with a vinyl work and completing several large murals inside buildings in Canada. As he says: 'I like to make pieces that are bigger than I am.' And though working larger embroideries becomes physically unwieldy, he has spent the past year making a piece in three panels, although it is not yet finished (see

'I like people to look at my work and imagine what they're looking at for themselves first, rather than me initiating the conversation and explaining everything'

right), although large embroideries are 'a bit daunting', he confides. Grounded in his day to day inspirations of domestic subject matter, diary keeping and raising his young daughter, Takashi seems quieter in person than his exuberant work might indicate. The pen, chisel, the brush and needle are the tools

he chooses to unlock his imagination and connect visually with the outside world. A simple ambition, he explains, is to make work people will remember and feel positive about. And work, he hopes, people will recognise when they see it again. Looking over his output so far – colourful, original and strong, coupled with quirky tongue-twister naming – might suggest he has already achieved those goals. 🍷

Jane Audas

takashiwasaki.info



Left: *Nekoamedama*, 2012.
43 x 33cm. Embroidered with
embroidery floss on cloth

Above: *Mogmogkukan*, 2011.
36 x 36cm. Embroidered with
embroidery floss on cloth

Right: Takashi Iwasaki at work in
the studio, embroidering one of
three panels that will form a triptych.
Each panel is 91.5cm x 51cm and
will span 153cm when complete.
The format references traditional
Japanese screen paintings (room
dividers, which are usually composed
of several panels). 'I thought it would
be interesting to bring up my Japanese
background for the structure of my
embroidery work,' says Iwasaki





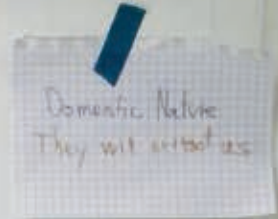
Hagar Vardimon,
At the End of the Road, 2018
29 x 42cm. Thread, paper.
Embroidery on thick paper



PIXEL PERFECT

Amsterdam-based artist Hagar Vardimon runs the creative studio Happy Red Fish and in the last 10 years has developed a unique approach to collage both in her personal and commercial artwork

The digital world has had a big impact on our lives. Almost everyone carries a mobile phone and never before have we taken so many photos of the events in our life. And whatever we dislike in these photos, we can rework using a photo-editing app: creatively we can add or remove surroundings – a flower here, a line there – to form a surreal world, making a collage of what we think is beautiful or dream about. One artist who is intrigued by the possibility of the photographic image is Hagar Vardimon. Vardimon lives near the Museum Quarter in Amsterdam where she runs her own studio full-time. There she's surrounded by the city's important art collections. The Van Gogh Museum, the Rijksmuseum and the Stedelijk Museum – all wonderful sources of inspiration – are available right at the end of her street. Vardimon grew up in Tel Aviv, Israel and from a young age was surrounded with hand-dyed wools in all colours of the rainbow. Her mother used the wool for weaving wall hangings on a huge wooden loom in the family home, and these rich materials were available to the young Vardimon to play and experiment with. So vivid are her memories, she says, she can recall the smell clearly even now. At the age of 22 this creative environment led her to Bezalel Academy of Art and Design in Jerusalem, one of the world's most prestigious art schools. After obtaining her degree, she started work as an animation artist. Falling in love with a Dutch man brought her to Amsterdam, and now she divides her time between raising two children and her artistic and studio practice. ❖





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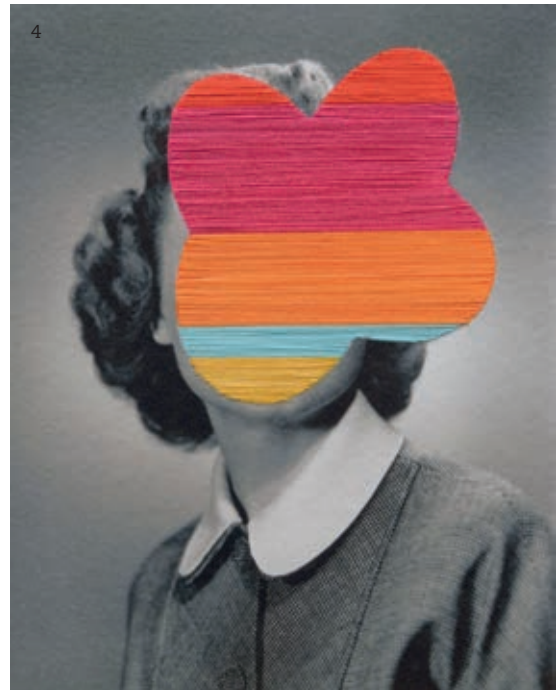
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1. *She*, 2015. 18 x 25cm. Embroidery on paper
2. *New Glory*, 2012. 18 x 25cm. Embroidery on paper
3. *I See Them Bloom*, 2015. 18 x 25cm. Embroidery on paper
4. *Spots*, 2014. 18 x 25cm. Embroidery on found photograph
5. *On The Shore (Bubble Series)*, 2015. 18 x 25cm. Embroidery & acrylic paint on found photograph
6. *Kijk*, 2012. 12 x 12cm. Embroidery and acrylic paint on found photograph

Opposite: In the studio



Ten years ago Vardimon switched from working with paint on canvas to working with paper. She started to experiment, using threads much like ink or paint. Vardimon still keeps a colourful piece of needlework from her early childhood that remains dear to her: Like many of us who start to learn embroidery, crochet or knitting at a young age, she made it under the guidance of her mother. But that was then; now she wanted to find her own way to express herself using thread and paper.

The way she works is self taught. She began at first by cutting out photographs of landscapes from vintage books and embroidering over them. Garden centre catalogues, brimming with flowers and plant pictures, piled up in her studio. Vardimon was also drawn to images of houses, especially lonely houses. She removes each one from its original surroundings, leaving only the house itself. The next step is like creating a kind of new character: she pastes pictures one over the other, and the artwork becomes a story within a story. An embroidered layer is added to the collage, bringing a new dimension to the surface and, with it new meaning.

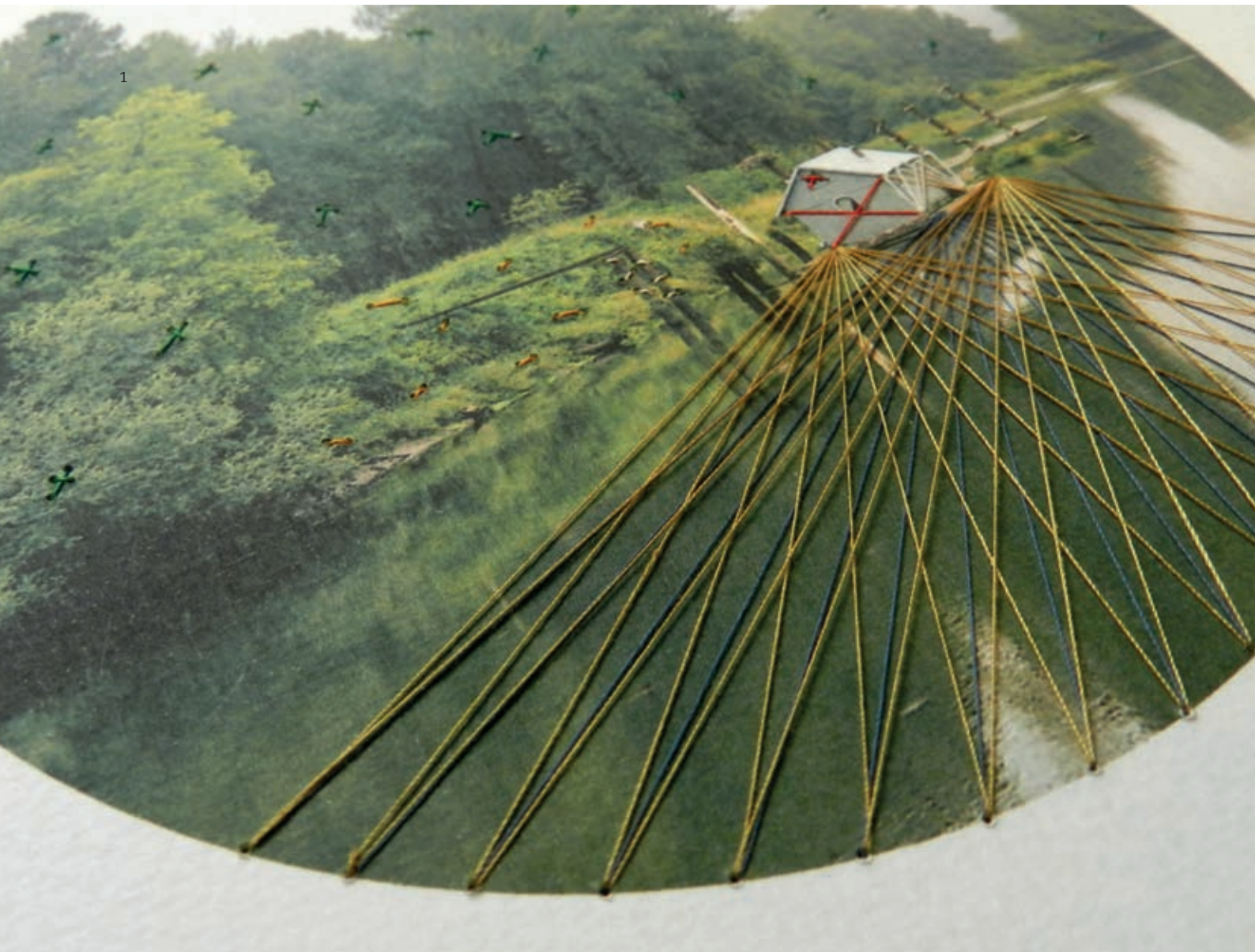
In some works the embroidery consists of large stitches that

radiate from a central point. In others the stitching is closer together, more compact. But the embroidery is always stitched with a single thread with layers built up slowly one after another. Early on she found that making multiple rows of small holes with a needle would tear the paper, so she experimented until she developed a method of working that prevents it from ripping while she stitches, the latter she says being her favourite step in the process.

