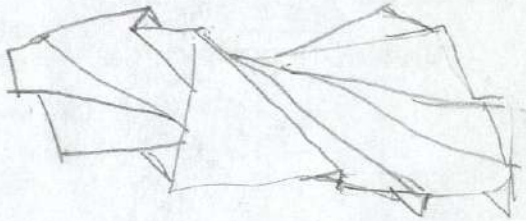
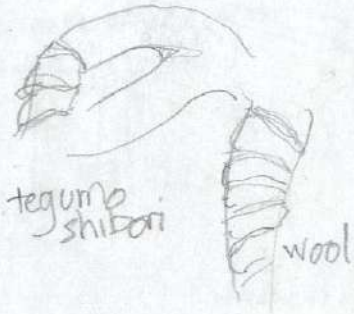
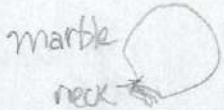
The Metropolitan Museum of Art | Sketchbook | 200 Sheets

The Met Museum of Art New York The ropolitan





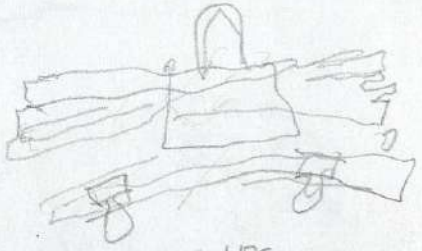




makinu
shibori

leno weave

-shibori in process

diagonal or parallel
1/4" intervals



CLIPS

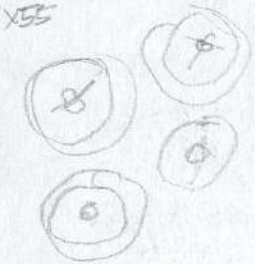
arashi, shibori

pull warp threads for resist

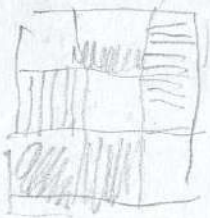
itajime shibori

gauze mock ume on polyester

19x55



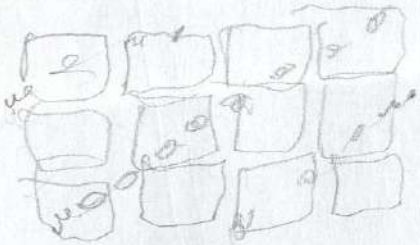
Memory on Cloth
Shibori now
Yoshiko Wada
Kodansha
#80



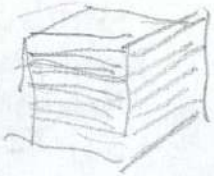
assembled

bracelets felted

blueprint on cotton
stitched + pleated



leaf shapes

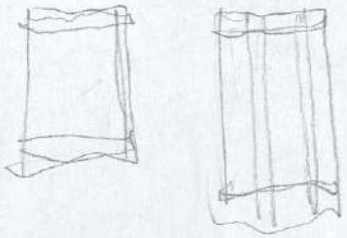


FOLDED + CLAMPED

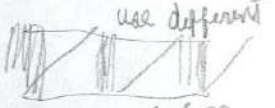
ORI-NUI

stitched on fold
and gathered

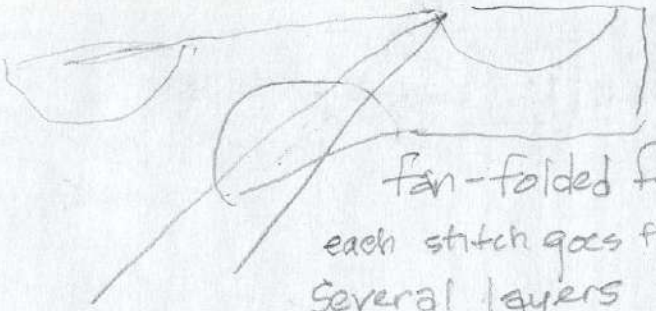
BOMAKI



ARASHI

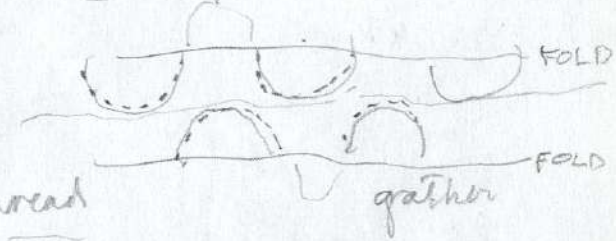


use different
colors



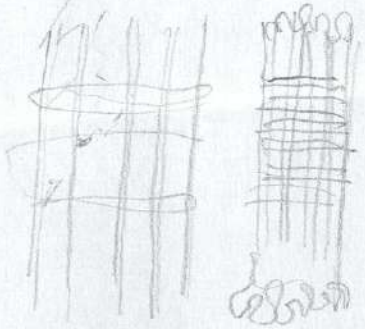
fan-folded fabric
each stitch goes thru
several layers

