



March 2015 Newsletter

Dear All,

Once again the time has whistled past so although this newsletter is well overdue, lots of things have been happening, so here are the edited highlights.

I have just returned from my 5th year in Cornwall, the weather was perfect and I for one have certainly come back several pounds heavier after the exceptional food provided by Tim and Sally Kendall at Bodrugan Barton in Mevagissy, of course the pool was available but I was not one of the healthy participants!



This year we were once again using the seascape and found objects from the beach as our inspiration but we combined these themes with bookmaking and many of the [pieces from the week](#) incorporated stitched panels in the covers. It is far too difficult to choose one image to represent the inspiring work completed, so I am just showing a page from my sketchbook showing some stitched Suffolk Puff pebbles!



Last month, I taught another bookmaking workshop at the [Mill Arts Centre](#) in Banbury where we looked at [Fanfold and Japanese Stab Bound Books](#). A follow up workshop where we will make open spined books, is scheduled for 14th August, no experience is necessary and you don't need to have attended the first workshop. If you are interested in coming, do contact Mill Arts or you can email me for more information.

By the time you receive the next newsletter, the Ashbury village textile map will have been completed and unveiled. Our last workshop was held for children of the village in which they made tiny pompoms with French knitted trunks and painted trees made from pelmet vilene.

All the pieces have now been made and I machine embroidered the names of the 98 participants on the borders. We will be making the final decisions for placing the last few pieces this week.

It has been a lovely project to work on involving so many members of the community and really brought the village together. I will complete the blog and post some final images after the unveiling as I don't want to spoil the surprise for anyone.



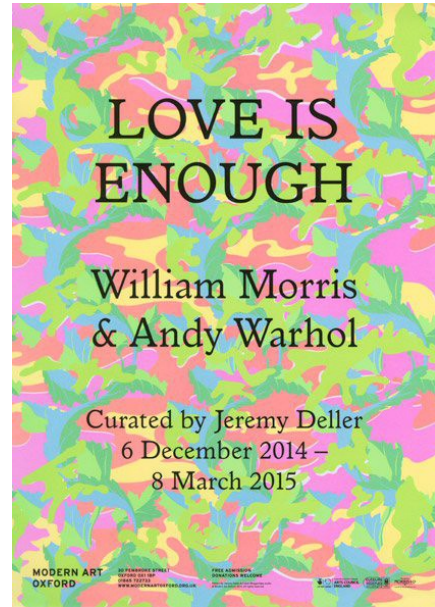
I have been trying to visit more exhibitions that are not London based, hence the trip to Brighton in the last newsletter. I am not promising to keep it up every month, but when I saw the exhibition ["It's a Wrap: Japanese Furoshiki Past and Present"](#) was on at the [Rugby Art Gallery and Museum](#) and it was ending in one day, I just had to make a dash up the motorway to see it.

I had always admired the exquisite Japanese customs of presentation, whether it be for food or the wrapping of gifts, but I was not aware that traditionally gifts would be wrapped in folded textile cloths (furoshiki) often decorated with embroidery and folded in symbolic ways to communicate different wishes and emotions.

This exhibition showed the most extraordinary range of cloths from the 19th century onwards, including cloths decorated with customary and traditional images for very specific gift giving occasions such as births and weddings, to more modern cloths such as those containing wartime propaganda, popular culture and the commercial cloths used for advertising and returnable to the store on delivery of goods. Today a number of Japanese companies are exploring ways to reintroduce this tradition as an alternative to the environmentally expensive packing used. Indeed, you may have seen a similar idea from Vivienne Westwood and LUSH to wrap gifts in Christmas 2013 as part of Westwood's 'Climate Revolution' campaign.

The cloth shown above is by Oi Kiyoko (2006) cotton with sashiko stitching and is taken from a fascinating document on the exhibition which is free from the gallery's website.

Another exhibition worth mentioning, is [Love Is Enough](#) curated by Jeremy Deller at Modern Art Oxford. Deller has picked William Morris of the 19th Century and Andy Warhol from the 20th Century and drawn together the many threads of common interest found throughout their practice. From a shared interest in printing, to the contrast between Morris' rejection of industrial scale production and Warhol's factory, to the notion of Camelot, which is also subject matter for both men, albeit for Warhol, this was a contemporary version of the ideal associated with the Kennedy family. There are many excellent reviews of this exhibition online, but this [video interview](#) with Jeremy Deller is a good one to see.



Before I go, I also want to share the Distance Learning Units that you won't have seen before, there is great work from [Margo Daly](#) in Australia who has finished Unit Five and is working on her second assessment piece (a resolved piece of work) ther with Unit One from [Margaret Laurence](#), Unit Two from [Julie Broad](#) and Unit Three from [Susan Cobley](#) Susan Cobley.

Best wishes,

A handwritten signature in black ink, appearing to read 'Anne'. The signature is fluid and cursive, with a large initial 'A' and a long, sweeping tail.