1950's fashion photos have also found their way into her collages. And personal family photographs show people with their faces masked by paint, then covered with a layer of net-like embroidery. Vardimon says she is attracted to an image not for the person but for the details around it. Her goal, she says, is finding the story inside the picture and the story she wants to tell. In other artworks, her colourful, confetti-embellished collages bring to mind the surrealist artwork *Yesterday* (1930) by Man Ray.

Aside from family life, Vardimon splits her available time between her own practice and commissioned work, like the 500 invitation cards for the fifth anniversary of the Dutch online shop Studio de Winkel in 2015.

1



For this, she created a colourful flower collage over a 1950's photograph. The end result was embellished with embroidery. After the card was printed in full colour, an extra running stitch was added to the collar on the photo. The stitching was completed by three ladies and took two days. Vardimon's own work has been shown internationally as far afield as New York, Oregon, California, Miami and Hong Kong, as well as Europe, and she continues to gain recognition. In March this year one of her most recent commissions (a collage) illustrated the cover of the *New York Times* magazine. Modern embroidery is often about visual impact and not necessarily, as in times gone by, about perfecting complicated stitches. In our visually dominated world, we keep finding new modes of expression however, look closely and there is usually a connection with the past. After all, isn't a traditional 19th-century cross stitch pattern simply a way of expressing ourselves in pixels? And aren't pixels a kind of finite perfection – the kind reflected in Hagar Vardimon's perfectly precise use of thread on paper? 🍷
 Marion van der Fluit

hagarvardimon.com



1. *On the Lake* (detail), 2017. 29 x 42cm
Thread on fine art canvas paper
2. *One Bedroom, Two Beds*, 2013. 29.7 x 42cm
Thread on fine art canvas paper
3. *There is a Totem in my Front Yard*, 2014.
29.7 x 42cm. Embroidery on paper
4. *Home*, 2017. 29.7 x 42cm.
Thread on fine art canvas paper
5. *Dessert*, 2014. 18 x 25cm.
Embroidery on paper





Making her way

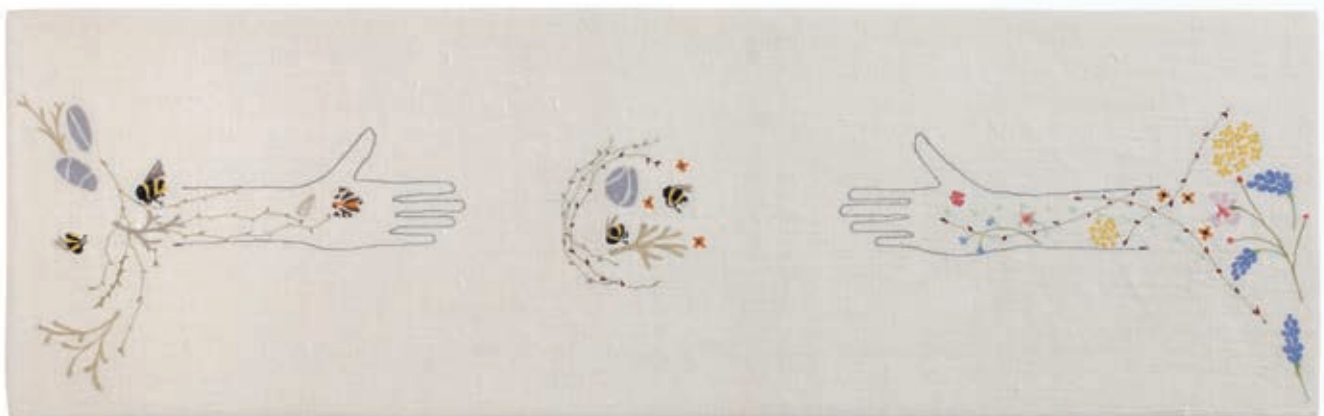
Lisa Vaughan Thomas graduated from the Royal College of Art in 1992 and with the help of a grant from the Crafts Council set up her design studio in London. Today she continues to produce her own embroidered collections and unique commissions

THE LIGHT, DELICATE TOUCH in Lisa Vaughan Thomas's work belies the years she has been putting embroidery thread to her needle. Lisa is currently collecting her practice and past around her: to assess it and see what she makes of it; to see what will be next and which direction the muse will take her. It is an impressive portfolio to take stock of. Since she studied embroidery at the RCA (on the first outing of their embroidery course, under Karen Nicol) in the early 1990s, she hasn't really stopped to look around: 'I didn't really know what I was going to do when I finished at the RCA. But I met the people from Designers Guild and started selling to them immediately. I made tablecloths, napkins, cushions, throws, aprons – all sorts of things. Without really planning it, I was launched into the maker world.' The expansion of the homeware market around the time Lisa graduated was a rich wave of opportunity.

She spent some 15 years working for Designers Guild and other big name clients in the UK and USA. She has always veered toward making – embroidering – things that people can use, from napkins to cushions, blankets to curtains. A college work placement in India for a company that made fashion and homewares had cemented her creative direction: 'I just liked the idea of them being something that would be used, that whole textile tradition of using the things that you make.' But then (as they do) two children came along and provided one of life's ultimate distractions. Lisa continued to work, but on a much smaller scale. And now, as the children are grown enough, she is slowly building up creative steam again: 'About five or six years ago I started doing artist's open house and using that as my main point of sale. Work has become more domestic in scale. I haven't got the capability to produce in large numbers to sell through shops. ➡



Opposite: Two upholstered chairs *Escape* and *Observe* by Lisa Vaughan Thomas, 2015. 77 x 44 x 44cm. Freehand machine embroidery and upholstery on heavyweight cotton
 Below: *Two Hands* wall panel, 2017. 78 x 25cm. Freehand machine embroidery on hemp





Above: *Sorrel, Fern, Rosemary & Samphire* napkins, 2017.
48 x 48cm. Freehand machine embroidery on linen

Below: *Crow* cushion (left) and *Explore, Create, Enjoy* cushion, 2017.
Each 50 x 50cm. Freehand machine embroidery on linen and cotton

Opposite top: Lisa's dog Pebble on her chair in the studio

Opposite below: *Fox* banner (detail), 2013.
230 x 100cm. Freehand machine embroidery on sailcloth





I consciously made the decision that I didn't want to, because in the end it was mainly me making it.' Lisa had a larger studio put in right at the top of her sloping garden a few years ago. It is a studio with unusually wide, picturesque views across London. It is Lisa's place of making, accompanied by her perky dog Pebble, who has her own chair and her own vintage Lisa Vaughan Thomas blanket from which to watch proceedings. Ongoing projects are pinned around the wall and lots of boxes hold lots of interesting things. It is quite revealing when Lisa names the Pitt Rivers Museum as one of her favourite places, as they have lots of cases and drawers of interesting things there, too.

It is Lisa's place of making, accompanied by her perky dog Pebble, who has her own chair and her own vintage Lisa Vaughan Thomas blanket from which to watch proceedings

That Museum was where Lisa remembers being inspired by objects, in and of themselves. She was, at the time 'floundering a little bit' at the RCA, relearning her technique and looking for her design mojo: 'I didn't find my place for a long time, then I did a drawing course with the printmaking department and we went to the Pitt Rivers Museum. I fell in love with the place and did loads and loads of drawings. And then I did loads of paintings that were all about found objects, about finding things and placing them. Then I would translate all that into embroidery.'

And then scale started to come in to her work. 'At the RCA we did an exhibition at Liberty's on the theme of the ancient mariner. I did a series of blankets. It was amazing seeing my designs on such a big scale. I also did rug designs for Christopher Farr. That was a tiny embroidery and seeing it on such a massive scale, it started me looking at things from a different perspective. My final show was all bed linen, blankets, cushions – all very useable.' One of the ancient mariner blankets for Liberty, it turns out, is now on Pebble the dog's chair.