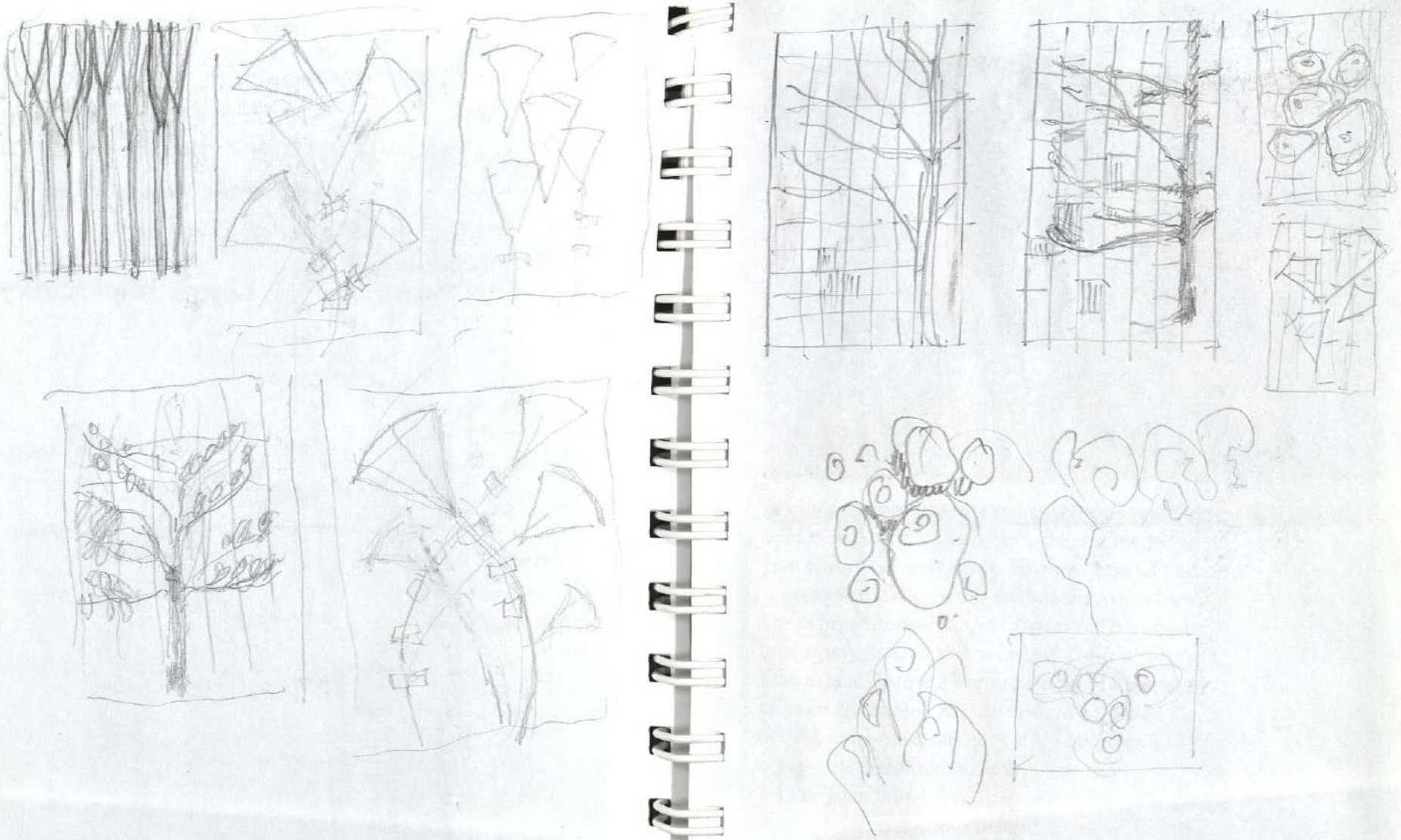
Linked semi-circles

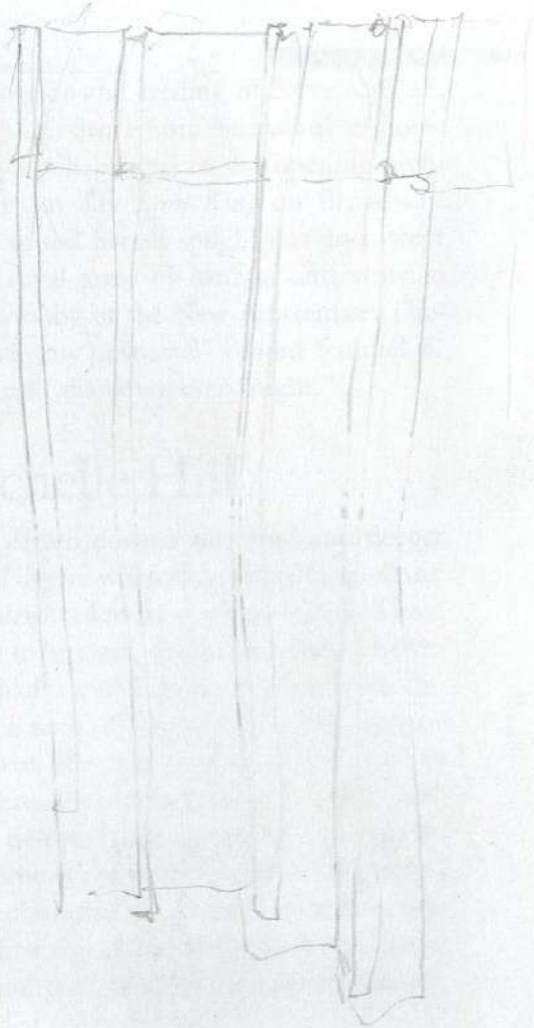


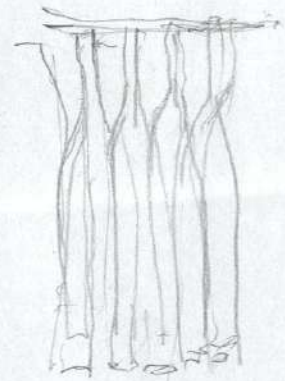

double thread
gather

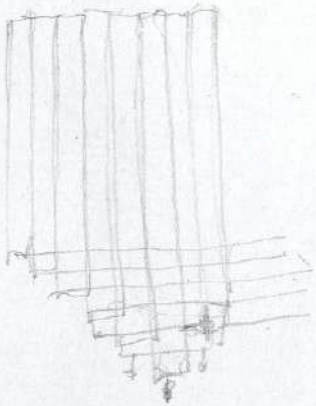
MOKUMI

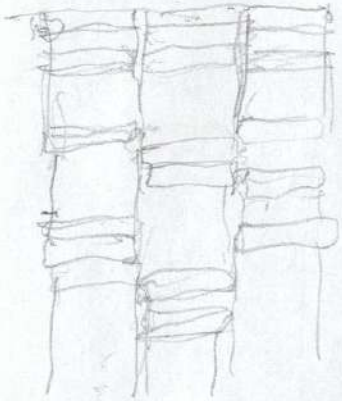




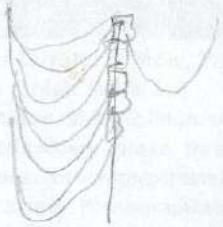


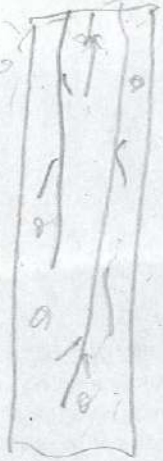


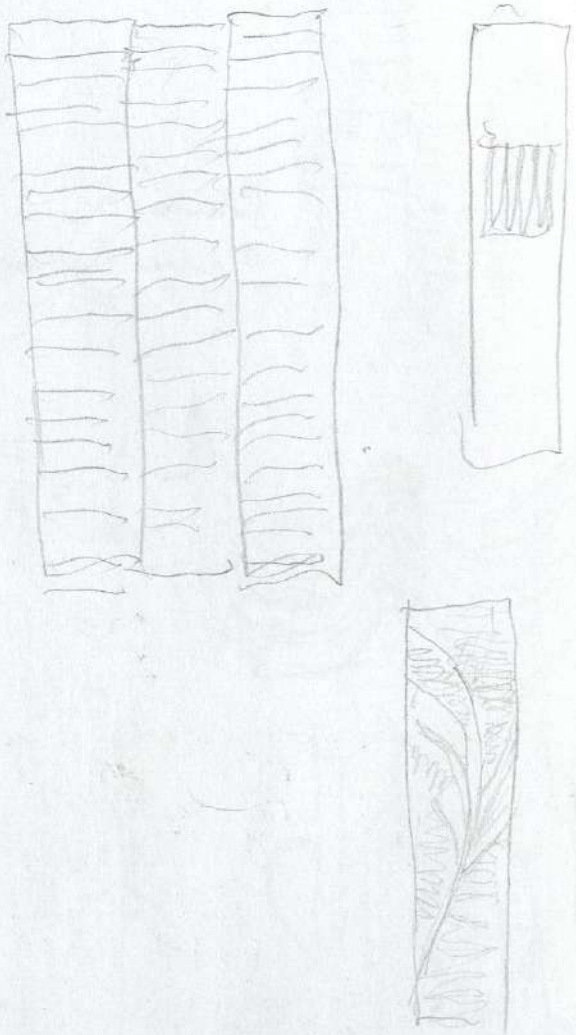


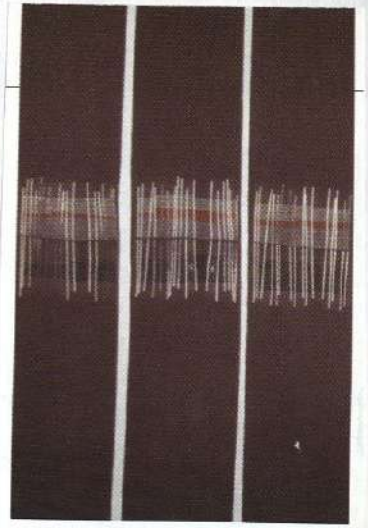


Blues or
Oranges/yellows

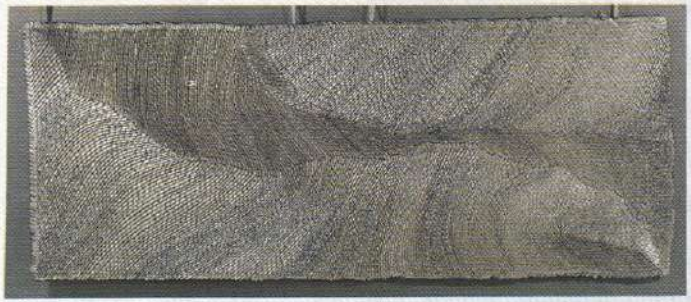




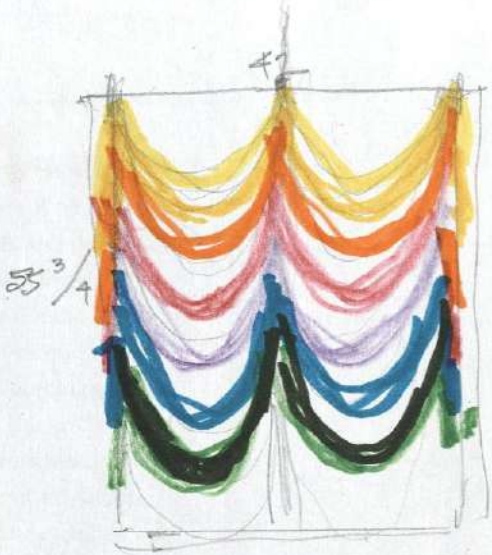


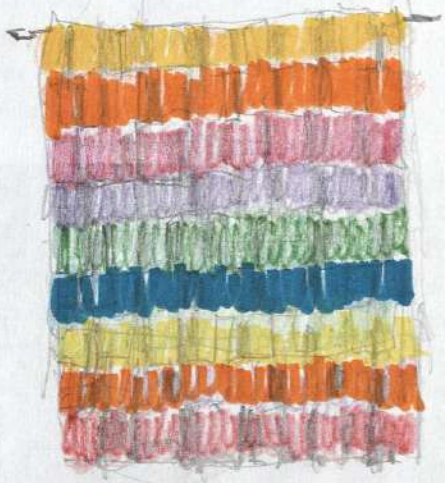


Nieves Carrasco. *Willow*, 2006, in the exhibit *Found in Translation*. Shibori; linen, cotton embroidery thread; three modules, each approximately 59 by 12 inches. Photograph courtesy of The Japan Foundation, Toronto, Ontario, Canada.



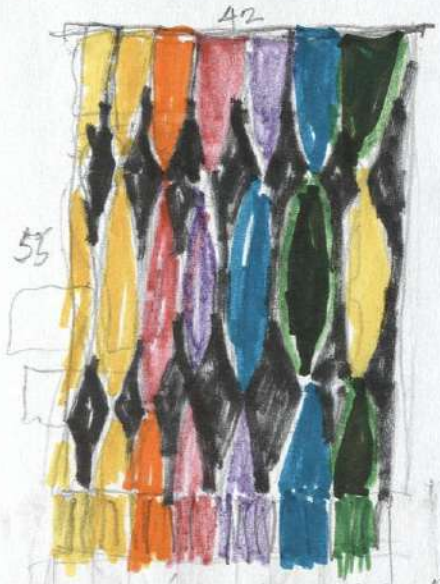
Olga de Amaral. *Umbra 30*, 2003. Handwoven, painted; linen, silver leaf, gesso, acrylic paint; 32 by 78.5 by 0.5 inches. Photograph courtesy of The Metropolitan Museum of Art, New York, gift of Andrea Amaral and Diego Amaral, 2004.



9 strips
6" wide
45' long or

7 strips 6" wide




each strip 68" x 2 - 136"

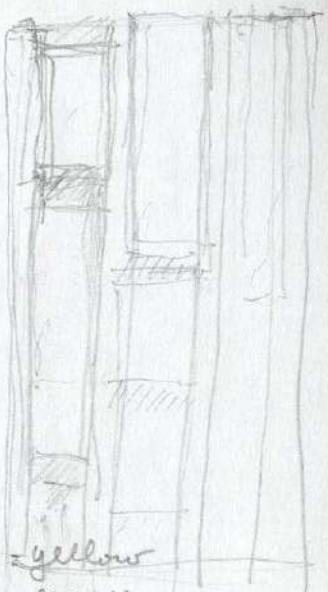
12 | 13'6 = 13 feet

3 1/2 yds

36 | 136
108

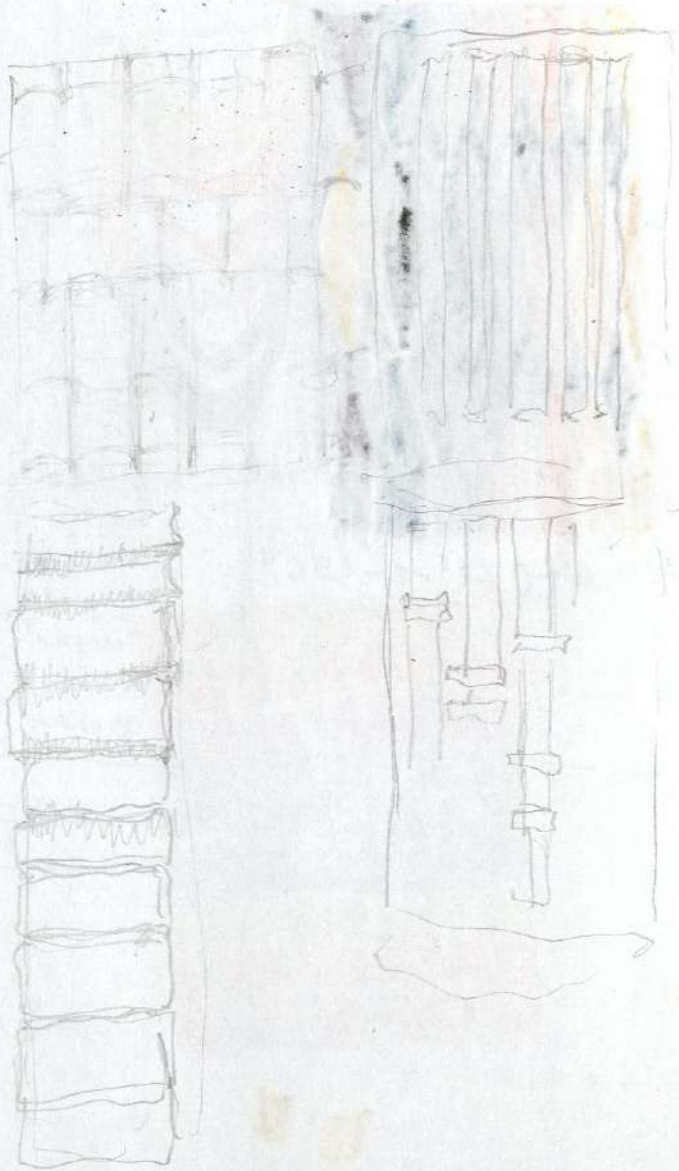
51"

