



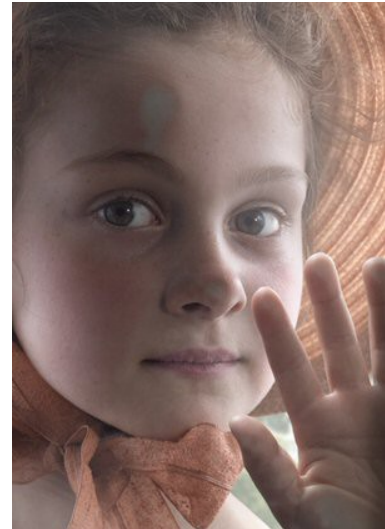
December 2014 Newsletter

Dear All,

I just wanted to catch up and send a newsletter out before the New Year to wish everyone a very Merry Christmas and thank you for all the wonderful cards.

I attended a conference in November, 'Craft Interventions in Domestic Spaces' organised by the Craft Council and held in Brighton. It began with a visit to Maisie Broadhead's ['Peepers'](#) intervention at the Pavilion, here, Broadhead investigates our voyeuristic fascination with looking at the homes and lives of celebrities. Well worth a look if you are in the area, the Pavilion itself is full of the most beautiful and exotic decoration, and of course Brighton is an exciting town to visit.

Following the visit, there was a lecture by [Christie Brown](#), Artist and Professor at the University of Westminster who spoke about her work in general but in particular "A Thwarted Dynasty" a set of ceramic busts made for the Sir John Soane museum to commemorate the members of this dysfunctional family, including Fanny the dog, the creature who to some degree held all these relationships together.



Jerzy J Kierkuc-Bielinski, Exhibitions Curator, at [Sir John Soane's Museum](#) followed, with his own lecture on the museum, and the ethos behind the building and collection. Of course, following this conference I had to visit the museum, and I wasn't disappointed, apart from the fact that you are not able to take photos! For anyone who is interested in architecture, Sir John Soane designed much of the Bank of England and his collection put together between 1780s and his death in 1837 includes sculptures, architectural models, an Egyptian sarcophagus, Hogarth prints including "The Rake's Progress" and so much more. I can't recommend this museum highly enough.

Other exhibitions that are well worth a visit include [Giovanni Battista Moroni](#) at the Royal Academy. If you go to look at nothing else but the costumes depicted in these amazing

portraits, there is so much inspiration for embroidery. Also [Egon Schiele, 'The Radical Nude'](#) at the Courtauld which is only on until the middle of January.

If anyone is going to the Reubens at the end of January do let me know, I am really looking forward to it and would be happy to meet up.



For the first time for ages I went to a workshop as a student! [Pitt Rivers Museum](#) in Oxford was organising a half day with milliner [Awon Golding](#) to look at their collection from Nagaland (a state in the North-West of India) and make a fascinator based on inspiration from these designs. Pitt Rivers has a unique collection, not only because of the contents which range from shrunken heads to contemporary draught sets made from bottle tops, but

also because of the way it is organised primarily by the type of item in preference to date or location. I am not sure that I would ever wear my "creation" but here we all are modelling our fascinators.

Have had four beautiful parcels of work this month and a few more are just about to arrive. Three very different versions of Unit Two which is about colour theory, both on paper and in stitch. There is lots of experimenting with couching, cable stitch, twin needle and automatic pattern from [Margo Daly](#), [Susan Cobley](#) and [Hilary Soper](#) and one Unit Three, from [Margo Daly](#), who has been looking at texture, and taking the colour theory one step further, dyeing fabrics and using whip stitch, where different coloured threads are used on the top and bobbin and the top tension is set so tight that the bottom thread is pulled through to the top of the fabric. She has also used techniques from other modules to create appliqué and layer and cutback samples.



I have been busy making books, for the [Books and Beach](#) course at Heligan in March. You can either spend the week making [books](#) or concentrating on looking at interpreting themes from the beautiful Cornish [beaches](#).

There are two places left and so if you are interested in coming do [contact me](#) and I can explain the structure. At the moment I am concentrating on using recycled materials, one has a cover made from beer cans and another out of polythene bags. These two images come from a [Christmas book](#) that I get out every year and do a bit more to, the stitched sample inspired by the angel's wing is layers of silk,



paper lame and paint together with machine embroidery. It is inspired by Christmas stamps and carols.

So, all remains is to wish you a very Happy Christmas and that 2015 brings you everything you are hoping for.

Best wishes,

A handwritten signature in black ink, appearing to read "Anne". The signature is written in a cursive, flowing style with a large initial "A" and a long, sweeping tail.