Scale has also returned to Lisa's work recently. She has been drawing trees and embroidering them onto large panels, destined to be hangings or curtains. They are too large to unroll in full in the studio, necessitating dashes up and down the garden to the house. Working at scale has a physicality she relishes, even though the sailcloth she began on proved a little bit too robust to maneuver: 'I thought actually I can do anything I want so I started making really big pieces. Again it came from drawing, ➡





'The open house was like a completely new customer base, a new start. Where I had been doing a lot of commercial work . . . now I seem to be working on lots of little things, nice projects for people'

I just drew lots of trees.' She prefers, she says, to work in an illustrative and freehand way: 'I don't need to draw it out again to know what it looks like. I just use the machine as my pencil to draw with a stitch.'

A lot of her current work is commissions, many of which came directly through the open house days. 'The open house was like a completely new customer base, a new start. Where I had been doing a lot of commercial work and a lot of work in America too, now I seem to be working on lots of little things, nice projects for people. It's a completely different way of selling than it used to be.' Her embroidered napkins, so delicate and pretty, are now selling in a local shop (remember 'local shops' in London aren't any sort of normal local shops) and are often commissioned as wedding presents. And she has a pair of embroidered shoes to get on with: 'I made blinds for a couple who love craft. And they've come back with a project to design some brogues – the fabric piece will be embroidered. I did lots of drawings, cut them up and played with placing them.' If the preparatory drawings of insects, particularly stag beetles, are anything to go by, those shoes will be made for walking.

The next Dulwich Festival Artists Open House takes place in May. Lisa says they have visitors from all over London, and as far afield as Yorkshire. There will be beautiful homewares to buy and to commission and, let's face it, an artist's home to be peeked into. Rumour has it the teas are rather good, too. 🍵

Jane Audas

lisavaughanthomas.co.uk

dulwichfestival.co.uk

PHOTOGRAPHY FOX & BEETLE QUILT & BLOSSOM TREE BANNER: KEVIN DUTTON. STUDIO IMAGES: LISA VAUGHAN THOMAS



Top: *Fox & Beetle Quilt* (detail), 2017. 210 x 140cm. Freehand machine embroidery and hand stitch on linen and cotton
 Above: Preliminary designs for embroidery panels for bespoke shoes, a joint project with Carreducker London, 2018
 Right: Studio collections: insect illustration and bee collections
 Opposite: Detail of *Blossom Tree Banner*, 2015. 230 x 140cm. Freehand machine embroidery on linen, hemp and cotton







cloth and clay

Caroline Zoob's long love affair with textiles is not just about embroidery, her astonishing career has followed many paths from writing books to designing ceramics

Fabric always matters. When did makers start using original antique materials as a basis for their work? When were antique fabrics first deconstructed and reconstructed? When could vintage haberdashery be unwrapped and added to a new piece of work? When might jumpers be unravelled and reknitted? Under the tenuous banner of recycling, upcycling and even shabby chic, when was the antique remade and reformed and resold back to us?

Well, Caroline Zoob was there when it all kicked off back in the 1990s. Combining her love of antique fabrics with a then-nascent interest in embroidery, she was at the forefront of the simple, patched and pretty decorative embroidery pieces that ended up, well, everywhere, and that spawned magazines and brands, very often with the word 'country' in them. She was also at the helm of the Decorative Living Fair; as close to a French brocante as you are likely to

find this side of the Channel, and has run it successfully for 13 years. Although she has no formal creative training in embroidery or any other textile art, Caroline has made a vivacious living designing and making and teaching embroidery and mixed media. Her lack

'I can remember being in Afghanistan, where my parents were working, and being in the bazaars seeing the burkas, which were like silk Fortuny dresses in those days'

of training hasn't held her back one iota; indeed it seems to have left her free to experiment, to move between embroidery and ceramic design with few hang-ups about what she, perhaps, should do. And for all those makers and collectors out there who also have no formal training, there is inspiration in

such a life well lived amongst textiles. Caroline recalls fabric was important to her as a girl: 'I can remember being out in Afghanistan where my parents were working and being in the bazaars, seeing the burkas, which were like silk Fortuny dresses in those days. The women walking in these floating magical colours: I'd never seen anything like it. I remember saying to my mother I want to buy all of these. Fabric always mattered.'

But aside from some dressmaking as a teenager, she didn't learn sewing at school. She went, she says, to a school where you either did cookery and needlework or you studied the more 'serious' subjects. Never both. So it wasn't until 1998 that she began making, having first trained and worked as a singer, then as a solicitor – but really unable to settle to any one thing. Her hands-on work with textiles began just as she qualified to be a solicitor; when she set up the fairs with her sister and began making cushions and small



Opposite: Caroline Zoob,
Roadside, 2013
PHOTO: CAROLINE ARBER

Caroline offers embroidery
and mixed media workshops.
Visit her website for details

STYLIST: ALI HEATH
PHOTO: EMMA LEWIS



1. Rose Basket embroidery with Caroline's signature roses fashioned from vintage printed voile, 2009
2. Scene with sheep worked in Caroline's 'loopy' stitch: close stab stitches that leave a loop of working thread on the surface, 2014
3. Tree of Life worked with antique silk ribbon leaves and French knots, 2004
4. Embroidery on antique French hemp, 2002
5. Painted and stitched birds on linen, 2017

I saw Monks Heath was for rent. We sent our CV off at the last minute and visited the house and totally and utterly fell in love with it'

works out of antique fabrics. She found her way with vintage fabrics when she realised she was trying to make new fabrics look old: 'I was putting running stitches through it, making it look bashed up and mended. No one was doing the hearts with a patch and a button then, but it's been so copied I almost can't stand the sight of a heart these days.' At that time her embroidery was, she freely admits, done in 'quite a naive manner'. But nevertheless Country Living magazine picked up on her work, giving it the exposure needed to start Caroline off properly on her career in stitch. Soon she was selling from a shop in Battersea, London and doing antique

fairs at the weekends and designing children's ranges for a chi-chi high street brand. But then her life took one of those momentous turns you only recognise in hindsight, when she and her husband moved into Monks House, Sussex, Virginia Woolf's former home owned by the National Trust: 'I was looking through the Evening Standard and saw that Monks House was for rent. You had to look after it and open it to the public two days a week. We sent our CV off at the last minute and visited the house and totally and utterly fell in love with it.'

It was a love affair that lasted ten years and saw Caroline writing her first book *Childhood Treasures*, and then her second book *Virginia Woolf's Garden*, the latter written just after the couple left the house. Caroline embroidered garden plans for that book – research for which took her deep into Woolf's diaries and archives – perhaps further than she had ever ventured (or wanted to venture) whilst a tenant of the house.

Those books were followed by another ➡



6. Painted and stitched bird on linen, 2017

7. Paints, ephemera and found objects in the studio





1.



2.

1. Exploring White is the title of one of Caroline's workshops. She stitched this example on antique linen in antique thread

PHOTO: CAROLINE ZOOB

The Orchard (2) and The Walled Garden (3) at Monk's House. Embroidered illustrations for Virginia Woolf's Garden, published by Jacqui Small Publications, 2013

PHOTO: CAROLINE ARBER

4. Caroline Zoob

PHOTO: CAROLINE ARBER

Opposite: *And for that Minute, A Blackbird Sang (detail). Miniature patchwork sampler pieced from antique linen and Victorian patchwork, embellished with hand stitching and quilting*



4.



3.

called *Hand Stitched Home* and then part ownership of a shop in Clapham, ownership of a shop in Lewes and the discovery that she preferred fairs to shop keeping. In another serendipitous turn, Monks House was also instrumental to Caroline beginning to teach: 'Just after I'd left Monks House, they asked me to come back and do a workshop. I really enjoyed it. Then I started teaching at Cowslip Workshops in Launceston and now I teach down there twice a year. It's such a lovely creative place. I really enjoy passing it on, I love teaching.' Caroline has new plans afoot to both expand her teaching and to take back much needed time for her own work. A new workshop in Ticehurst will centre her peripatetic teaching in one place. And, she hopes, give her extra sewing and making time. She plans to run some

'Just after I left Monks House they asked me to come back and do a workshop. I really enjoyed it. . . I've never been just one thing'

new two and three day workshops, spread over a few weeks, so that students will have time to work on more advanced pieces. And then she is running her successful (and idyllic sounding) week-long workshop in France again. Caroline gets real, genuine pleasure from teaching, and some of her past pupils have gone on to become stitchers themselves. She still runs the Decorative Living Fair once a year too, and has a

new line of ceramics for ECP coming out. But she also wants to experiment further with painting combined with embroidery, and working with paper and stitch – a combination she finds as almost as exciting as fabric and stitch. 'I've never been just one thing', Caroline says, a tad apologetically. And whilst it's enough to tire this writer out, just thinking of all those different strands of work – textiles to make, ceramics to design, books to write, courses to teach and fairs to run – it obviously suits Caroline very nicely, indeed. 🍷
Jane Audas

Details of Caroline Zoob's embroidery workshops, held in Bramley, Surrey and Chadlington, near Oxford, are on her website

carolinezoob.co.uk



Books

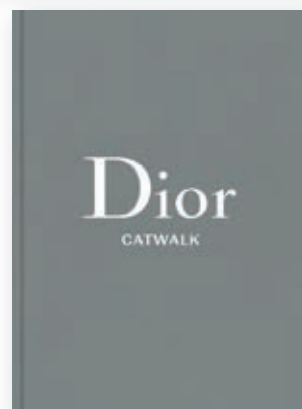


Dior Catwalk The Collections 1947-2017 Alexander Fury, Adélia Sabatini

This colossus of a publication charts the many faces of Dior and its fabled collections through more than 1,100 photographs taken over the couture house's 70-year history. Just as fascinating is the commentary that accompanies each collection – we hear from each of Dior's fêted designers, who describe their collections in their own words, alongside reviews published by leading publications including the New York Times. Together they offer a tantalizing insight into just how exciting and

revelatory Dior's collections could be, whether Christian Dior's inaugural 'Corolle' and '8 Lines' collection, sensationally dubbed the New Look by Vogue, or Yves Saint Laurent's raised hemlines of the late '50s, not to mention John Galliano's revolutionary reinvention of Dior with his sensational designs. Both a fascinating read and a visual feast: this is Dior in all its couture glory.