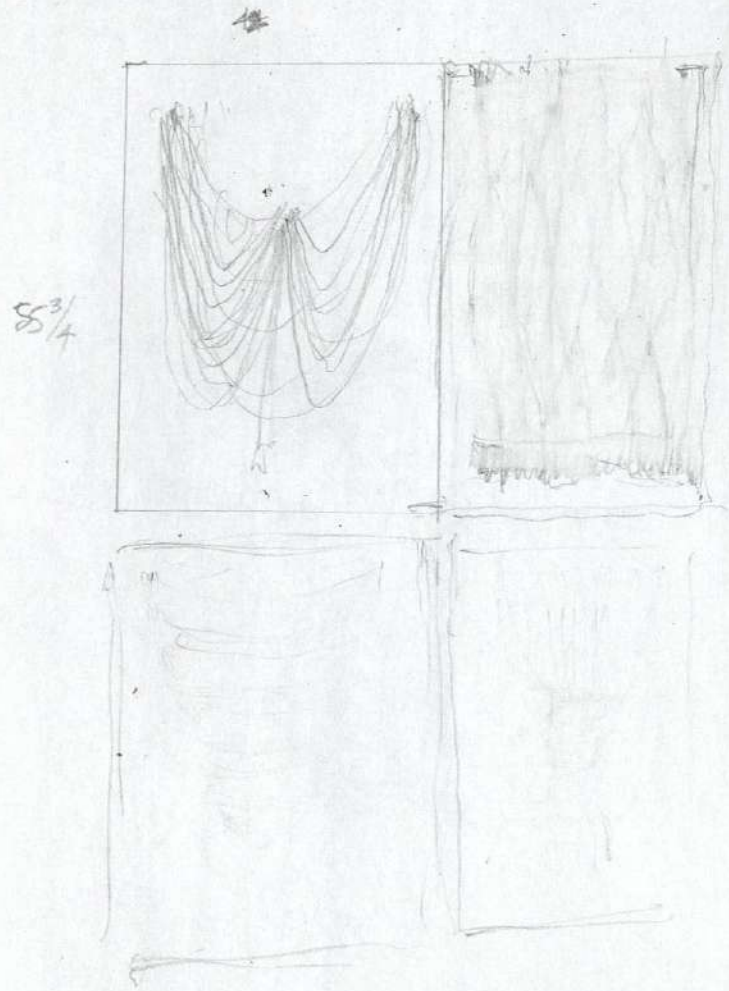
51"

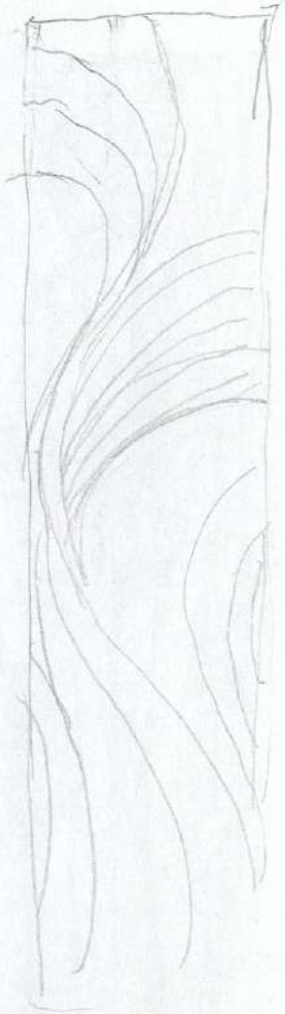


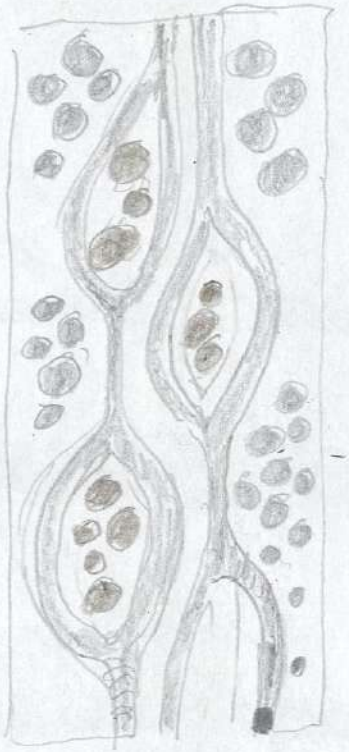
yellow
orange
red
magenta
purple
blue
green

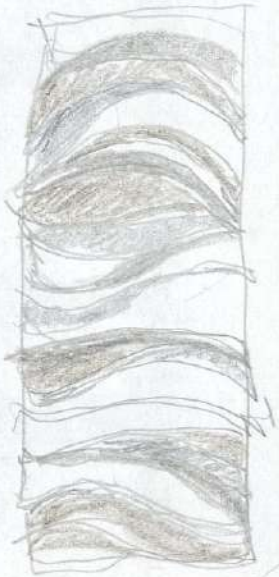
weave 130" ?