Thames and Hudson £48
978 0 500 51934 9



Caroline Broadhead

Liesbeth den Besten, Jorunn Veiteberg

This monograph of the versatile British artist Caroline Broadhead spans 44 years of her career, documenting her prestigious output, which ranges from jewellery art and textile works to dance collaborations, performance and installations.

Since the 1970s Broadhead has been at the forefront of conceptual making, with works made in relation to the body, its absence (her conceptual clothing spawned many imitators in the early 2000s) or

which dramatically occupied space in historic buildings – many of these oeuvres are now familiar to us but Broadhead was first. This book, compiled with two essays, pays tribute to her unique practice.

Arnoldsche Art Publishers £28
978 3 89790 508 5



How to Make Repeat Patterns

A Guide for Designers, Architects and Artists

Paul Jackson

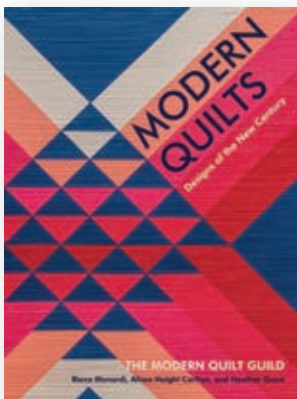
This may not, at first glance, appear to be a title of relevance to embroiderers but, like the author's first book (*Folding Techniques for Designers*) it speaks to the value of understanding the principles of design. An appreciation of how repeat patterns are made holds much potential, not simply for designing fabrics, but for quilters, weavers, knitters and embroiderers who want to explore the possibility of working with motifs, symbols and patterns.

Jackson explains in simple, non-technical terms how to create variants of repeated motifs to form patterns. He illustrates each example using letters

of the alphabet as single elements, which when manipulated as repeats illustrate beautifully the visual power of understanding symmetry (and breaking away from it). This book can also be used as a practical workbook, practicing its lessons as it progresses through first principles, rotation, linear and planar symmetry to tiling, wallpaper, seamless and Escher-type repeats.

Laurence King £17.99
978 1 78627 129 7





C&T Publishing £33.99
978 1 61745 598 8

Modern Quilts Designs of the New Century

The Modern Quilt Guild

What makes a quilt modern? The answer to that question is explored in this attractive publication from the Modern Quilt Guild.

Beginning with a brief history, which offers an overview of the movement, with mention of the quilts of the Amish and Gees Bend, the art quilts of the 1960s and leading proponents such as Nancy Crow, we learn that modern quilting first gained traction as an aesthetic of its own in 1998, with the Guild forming ten years later.

For a more detailed explanation you will have to rely on your eyes. Over 150 pages are dedicated to full colour plates of bold, eye-catching quilts,

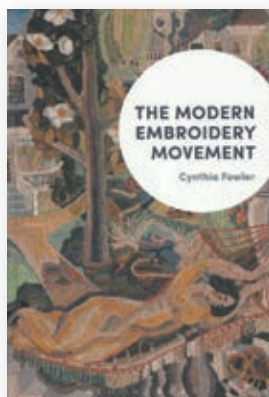
which are loosely arranged into categories under modern traditionalism, solid/graphic colour palettes, improvisation, minimalism, expansive negative space, scale and alternate gridwork as a means of classifying some of the identifying characteristics of this movement. Whilst the MQG is fairly young and yet to fully theorise the development and history of the modern quilt, it is a phenomenon to be taken seriously (the MQG has over 12,000 quilters in 39 countries) and this book reveals how the modern quilt is as exciting and diverse a textile medium as any.

The Modern Embroidery Movement

Cynthia Fowler

Fowler examines a time during the first half of the 20th century when proponents of modern embroidery tried hard to extricate it from its roots in the 19th century craft tradition, and align it with the principles of modern art. British readers may not have heard of Marguerite Zorach and Georgiana Brown Harbeson, but in the early 20th century, both were at the vanguard of this movement in the United States. Examining original source material and key exhibitions, Cynthia Fowler's scholarly text explores the arguments forwarded by these pioneering women artists who turned to needlework as a preferred form of artistic expression. It was a brief period of textile history (by the 1930s embroidery was being overshadowed by a rebirth of interest in weaving) but it defined much of the conflict that still exists today in the art/craft debate and was an important precursor to the use of textiles by feminist artists in the 1970s.

Bloomsbury Academic £85
978 1 35003331 3



The Art and Mystique of Needlemaking Abel Morrall Needlemakers 1785-1991

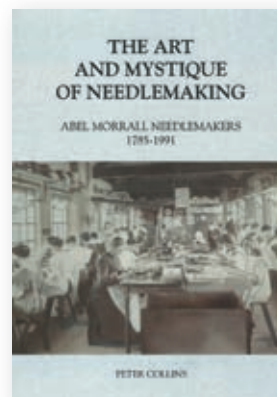
Peter Collins

Without the needle there would be no embroidery and Peter Collins examines the history of needlemaking, and in particular how a Studley-based family supplied the globe with needles from its now demolished factory in Redditch.

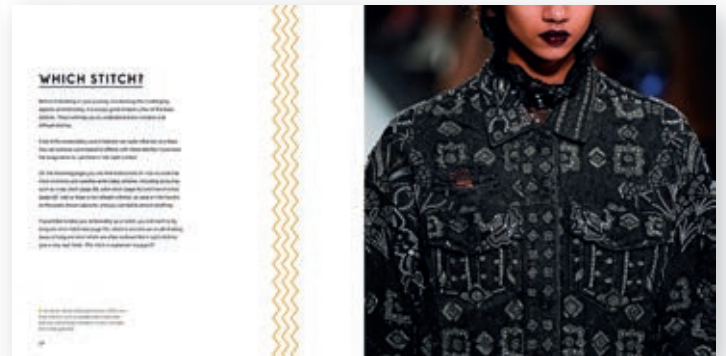
This is a small book packed with detail, not only about how needles have been made down the ages, but of the guilds, the growth of the industry in London and the Redditch/Studley area, and the social history of the family behind Abel Morrall Needlemakers, from whom the author's wife is descended.

Michael Morrall was the first of the Morrall needlemakers, and his descendant Abel's forte was to mechanise needlemaking – one of his machines would impress Queen Victoria at the Great Exhibition of 1851. For four generations they handed down their skills and this book is a record of and tribute to the needlemakers, both men and women, who contributed so much to the company.

Peter Collins £9.75
978 1 5272 0697 7



BOOKS



Fashion Embroidery *Embroidery Techniques and Inspiration for Haute Couture Clothing* Jessica Pile

From haute couture and ready-to-wear to the high street, embroidery has been enjoying the fashion limelight for nearly a decade. Jessica Pile (who, incidentally, is the youngest production director ever to occupy the role at embroidery specialist Hand & Lock) offers an insider's guide to embroidery in fashion. Visually, this does not disappoint: stunning photography of contemporary embroidered haute couture from the catwalks arrest the

eye from the first to the very last page, providing an inspirational backdrop to her practical, step-by-step illustrated guide. She demonstrates how to get started with stitch techniques such as goldwork, tambour beading, silk shading and other embroidery stitches, providing beginners with the building blocks to embellish clothing, whether simple monogrammed initials or whole garments.



Batsford £25
978 1 84994 474 8

Making Faces in Fabric *Draw Collage Stitch & Show*

Melissa Averinos

Melissa Averinos had been drawing faces since she was a girl. As an adult she got into quilting and developed her unique style of quilts, which feature larger than life raw-edge appliqué faces.

This book came out of her experience teaching the technique in the US, and in it she walks you through the process step by step. In chapter one she shares a simple formula for drawing the correct proportions of the face. The following chapters explain how to translate your sketch into a quilt using fabric collage, before walking you through the stitching options. The gallery of student work at the back of the book shows just how foolproof her technique is – with original quilted portraits resembling their subjects.

C&T Publishing
£22.99
978 1 61745 544 5



Hoop Art *20 Stylish Projects for the Modern Embroiderer*

Cristin Morgan

Social media is awash with images of embroidery framed in hoops; and this book does begin with several projects that do just that, but there is so much more to this stylish how-to book, which those who are keen to learn embroidery will love.

Morgan has designed 50 modern motifs (from abstract and geometric patterns to botanical motifs and hand-lettered designs) that can be completed using only ten basic stitches, and has included a set of handy iron-on patterns that will have you stitching in no time.

The stylish hoop art embroideries feel fresh and there is an entire section dedicated to embroidering jewellery, patches, homewares

and clothing. Beginners will love the ease with which they can embroider a stylish necklace or tote bag, and more experienced stitch enthusiasts can tackle the embroidered denim jacket and patches, or the hoop that features on the cover. This is embroidery for our times, which, whilst aimed at a younger reader, will still appeal to anyone interested in stitching fashionable projects.

Search Press £12.99
9781 78221 636 0



Exhibitions

CHIHARU SHIOTA: BEYOND TIME

Yorkshire Sculpture Park 30 March – 2 September 2018

CHIHARU SHIOTA'S *BEYOND TIME* is a major new installation at Yorkshire Sculpture Park and part of the year-long celebrations marking YSP's 40th anniversary. Shiota is renowned for creating large scale installations in which she uses thread to 'draw in the air', creating enlarged lace-like structures in which she explores place, space, memory, emotion, human relationships and the body. *Beyond Time* is her latest such work. It is simply beautiful. Set within the main body of the restored Georgian chapel, *Beyond Time* criss-crosses the room with white thread, creating parabolas within the space.

The black metal frame of an upright piano sits in the middle of the room. From its structure, the work flows upwards and outwards, forming a canopy of soft white light. Here and there sheets of white paper are placed in the mesh. Seen first from the threshold, *Beyond Time* draws the viewer to step out and enter the work itself. Once there, the sense of being enfolded instils a sense of calm, the desire for silence and to simply be alone in the work.

The silence of the restored chapel is something Shiota found powerful and informed much of the making of *Beyond Time*. Those carefully placed papers are, we discover, references to three significant associations of the chapel with music: a bell ringing score, the dedication of the organ and a memorial service. The piano frame at the heart of the work, we further discover, is the artist's response to the absence of any musical instrument in the current building, and a personal reference back to a childhood memory of seeing a neighbour's piano destroyed by fire.

This combining of collective and personal memory is characteristic of Shiota's work. The result here is the perfect marry of place, space and work. Look sideways at the piano and the physical presence of music seems to flow out of the frame to silently fill the chapel again. Look again and it is clear that the thread used could only have been white: the colour of the restored chapel and symbolic of mourning in Japan. The white thread makes tangible that which is no more; the interconnected memories, the layers of history and relationships; the past still present yet drifting ever further away.

Shiota's work is always an expression of her self and occasionally she physically places herself in the work. This aspect of her practice is referenced in the showing of a film in the former vestry that sits off the main chapel space. *Wall* (2010) is not comfortable viewing. It focuses on the naked body of the artist wrapped in clear tubing, which is gradually filled with a blood red fluid. There is a disquietude about the film that contrasts with the sense of resolution conveyed by the installation. However, the



Chiharu Shiota, *Beyond Time*, 2018. White thread, metal piano, musical notes

©VG BILD-KUNST, BONN, 2018 AND THE ARTIST. COURTESY YORKSHIRE SCULPTURE PARK. PHOTO ©JONTY WILDE

inclusion of *Wall* in the exhibition, along with four recent drawings, provides valuable insights into the artist's referencing; the drawn lines, the restricted use of colour and the physical presence of the body.

Over its 40 years, YSP has become renowned for its intelligent showing of international calibre artwork and its sensitive response to place and space. There could be no better home for *Beyond Time*.

June Hill

REVIEW



Alison Holt, *Moss Beneath my Feet*. Freehand machine embroidery. 25 x 40cm

STITCH

Daniel Raphael Gallery, London 22 February – 22 March 2018

STITCH, A GROUP SHOW of work by seven embroidery artists, was the first exhibition focusing exclusively on textiles hosted by the Daniel Raphael Gallery. Gallery owner Daniel Levy put it together with the aim of showcasing textiles in a fine art context. Although readers of *Embroidery* magazine may feel rather touchily that the textile arts have long been taken seriously, we have to credit Levy for bringing together an interesting and varied group of artists.

The most arresting work on show is Iranian artist Maryam Ashkanian's *Sleep Series*. These are handmade pillows, machine embroidered with sketch-like images of sleepers, their heads mirroring the outline of a seemingly real sleeping figure. The cushions have been quilted in places and the resulting crumpled effect makes the embroidered sleepers seem heavy, weighed down into the soft pillows by sleep and immersed in their dreams, creating a type of meditation on the otherness of sleep.

Alison Holt's extraordinary embroidered pictures are framed and glazed, a presentation that forces the viewer to look twice before they realise that her hyper-real landscapes are in fact stitched and not painted. The images are machine embroidered onto painted silk with every detail meticulously rendered in an astonishing display of technical skill.

In contrast, Julie French opts for a much freer approach. Her embroidered pictures of birds are built up using large, bold stitches and she often leaves the threads loose to create a sense of movement and added texture. Some pieces are worked onto colourful vintage fabric to give an extra layer of visual interest, but I personally found her simple black and

white *Eagle*, with its faintly unsettling stare and tangle of feathers, the most dramatic.

Richard McVetis is probably the best-known exhibitor here (he is one of the 30 finalists selected for this year's \$50,000 Loewe Craft Prize). He showed a sculptural piece, *Units of Time*, composed of six individual, 5cm cubes covered with pale wool, hand embroidered in abstract patterns in tiny black stitches. The pieces continue his exploration of time, with the time spent embroidering each cube carefully measured, a process which highlights the labour-intensive nature of hand embroidery as well as creating a material (literally) visualisation of the passing of time. In addition to their conceptual content, the individual cubes intrigue because of the variety and subtlety of the surface patterns; these show how simple mark making can create almost hypnotic effects.

Lucie Feighan's delicate embroidered panels in muted colours depict semi-abstract organic forms inspired by her study of *Nushu*, an ancient Chinese system of writing used by women to communicate secretly with other women. Robert Dean also makes embroidered pictures, but his work is inspired by family relationships and he showed a new series depicting portraits of his younger brother Alex. Ulla-Stina Wikander's colourful and quirky pieces are a distinct contrast to these quieter works. She takes junkshop items such as old typewriters and covers them in vintage cross stitched pictures, embroidering additional details of her own, in the process transforming them into playful new sculptures.

Diana Woolf

Sue Stone: Remember Me?

Fishing Heritage Centre, Grimsby 24 March – 15 July 2018

THRIVING IN HER MATURITY as an artist, confident in her techniques and comfortably at home in her native Grimsby, Sue Stone brings many elements together in this retrospective. She tells tales of family histories, working lives, the fishing industry, the painterly and illustrative qualities of well executed stitch, travel, wit, war and enjoyment; and these themes often overlap, echoing the complex structures of the artworks. The exhibition is presented on two levels, broadly chronological but also reflecting Stone's preference for working in series, sometimes overlapping. A major element is work about her family and herself, including the remarkable series of self-portraits published in *Embroidery* (March/April 2017). Images and fish recur at varying scales, in playful and serious works that record her extended family and reference other artists she admires (Jean-Michel Basquiat, Gilbert & George, Graham Sutherland).

Stone returned to art practice in the early 2000s after a career in fashion design, with the encouragement of former teacher and mentor Alf Ludlam. Stone's background in embroidery and

fashion and her deep understanding of her own past has furnished her with exactly the right skills to convey her ideas. Her signature portraiture shows skilful conveyance of character; a light touch with facial lines depicted accurately, and careful observation and building of garment details, sometimes appliquéing discarded clothes for accuracy and texture. Subtle colouration and controlled use of hand and machine stitch build texture, tone, shadow and light; *Fred and Harry on the Pontoon* being an excellent example. Stone is not afraid of bold colour but has excellent control of monochromatic composition.

At first impression the graphic quality of some work seems slightly cartoon-like, but the humour and painterly approach are subtle. A key work is the eponymous *Woman with a Fish*: the incongruous large fish clasped in the woman's arms and the longing sideways look of the cat through the window raise a smile, but other elements are more serious: the woman stands confidently, off-hand and relaxed, but looking very much in control in her long apron and stout shoes; the cat knows its place inside; the house is neat

but not fancy, telling of honest hard work. Humour in other works such as the sci-fi inspired *Adventures of Grimsby Girl* are underpinned by Stone's impossible desire to offer her mother and grandmother the opportunities that she has had.