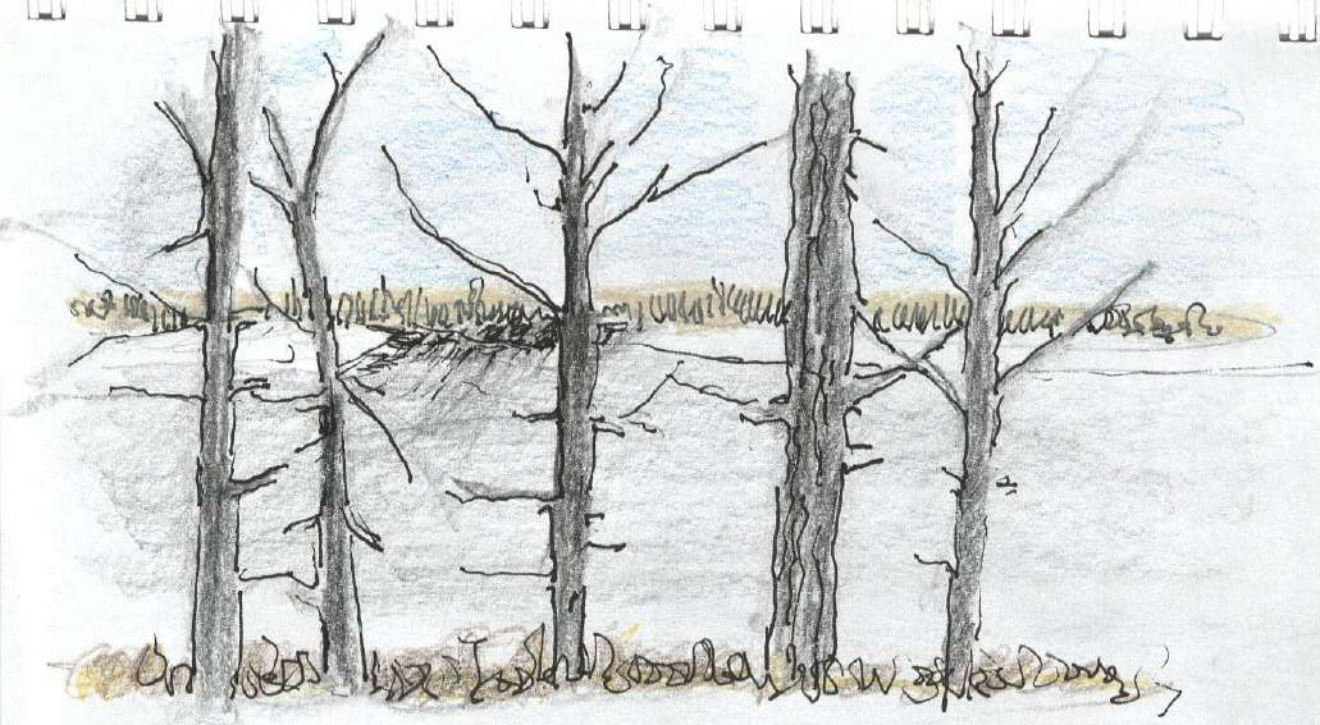


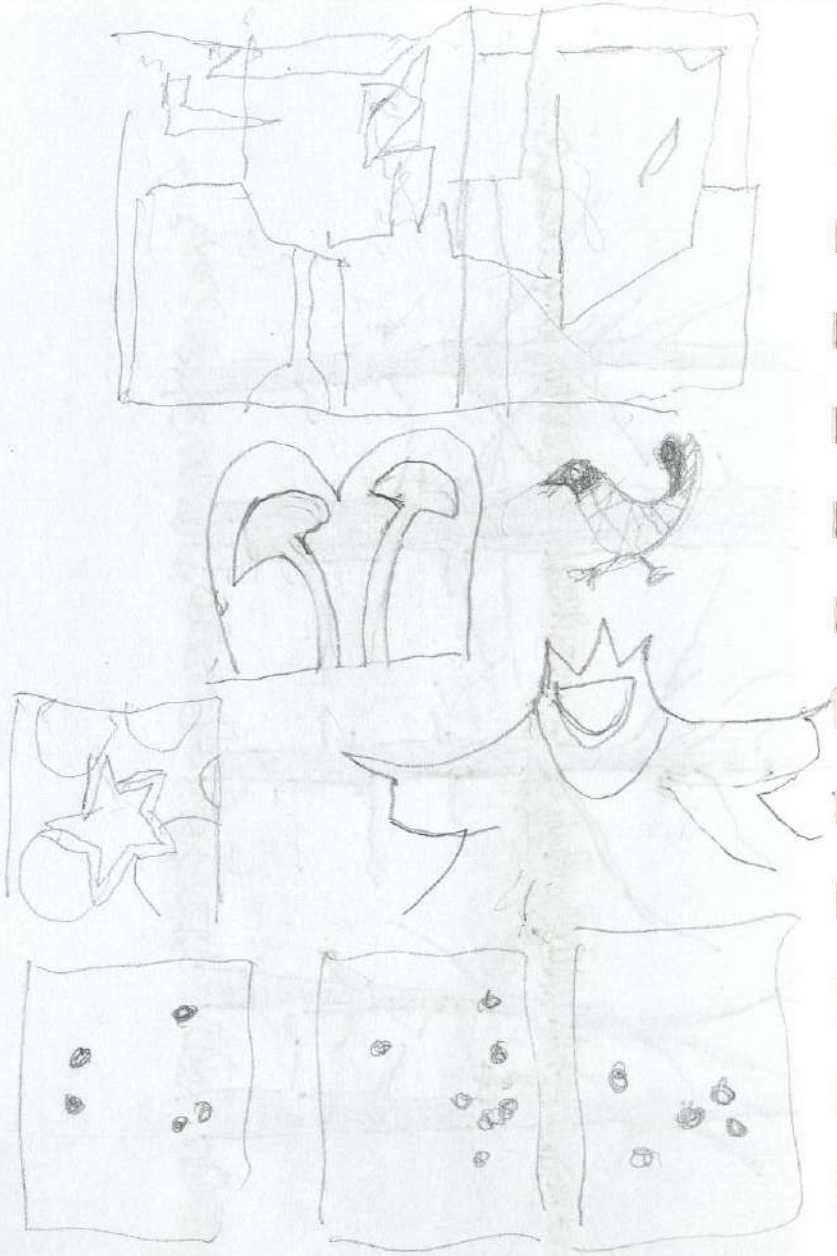

88 3/4





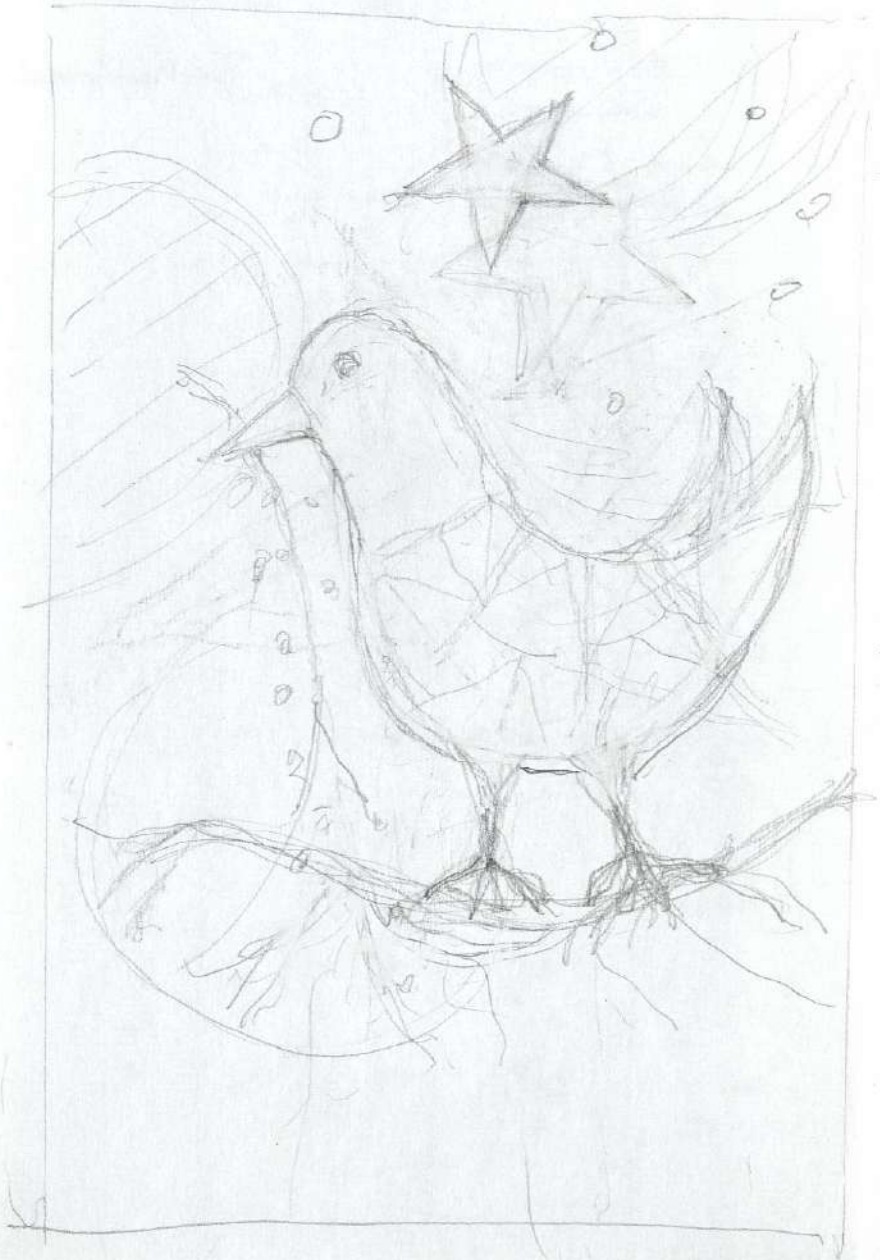




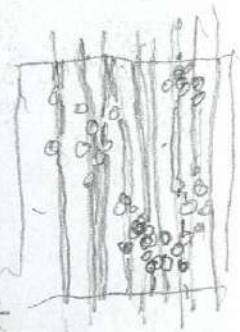


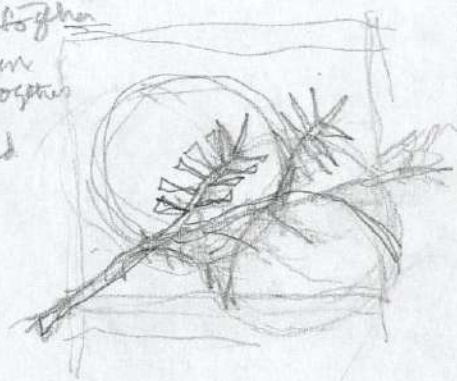
YouTube · SUZI BLU
↓
Search -
'Collages' → Tresha Moore

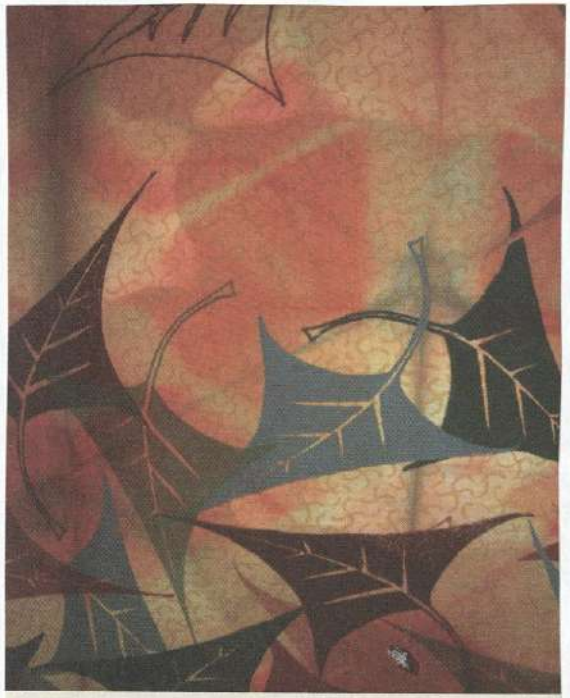
Mad Pattern
SpoonFlower's design



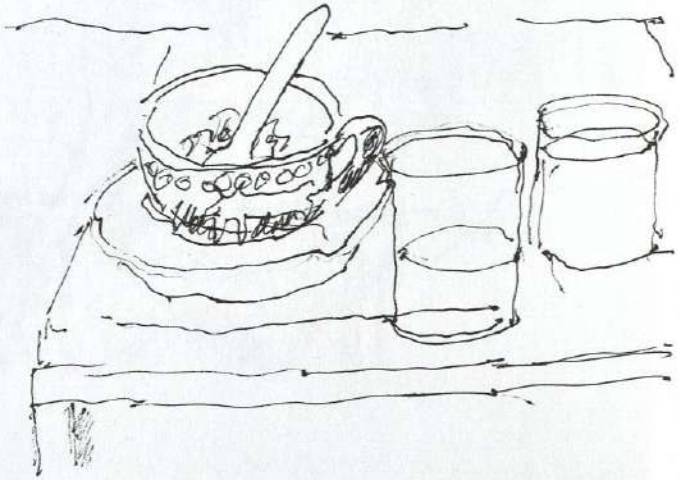
2 C pecans
2 sticks butter
2 T brown sugar
2 t vanilla
2 C cake flour
Put in refrig 1 hr bake
put close together
350° - 45 min
put close together
on dryer
sugar 1 pound
40 cookies

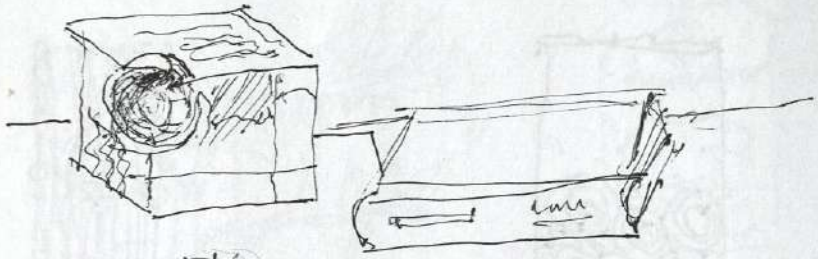


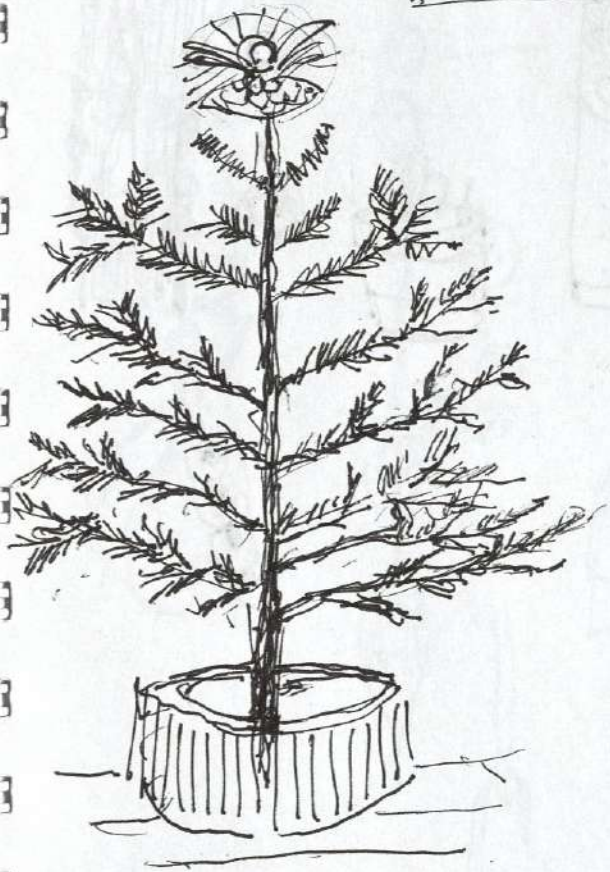


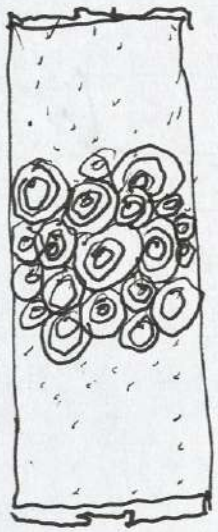


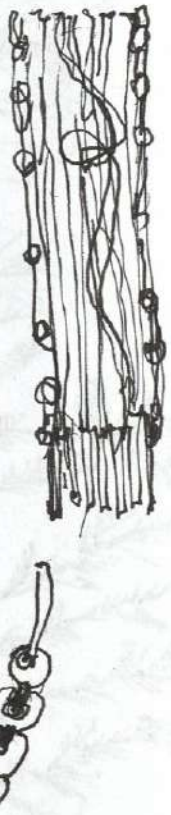
Artwork by New Mexico Rep Mary LeBlanc

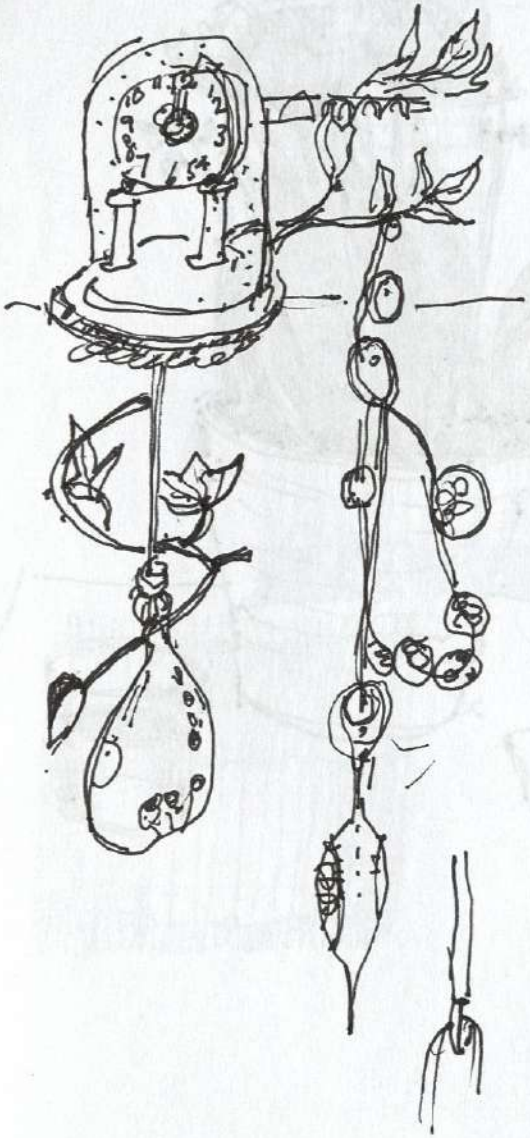


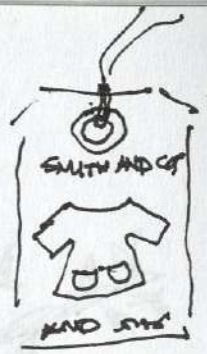


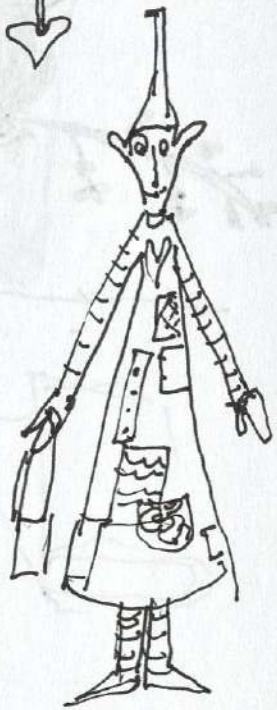


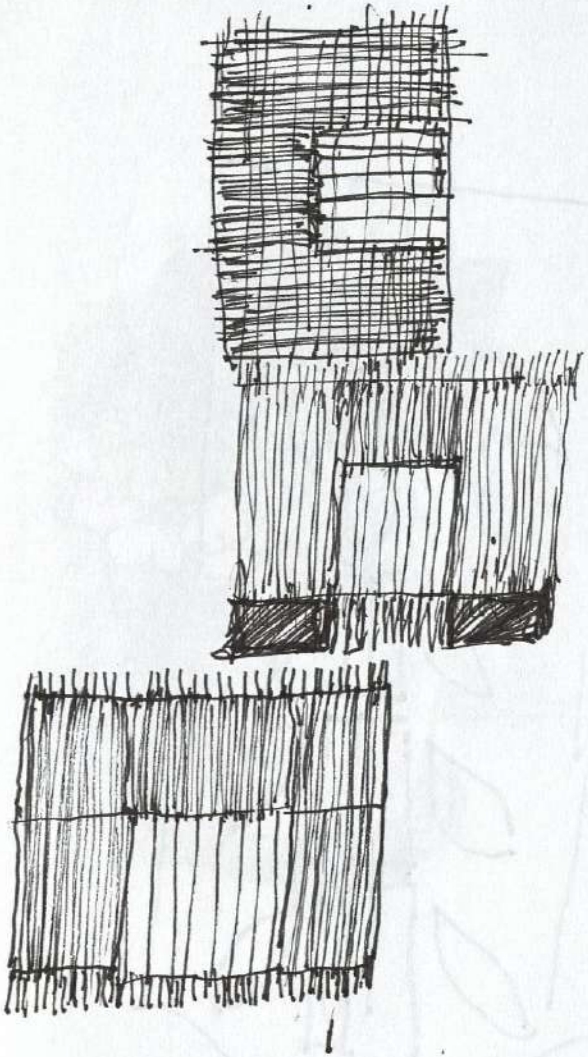


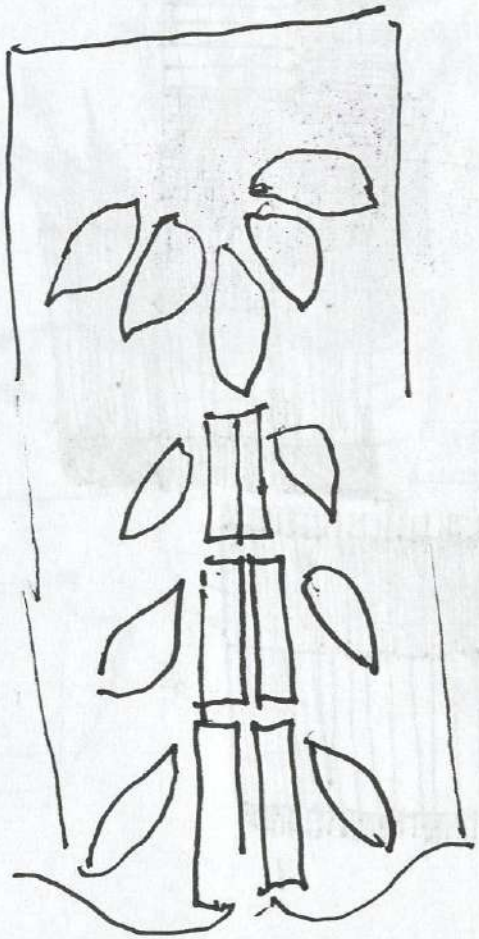


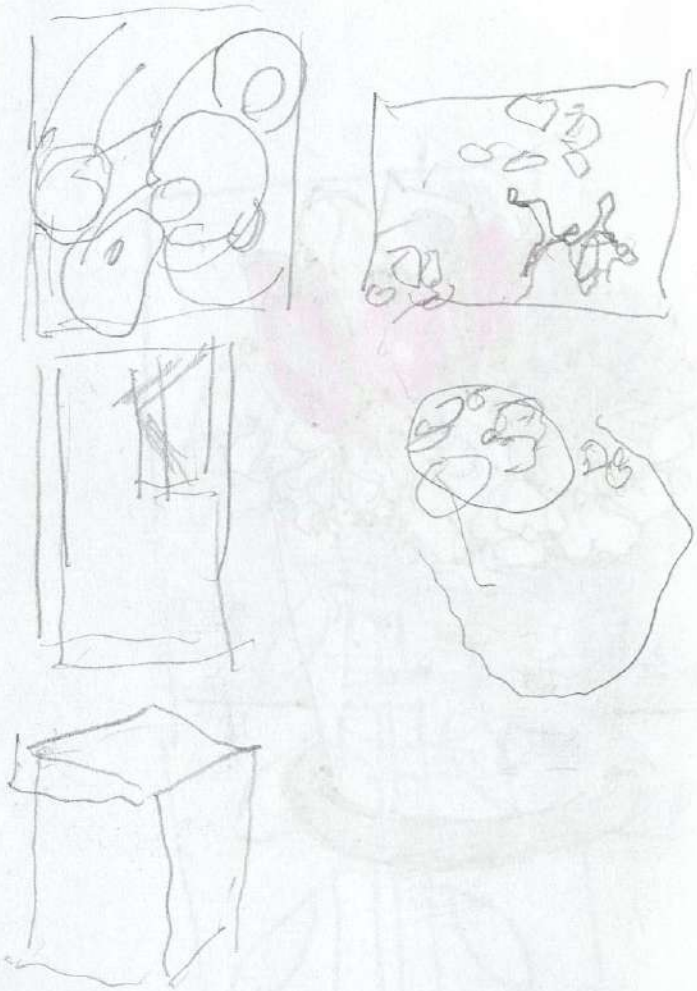



SMUTH AND CO

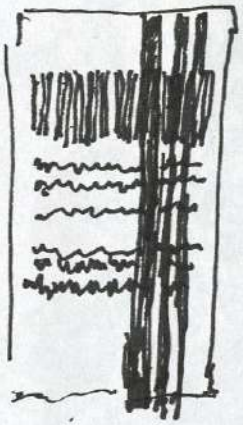


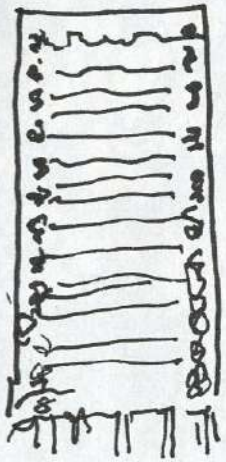


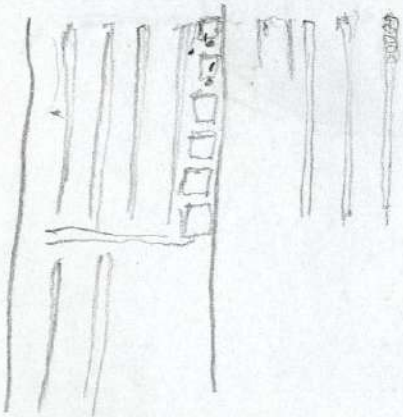





sandals
INDIGO DRAWSTRING
BAGS

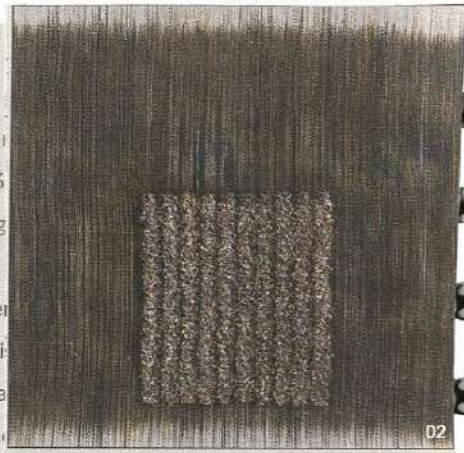






## Celebrating Kyoto: Modern Arts from Boston's Sister City

10 December 2008-9 August 2009, Museu of Fine Arts, Avenue of the Arts, 46 Huntington Avenue, Boston, MA, www.mfa.org