Politics and anger emerge in the graffiti series: Stone takes on the Syrian war, First World War orphans, urban decline and the loss of traditional industries. She brings wit and confidence in her stitch: her son discovered a real Grimsby Street and told her 'It's got everything you love Mum', meaning graffiti, rust and decay. Stone visited and then fashioned it as a backdrop for an imagined day trip for family members from years ago, celebrating and commemorating simultaneously.

Her most recent work *From Grimsby to Greenpoint and Beyond* shows a new move, away from careful compositional planning and whole figures, to a sampler approach but still well observed and painstakingly created. Who knows where this may take her? It will be a fascinating journey and, like this show, will deserve a wide audience.

Liz Cooper



RIP Grimsby St E2 (v1),
2012 . 69 x 100cm
Hand/machine stitch,
acrylic paint

PHOTO CREDIT: SUE STONE



Woman with a
Fish, 2009
95 x 126cm
Hand/machine
stitch, appliqué

PHOTO: STEVE THORNTON

REVIEW



Spot motif sampler initialled 'MC', c1620-40. 27 x 42.25cm. Linen, embroidered with polychrome silks in tent, cross, long-armed cross, back, chain, eyelet, rococo and faggot stitch with pulled work. Silver and silver-gilt threads worked in braid and interlacing stitches, laid and couched work

Map sampler, inscribed 'Ann Seaton', 1790. 47.75 x 52cm. Wool, embroidered with polychrome wool threads in cross, double back and satin stitch

SAMPLED LIVES

Fitzwilliam Museum, Cambridge 6 May 2017 – 7 October 2018

WHEN ANNE FRANK BEGAN her diary, she described it as a strange experience. Not only because she had never written before, but also because she imagined that later on no one would be interested in the musings of a thirteen-year-old schoolgirl. Thankfully she kept writing and contributed much to the world; an expression not afforded the young girls who worked the samplers on show in *Sampled Lives*, which presents more than 100 samplers from Fitzwilliam's excellent but often unseen collection.

When the Museum held its 1984 exhibition of samplers, the catalogue simply contained descriptions of their materials, stitches, patterns and motifs. *Sampled Lives* digs deeper, aiming to reframe the sampler as a document of women's lives and not purely decorative object.

With so few specific records about the lives of the ordinary, rather than the elite, it has not been a straightforward task. The earliest examples on show date from the 17th century and of these, spot motif samplers are rarest. They consist of randomly placed motifs, probably copied from printed patterns, which had been in circulation for some time. Spot motif samplers are rarely signed or dated but one example bears a coat of arms and the initials 'M.C.'. The quality of silk and gilt threads indicate it was produced by a girl from a wealthy background, and the trail lead to the assumption it may have been worked by a daughter, either Mary or Margaret, of the Chichester family of Arlington, Devon in the 1620s or 30s.

This is only one of a wide range of exhibits dating from the 1600s to the present day, that represent the development of the sampler from the earliest spot motif, band, white work and lace examples to more complex pictorial pieces – those with framing borders, those produced by Quaker girls, as well as darning, map and marking samplers, objects and pockets.

A small section is given over to plain, utilitarian sewing samplers from the mid-19th century on which women, hoping to earn their living with the needle or to become teachers, practiced their buttonholes, pockets and hems. Whilst the descriptions in the exhibition provide an overview, the majority of the detail is obtained from the excellent accompanying catalogue, written by Carol Humphrey, who, as far as is possible, unpicks the sampler's individual history, extracting small but promising details from parish and school records, donation records and other textile collections. Using these she illuminates the lives of stitchers such as Ann Seaton, whose wool map was embroidered 'Lincoln 1790' and whose birth was traced through local records to 5 March, 1775. Her father Edward (a farmer) and his wife Mary were probably part of a thriving Quaker congregation. Although it has perished in places, this and the other samplers, still speak loudly of the astonishing level of skill demonstrated by often remarkably young girls.

Inside the exhibition the lights are low, protection for these cherished cloths. A magnifying glass brings the wonder of each work into sharper focus. Even with Humphrey's detective work, we can never know how these young female embroiderers' thoughts were occupied as they stitched... their concerns, dreams, hopes and fears. Ours is a world of confessional art – of selfies and instant video-sharing but these quiet artefacts recall a time when appearances were all and young women were not granted freedom, expression or control. The stitches convey the only opportunity a young girl might have to show a public face – a sampler being like a CV of her dexterity, accomplishment or education. Hopefully *Sampled Lives* is only the beginning of the research that might also grant them an identity.

Jo Hall

Joy – Yellow is the New Blue

Ruthin Craft Centre, Wales 3 February – 8 April 2018

'I TRAVEL IN ORDER TO KEEP STILL', wrote the author and travel journalist Jenny Diski in the preface to her book *Stranger on a Train*. 'I want to be in or move through empty spaces in circumstances where nothing much will happen.'

Joy – Yellow is the New Blue, Jilly Edwards' new collection shown at Ruthin Craft Centre's Gallery 3, is about a series of train journeys she took from East Anglia to Edinburgh. The 21 tapestries reflect the colours, textures and features of the landscape she traversed; principally the yellow rapeseed and black soil that she saw on her way to Cambridge to visit an exhibition of Agnes Martin's paintings at Kettle's Yard. These details are important. They are the show's clues, its signifiers. For in this work, as with Diski's ideal excursion, nothing much appears to be happening.

'Human beings generate lines wherever they go', wrote the anthropologist Tim Ingold. 'Trains proceed in lines, as does the weaver's shuttle; lines are spoken, drawn and written. Ruthin's Gallery 3 is also a line, a long corridor; not unlike that of

train carriage. Diski in her train carriage, that capsule of stillness, spent her time observing her fellow passengers, while Edwards, in hers, looked through the window.

And they are like windows, her weavings. Some oblong, most square, they are distillations of colour. There is that sharp yellow of rape in *Wanderlust-Overlay*, (2014), sometimes custard, sometimes lemon, becoming sulphuric as it bleeds into the black. Or that pomegranate red in *New World*, (2017), again made bloodier against the pitch, peaty black. The larger works are often made as separate pieces, with their own distinct textures and weight of cotton, wool and chenille. Like a poet's endless revisiting of a pet metaphor, Edwards repeats themes, schemes and colourways. There are the *Kestle Barton* (2015 series), *Fences*, (2013), and *Hedges*, (2013). Framed and inset these tapestries are made even more window-like. Reminiscent of Bob Law's child-like, scribbled drawings, Edwards's woven landscapes are divided up by lines, aping stone walls, wire fences and

hedgerows, of such subtlety that would be nigh on impossible to render by pen. Such is her craft. And yet nothing much has happened. After the movement of the train, the shuttle has been stilled, the work, the end result, is after all static. Wanting to promote contentment and serenity through her work, Agnes Martin made huge striped, pale paintings that seem to disappear into the walls they hung on. Joy – Yellow is the New Blue is a quiet show. So much so that the large banners featuring the word 'Joy' seem rather a misnomer. Joy is too big a word. 'Yellow' would've done. Or 'Yellow and Black'. As would 'small is the new big', for it is the small pieces that steal the show. *Every Last Thread* (2016), a series of 52 six-inch square tapestries hung in a vertical line down the gallery wall is captivating. Visitor after visitor bend to peer in closer: 'All these colours,' says a little girl to her mother. 'All my favourite colours', she says wistfully, before pausing briefly. 'I like black too'.

Ellen Bell



Left: *New World* (left), 2017. 80 x 145cm. Cotton warp. Wool, cotton, linen and chenille weft.

Right: *Within the Walls – Kestle Barton*, 2016. 160 x 160cm. Cotton warp. Wool, cotton and linen weft

Above: A selection of Edwards' yarns and sketchbooks in the exhibition

A limited edition publication in a presentation box accompanies the exhibition (£30)

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What's on

ON SHOW NOW

BASINGSTOKE I DO!
Wedding dresses over 250 years until 7 July. Willis Museum & Sainsbury Gallery, Market Place RG21 7QD. T 01256 465 902. hampshireculturaltrust.org.uk

BATH A Celebration of Flowers by Kaffe Fassett with Candace Bahouth until 2 September. Victoria Art Gallery, Bridge St BA2 4AT. T 01225 477 233. victoriagal.org.uk

BATH Dress of the Year and A History of Fashion in 100 Objects until 1 January 2019. Royal Women: Public Life, Personal Style until 28 April 2019. Fashion Museum Bath, Bennett St, Somerset BA1 2QH. T 01225 477 789 fashionmuseum.co.uk

BATH 1718 Silk Patchwork Coverlet display until 29 July. American Museum in Britain Claverton Manor, BA2 7BD. T 01225 460 503. americanmuseum.org

BELFAST Game of Thrones® Tapestry until 27 August. Ulster Museum, Botanic Gardens BT9 5AB. T 028 9044 0000. nmni.com

BRADFORD Alke Schmidt: Wonder and Dread until 4 November. Bradford Industrial Museum, Moorside Road, BD2 3HP. T 01274 435 900.