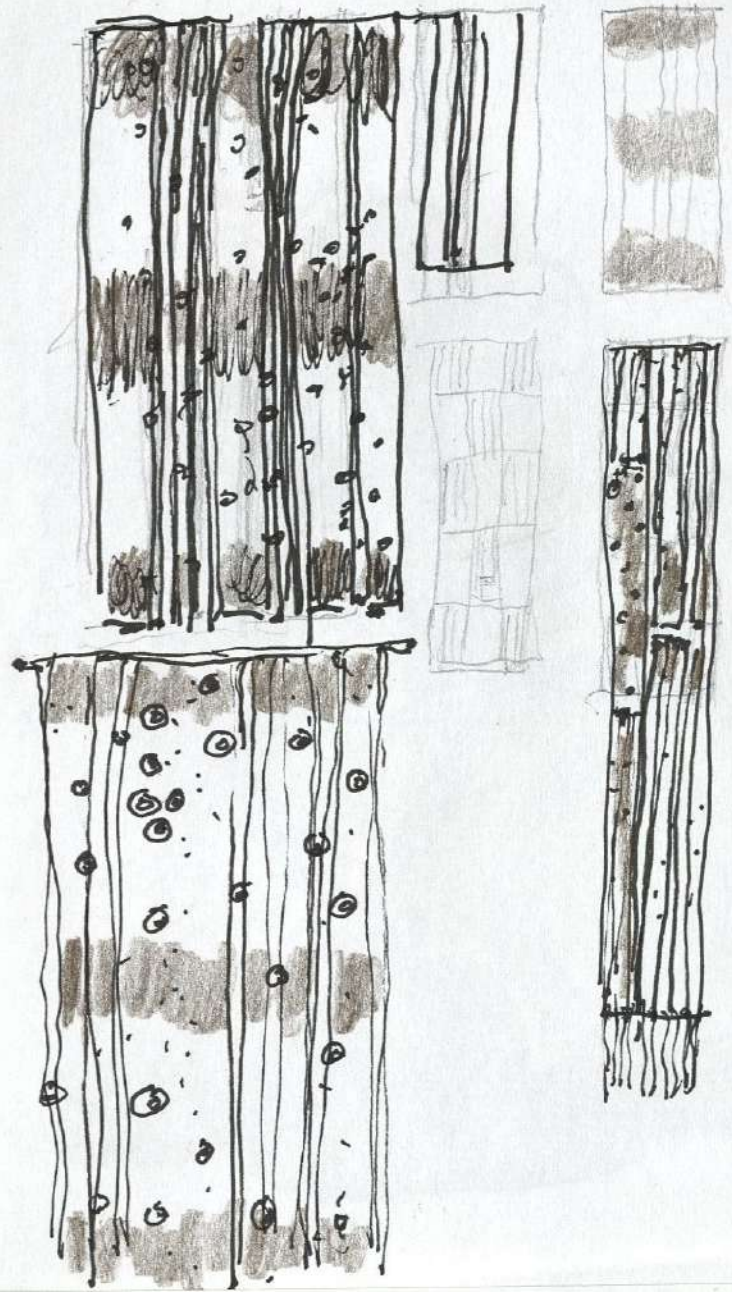


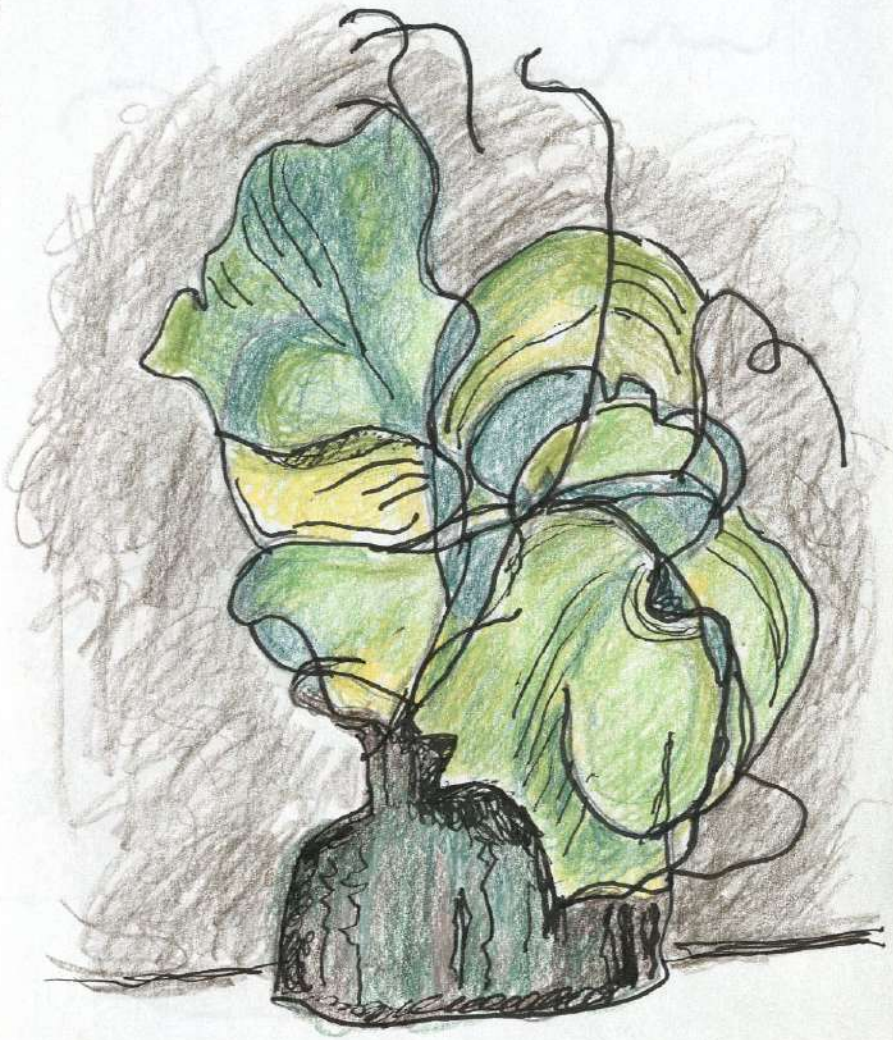
02

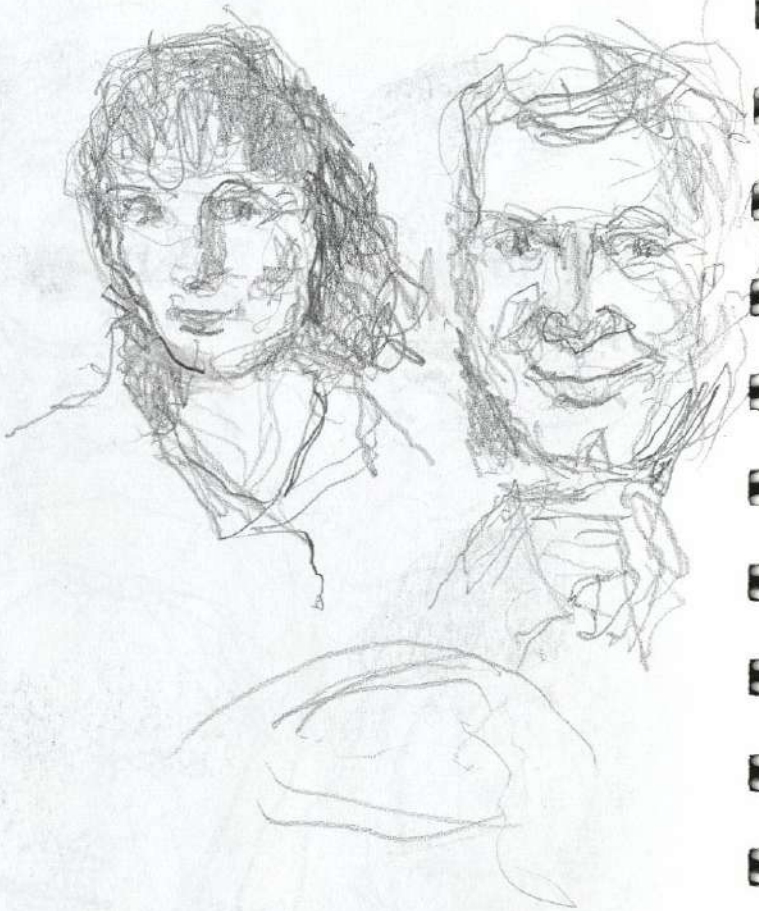
A small group of contemporary textiles brighte a corner of this exhibition, most of which i devoted to works on paper and ceramics tha span the decades from the 1960s to th present day. Paying homage to the 50th anniversary of the Boston-Kyoto Sister City relationship, the exhibition shows an array of objects that define the state of the arts in Kyoto, one of Japan's cultural capitals and centre of silk and kimono textile production.

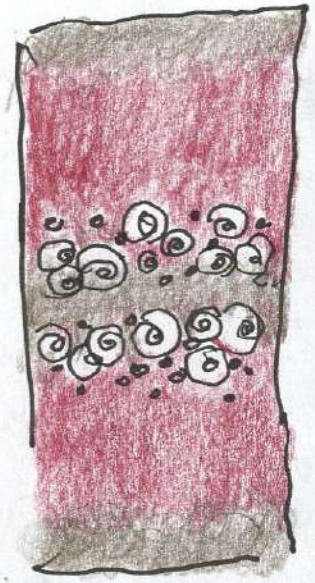
With Kyoto's rich history of fostering art in a variety of media, not least textiles, it would have been refreshing to see objects in the display integrated and in communication with one another, rather than separated by medium and artist.

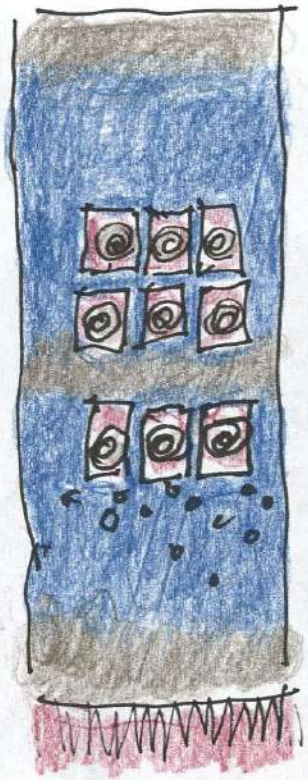
Chiyoko Tanaka's dense *Six Squares Charcoal 412* (1999) is part of the artist's 'Grinded Fabric' series, in which she hand dyes natural fibres, weaves them, and then rubs them with sand, soil, brick, or, in this case, charcoal.

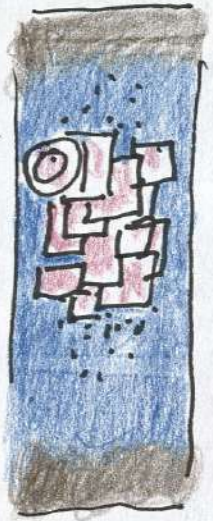


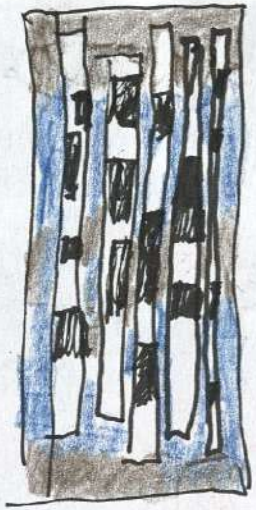


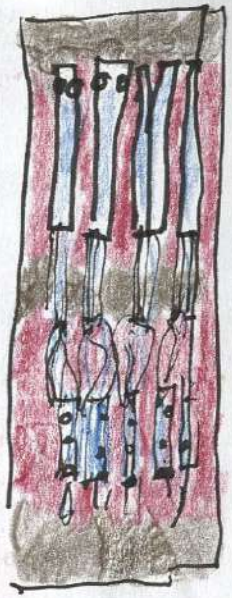


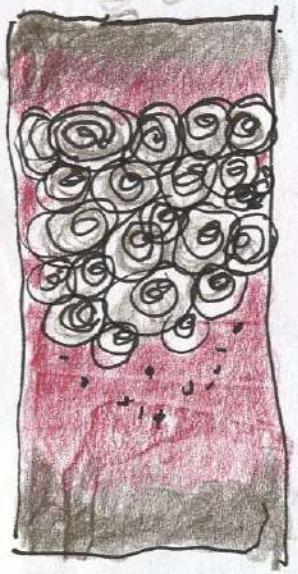


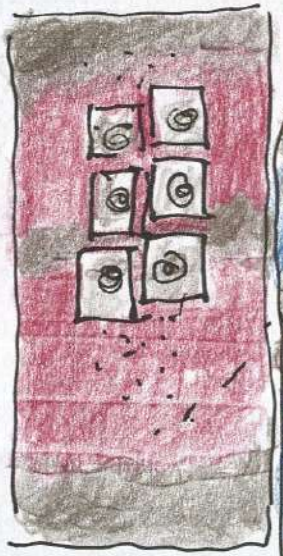




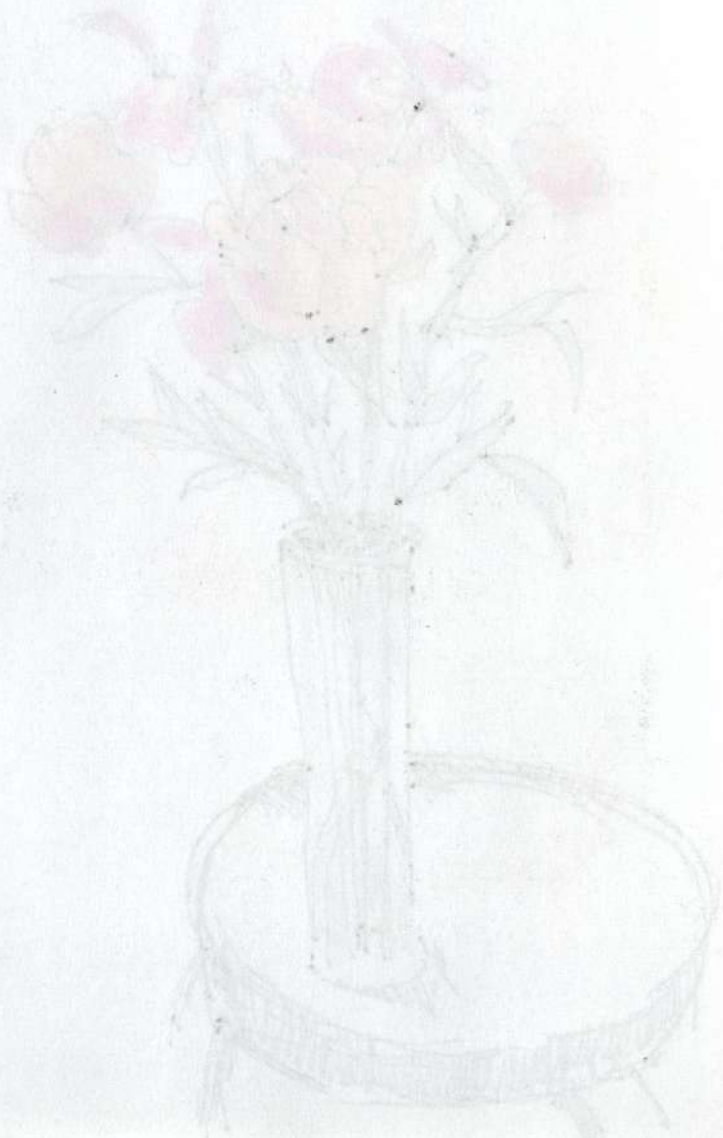


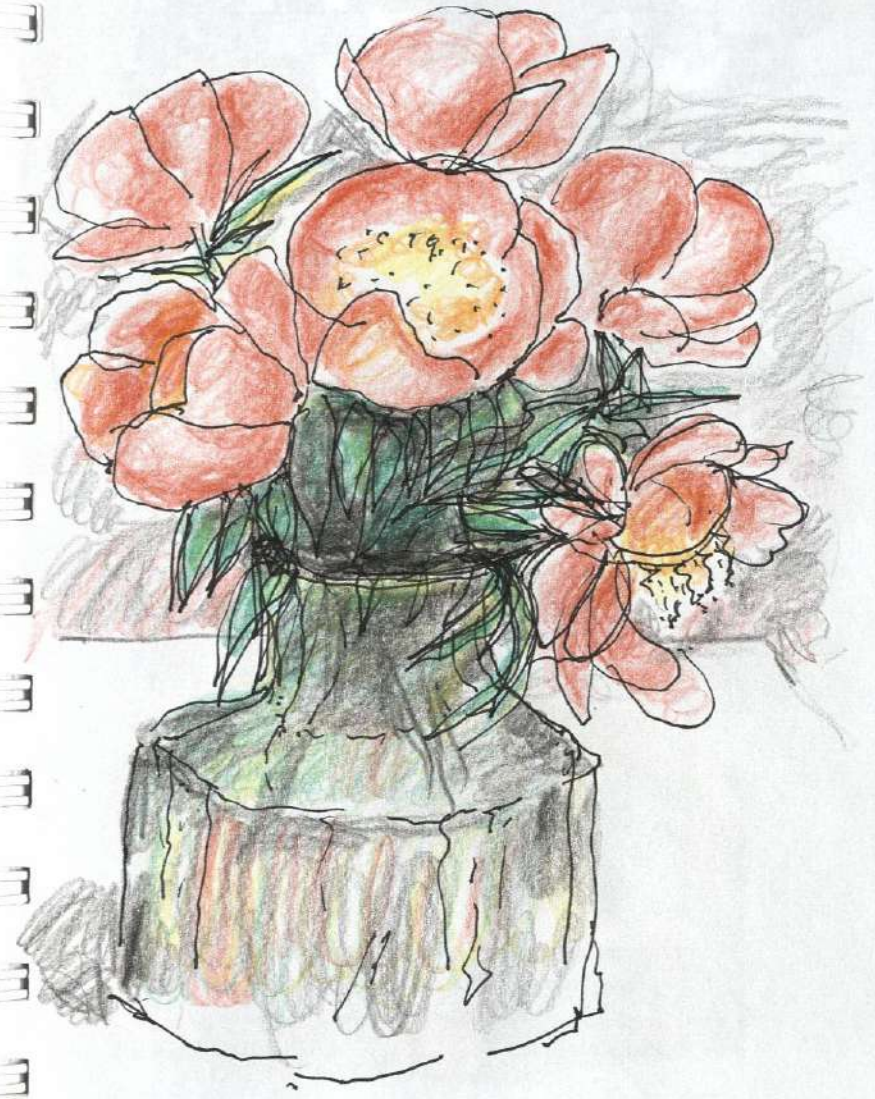


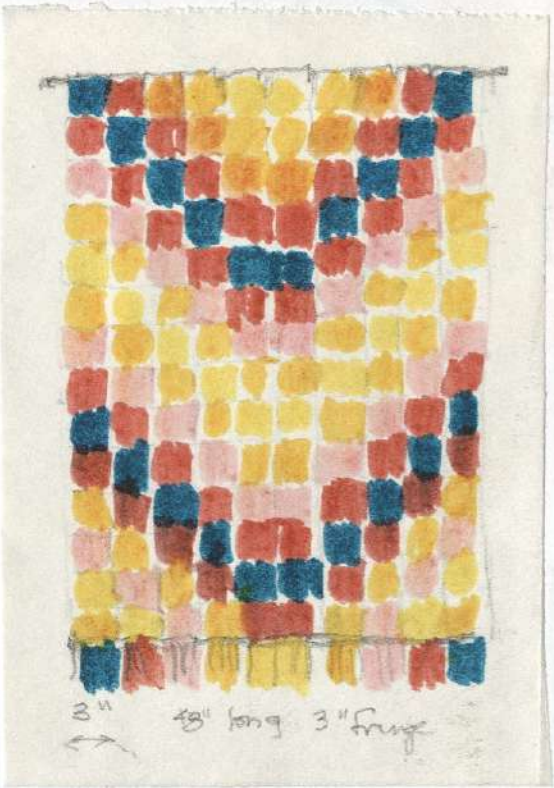


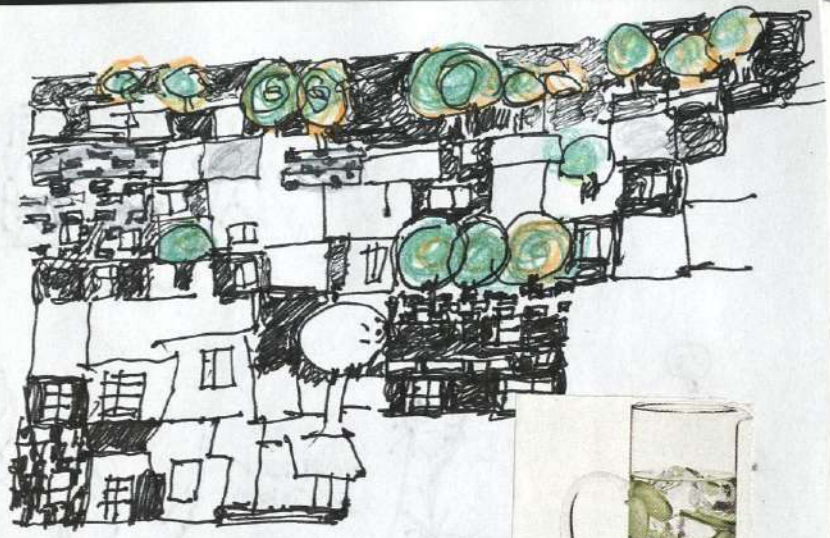


This robe, or *munisak*, was woven in Uzbekistan, probably in Samarkand or the Fergana valley, in the second half of the 19th century. Successive stretches of the warps were bundled and tightly wrapped with thread to protect them from dye in a complex and labor-intensive pre-weaving process involving multiple dye baths.







A pitcher of chilled cucumbe water.



to reduce the risk of dis-
disability; why attitude matters; and the importance of wonder, surprise and joy.