BUXTON Hills, Peaks and Dales, Threadmill until 1 July. Buxton Museum, Terrace Rd, Derbyshire SK17 6DA. T 01629 533 540. derbyshire.gov.uk

CAMBRIDGE Sampled Lives: Samplers until 7 October. Fitzwilliam Museum, 32 Trumpington St CB2 1RB. T 01223 332 900. fitzmuseum.cam.ac.uk

CHERTSEY Fashion & Freedom until 1 September. Chertsey Museum, The Cedars, 33 Windsor St, Surrey KT16 8AT. T 01932 565 764. chertseymuseum.org

CHESTERFIELD Over and Over and Over Again: Print and Stitch History of the Derwent Valley Cotton Mills, Chesterfield Branch EG until 11 May. West Studios, Sheffield Road, S41 7LL. T 01246 500 799

CHICHESTER Sheila Bownas: A Life in Pattern until 20 May 2018. Pallant House Gallery, 9 North Pallant PO19 1TJ. T 01243 774 557. pallant.org.uk

CIRENCESTER Lucienne Day: Living Design until 20 May. New Brewery Arts, Brewery Court, Gloucestershire GL7 1JH. T 01285 657 181. newbreweryarts.org.uk

COMPTONVERNEY Created in Conflict: British Soldier Art from the Crimean War to Today and Ravilious & Co: The Pattern of Friendship, English Artist Designers 1922-1942 both until 10 June. Compton Verney Art Gallery, Warwick CV35 9HZ. T 01926 645 521. comptonverney.org.uk

COVENTRY Mend, Quinary until 24 May. Coventry Cathedral, 1 Hill Top CV1 5AB. T 024 7652 1200. coventrycathedral.org.uk

EAST MOLESEY Animals in Embroidery until December. Royal School of Needlework 12a Hampton Ct Rd KT8 9AU. Booking essential. T 020 3166 6932. royal-needlework.org.uk

EDINBURGH Garry Fabian Miller: Voyage until 18 May. Dovecot Studios, 10 Infirmary Street, Scotland EH1 1LT. T 0131 550 3660. dovecotstudios.com

FARNHAM Peter Collingwood Woven: Unwoven until 30 June. Craft Study Centre, Falkner Road, Surrey GU9 7DS. T 01252 891450. csc.uca.ac.uk

GRIMSBY Sue Stone: Do You Remember Me? until 14 July. Fishing Heritage Centre, Alexandra Dock, Lincolnshire DN31 1UZ. T 01472 323 345.

HALIFAX Perspectives on Pattern: Textile Art Group until 2 June. Bankfield Museum, Halifax Akroyd Park, Boothtown Rd HX3 6HG. T 01422 352 334. museums.calderdale.gov.uk

KINGSBRIDGE Unfolding Stories 3, Contemporary Quilters West until 3 May. Harbour House Centre for Arts & Yoga, The Promenade, Devon TQ7 1JD. T 01548 854 708. harbourhouse.org.uk

LEEDS Resists: Exploring Resist Dyed Textiles across Cultures. ULITA Archive of International Textiles, St Wilfred's Chapel, Maurice Keyworth Building University of Leeds, Yorkshire LS2 9JT. T 0113 343 3919. ulita.leeds.ac.uk

LEEDS Himalayan Fashion: High Altitude/High Fashion until 26 October. Lotherton, Off Collier Lane, Aberford LS25 3EB. T 0113 378 2959. leeds.gov.uk/museumsandgalleries

LONDON Diana: Her Fashion Story until 24 February 2019. Kensington Palace, Kensington Gardens W8 4PX. T 020 3166 6000. hrp.org.uk

LONDON Fashioned from Nature: From 1600 to the present day until 27 January 2019 and Ocean Liners: Speed & Style until 10 June. Victoria & Albert Museum, Cromwell Rd SW7 2RL. T 020 7942 2000. vam.ac.uk

LONDON T-Shirt: Cult-Culture-Subversion until 6 May. The Fashion & Textile Museum, 83 Bermondsey Street SE1 3XF. T 020 7407 8664. ftmlondon.org

LLANIDLOES DIS/rupt, The Textile Study Group until 28 May. Minerva Arts Centre, 2 High St, Llanidloes SY18 6BY. T 01686 413 467. quilt.org.uk

MACCLESFIELD Cynefin: Contemporary Quilted Textiles by Cwilt Cymru until 26 May. The Silk Museum, Park Lane, Cheshire SK11 6TJ. T 01625 612 045. macclesfieldmuseums.co.uk

MANCHESTER Beyond Borders: South Asian Textiles until 3 June 2018. Whitworth Art Gallery, Oxford Road M15 6ER. T 0161 275 7450. whitworth.manchester.ac.uk

MANCHESTER South Asian Design until 27 May. Manchester Art Gallery, Mosley Street M2 3JL. T 0161 235 8888 manchesterartgallery.org

MARGATE Now: Yin Xiuzhen and Duan Jianyu until 2 September. Turner Contemporary, Kent CT9 1HG. T 01843 233 000 turnercontemporary.org

MARKET HARBOROUGH PAGE 17 Embroiderers' Guild exhibition of contemporary embroidery until 2 June. Harborough Museum, The Symington Building, Adam and Eve Street, Leics LE16 7LT. T 0116 305 3627. harboroughmuseum.org.uk

NORTH SHIELDS Alice Fox, North Atlantic Drift: Curious Objects until 31 June. The Old Low Light Heritage Centre, Clifford's Fort North Shields Fish Quay, Tyne and Wear NE30 1JA. T 0191 257 4506 oldlowlight.co.uk

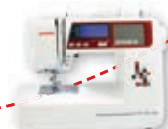
OXFORD Craft/Tools Tools/ Craft until 10 June. Pitt Rivers Museum, South Parks Road OX1 3PP. T 01865 270 927. prm.ox.ac.uk

PADIHAM Emotional Repair, Ruth Singer until 24 June. Gawthorpe Textiles Collection, Gawthorpe Hall, Burnley Road, Lancashire BB12 8UA. T 01282 773 963. nationaltrust.org.uk/gawthorpe-hall

REDDITCH Cloth + Colour + Thread, ECLECTICA until 21 May. Forge Mill Needle Museum & Bordesley Abbey Visitor Centre, Needle Mill Lane, Riverside B98 8HY. T 01527 62509. forgemill.org.uk

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SEDBERGH An Apprentice's Journey – Sara Dennis
Embroidery Becoming a Tutor at The Royal School of Needlework until 20 May. Farfield Mill Garsdale Road, Cumbria LA10 5LW. T 01539 621 958. farfieldmill.org

SOUTHPORT Ten Plus @The Atkinson until 15 July. The Atkinson, The Landing Gallery, Lord Street PR8 1DB. T 01704 533 333. www.theatkinson.co.uk

SOUTHWELL Jacqui Parkinson
Threads Through Revelation until 16 June. Southwell Minster, Church Street, Notts NG25 0HD. southwellminster.org

STAFFORD Is it Useful? until 1 September. Unit Twelve, Tixall Heath Farm ST18 0XX. T 07811 460 494. unittwelve.co.uk

WAKEFIELD Chiharu Shiota:
Beyond Time until 2 September. Yorkshire Sculpture Park, West Bretton WF4 4LG. T 01924 832 631. ysp.org.uk

OPENS MAY

BRAINTREE Warner's in Colour: A Tool for Design opens 9 May. The Warner Textile Archive, Silks Way, Essex CM7 3GB. T 01376 557741. warnertextilearchive.co.uk

EDINBURGH Transitions Exhibition 1718-2018 Thistle Quilters 19 May-3 June. Edinburgh Palette, 151 London Road, Scotland EH7 6AE. T 0131 661 1924. edinburghpalette.co.uk

GATESHEAD Julie Cope's Grand Tour: The Story of a Life by Grayson Perry 5 May-28 July. Shipley Art Gallery, Prince Consort Rd, NE8 4JB. T 0191 477 1495. shipleyartgallery.org.uk

LAMPETER Janet Bolton: A World of Her Own 1 May-9 June. Gallery 3, Welsh Quilt Centre, Town Hall, High Street, Wales SA48 7BB. T 01570 422 088. welshquilts.com

LONDON Transient: Prism 30 May-10 June. Hoxton Arches, arch 402, 37 Cremer St, E2 8HD. prismtextiles.co.uk

LONDON Orla Kiely: A Life in Pattern 25 May-23 September. The Fashion & Textile Museum, 83 Bermondsey Street SE1 3XF. T 020 7407 8664. ftmlondon.org

LONDON Azzedine Alaïa The Couturier 10 May-7 October and Loewe Craft Prize 2018 4 May-17 June. Design Museum, 224-238 Kensington High Street, Kensington W8 6AG. T 020 3862 5900 designmuseum.org

LONDON Apparell'd in Celestial Light 9 May-2 June. Indar Pasricha Fine Arts, 44 Moreton Street, Pimlico SW1V 2PN. T 020 7724 9541. indarpasricha.co.uk

LONDON The Future Starts Here 12 May-4 November. Victoria & Albert Museum, Cromwell Rd SW7 2RL. T 020 7942 2000. vam.ac.uk

WOODSTOCK Journeys Oxford Textile Artists 25th Anniversary Exhibition 5 May-3 June. The Oxfordshire Museum, 14 Park St, Oxfordshire OX20 1SW. T 01993 814 106

WOTTON-UNDER-EDGE Gordano Textile Artists 9-18 May. Newark Park, Ozleworth GL12 7PZ. T 01453 842 644. nationaltrust.org.uk/newark-park

OPENS JUNE

BARNSELY The T-Shirt: Cult | Culture | Subversion 23 June-22 September. The Civic, Hanson Street, Yorkshire S70 2HZ. T 01226 327 000. Barnsleycivic.co.uk

BRAINTREE Memories, Chelmsford 93 Group 9 June-7 July. Braintree District Museum, Manor Street, Essex CM7 3HW. T 01376 325 266. braintreemuseum.co.uk

BURY ST EDMUNDS Threads Through Revelation, Jacqui Parkinson 19 June-17 August. St Edmundsbury Cathedral, Angel Hill, IP33 1LS. T 01284 748 720. steds cathedral.co.uk

FARNHAM Fortuitous Circumstances: Recent Textiles for the Crafts Study Centre 5 June-14 July. Craft Study Centre, Falkner Road, Surrey GU9 7DS. T 01252 891450. csc.uca.ac.uk

FRODSHAM Ten Plus @ Castle Park 29 June-5 August. Castle Park Arts Centre off Fountain Lane, Cheshire WA6 6SE. T 01928 735 832. castleparkarts.co.uk

HALIFAX Shoes from Calderdale Museums' collection and New Work by Kirklees College students 9 June-17 November. Bankfield Museum, Akroyd Park, Boothtown Rd HX3 6HG. T 01422 352 334. museums.calderdale.gov.uk

HAWORTH A Key to the Heart Reflections on Palestine: Deborah Mullins 6-10 June. The Old School Room, West Yorkshire BD22 8DR. T 07427 957 935. deborahmullins.uk

LEICESTER Celebrating 50 years of Leicestershire EG 16 June-15 July. Newark Houses Museum, The Newark LE2 7BY. T 0116 2254 980. leicester.gov.uk

LONDON Crossing Borders – Exploration in Textile Arts: City Lit Advanced Textiles end of year show 26 June-1 July. Espacio Gallery, 159 Bethnal Green Road E2 7DG. 07815 319 073. espaciogallery.com

LONDON Frida Kahlo: Making Herself Up 16 June-4 November. and Jameel Prize 5 30 June-5 November. Victoria & Albert Museum, Cromwell Road SW7 2RL. T 020 7942 2000. vam.ac.uk

LONDON Weaving New Worlds 16 June-23 September. William Morris Gallery, Lloyd Park, Forest Road, Walthamstow E17 4PP. T 020 8496 4390 wmgallery.org.uk

LONDON Fabricata 1-27 June. Barbican Library, Level 2, Barbican Centre, Silk Street EC2Y 8DS. T 0207 638 0569. www.barbican.org.uk/whats-on/library

MARLBOROUGH Summer Exhibition, Marlborough & District Embroiderers Guild 23-24 June. Kennet Valley Hall, Lockeridge SN8 4EL. marlboroughembroiderers.org

THAXTED Natural Progression: RAW Edge Designers 23 June-6 July. Thaxted Guildhall, 12 Town Street, Essex CM6 2RE. T 01371 831281

UPPER FROYLE Froyle Vestments Group 18th Century Vestments Display 2-3 June. St Mary's Church, Upper Froyle GU34 4LB. froylevestmentsgroup.org.uk

WAKEFIELD The Wish Post: Mister Finch 23 June-23 September. Yorkshire Sculpture Park, West Bretton WF4 4LG. T 01924 832 631. ysp.org.uk

UK EVENTS

28 APRIL-28 MAY Select Festival 2018. Stroud & Stroud Valleys. sitsselect.org

5-7 MAY Saitaire Arts Trail. saitaireinspired.org.uk

5-6 MAY Select Trail 2018. Artists' open studios. Stroud Valleys. selecttrail.org

9-13 MAY London Craft Week. Craft events around London. londoncraftweek.com

12 MAY Collectives Fair. Stroud, Glos. sitsselect.org

12-13 MAY The 2nd National Festival of Making. Blackburn, Lancashire. festivalofmaking.co.uk

12-13 MAY Select Trail 2018. Artists' open studios, Stroud Valleys. selecttrail.org

13 MAY Braintree Textile Fair. Braintree Town Hall & Warner Textile Archive & Braintree District Museum. warnertextilearchive.co.uk

10-13 MAY Living Crafts. Hatfield House, AL9 5AB. livingcrafts.co.uk

19-20 MAY World Textiles Weekend 2018. Bisley Village Hall, nr Stroud. T 01453 723 375

8-10 JUNE The Contemporary Craft Festival. Bovey Tracey. craftsatboveytracey.co.uk

11-12 JULY Hellens Manor Textile Bazaar 2018. Much Marcle, Ledbury, Herefordshire. textilefairs.co.uk

19-20 JULY In the Loop at 10. Winchester School of Art. southampton.ac.uk/intheloop

Venues may charge admission. Dates and opening times may be subject to change at short notice. We recommend contacting the venue before making your journey.



Objects of Desire (detail) by Sam Hussain, Guild Graduate 2016/17



Roxanne (detail) by Captain Geoffrey Edwards, Guild Collection



Landscape Mask (detail) by Laura Marriott, Guild Scholar 2017/18



Chirk Castle (detail) by Joanne Frankel, Guild Member

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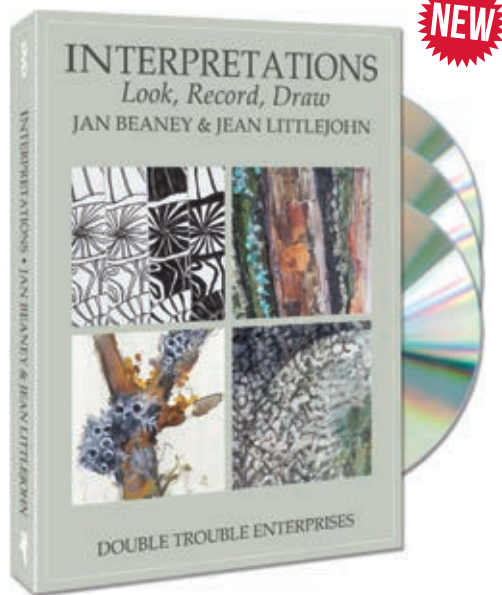
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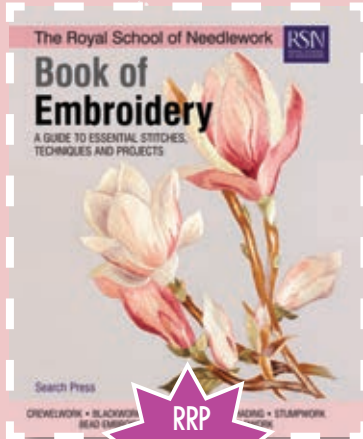
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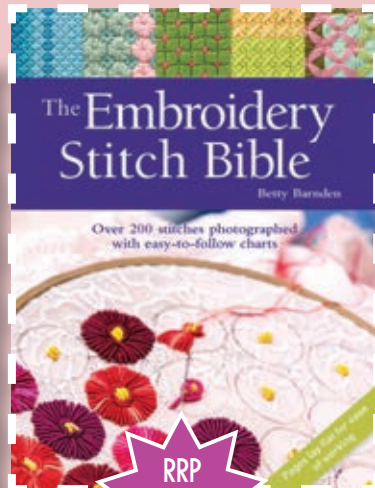
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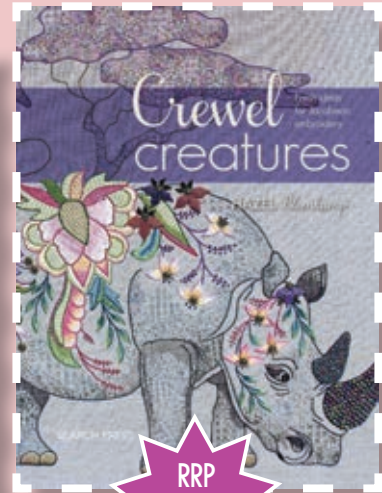
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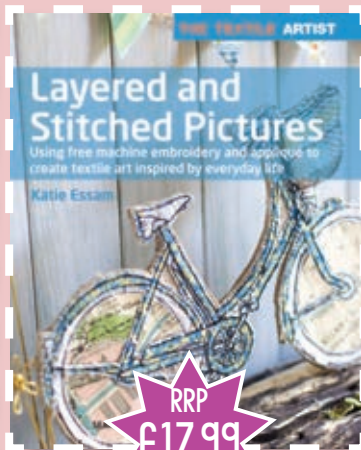
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