Meanwhile, I will keep taped to this very computer the words of Tennyson's great poem "Ulysses":

*How dull it is to pause, to make an end,*
*To rust unburnished, not to shine in use!*
*As though to breathe were life!* □

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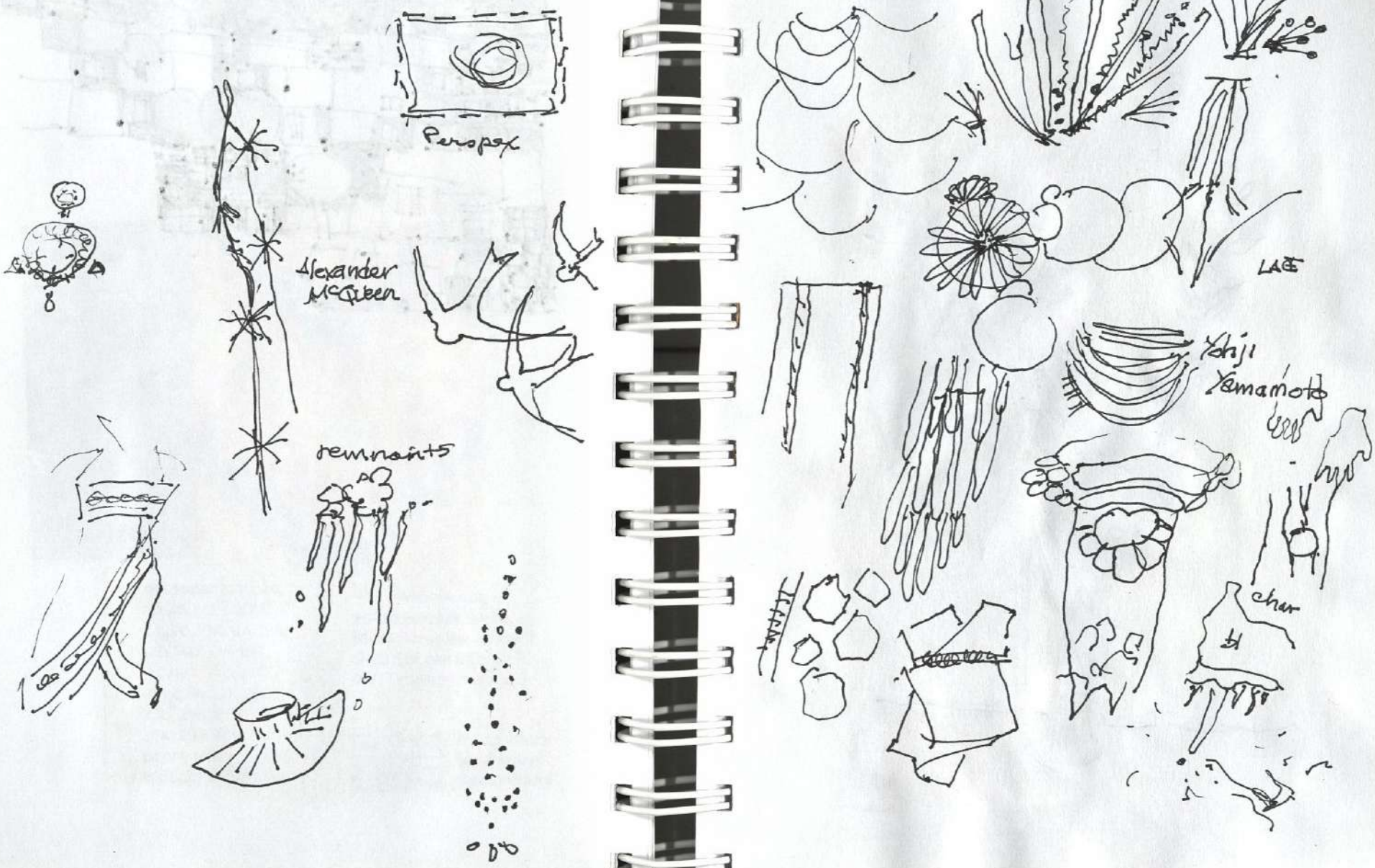
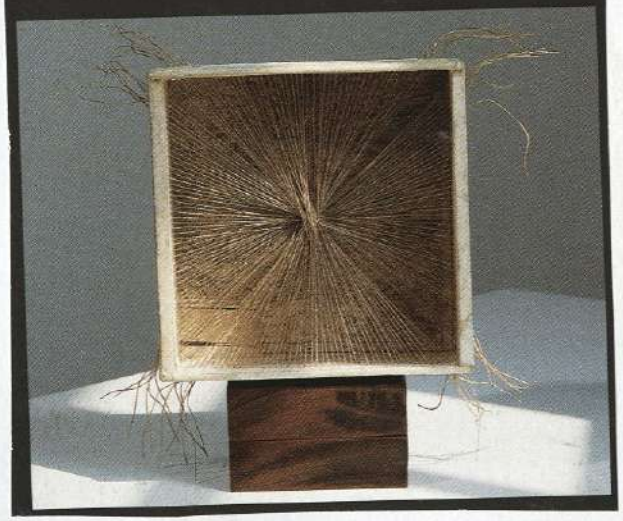
the weekly

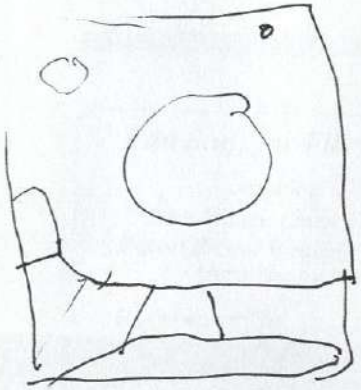

Perspex
Alexander McQueen
remnants
LACE
Yohji Yamamoto
char

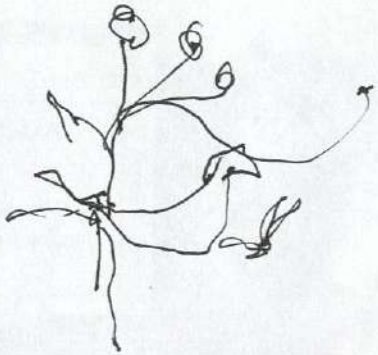
Cy Twombly



*Lenore Tawney, Drawings in Air*, browngrotta arts, ISBN 1-930230-35-4, $25, www.selvedge.org







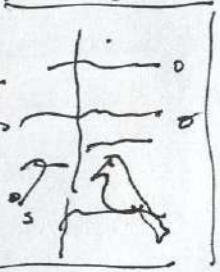
Fiction
Simple things
dreams

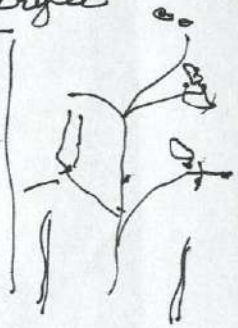
gesso & 2 colors of paint
Wrinkles, Plinkem + Nod
Dreck woman

Creative Ideas Workshop
Katherine Dunn
Quarry books

Surfaces

Pine board - acrylic, collage
Newsprint - ink pastel pencil - paint - collage
Water color paper - sewing, collage, acrylic
Canvas
Drafting Paper
old phone book - paper bag
interior pages of old books
city newspaper
tissue paper
magazine scraps

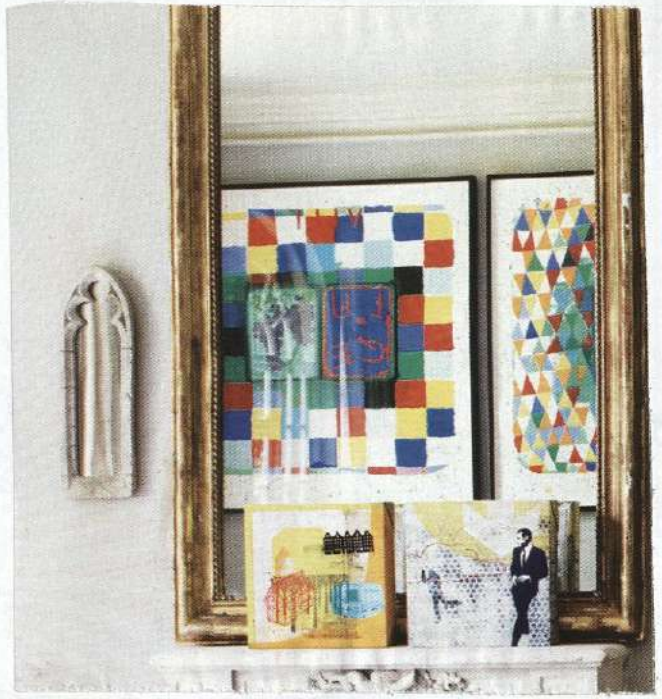


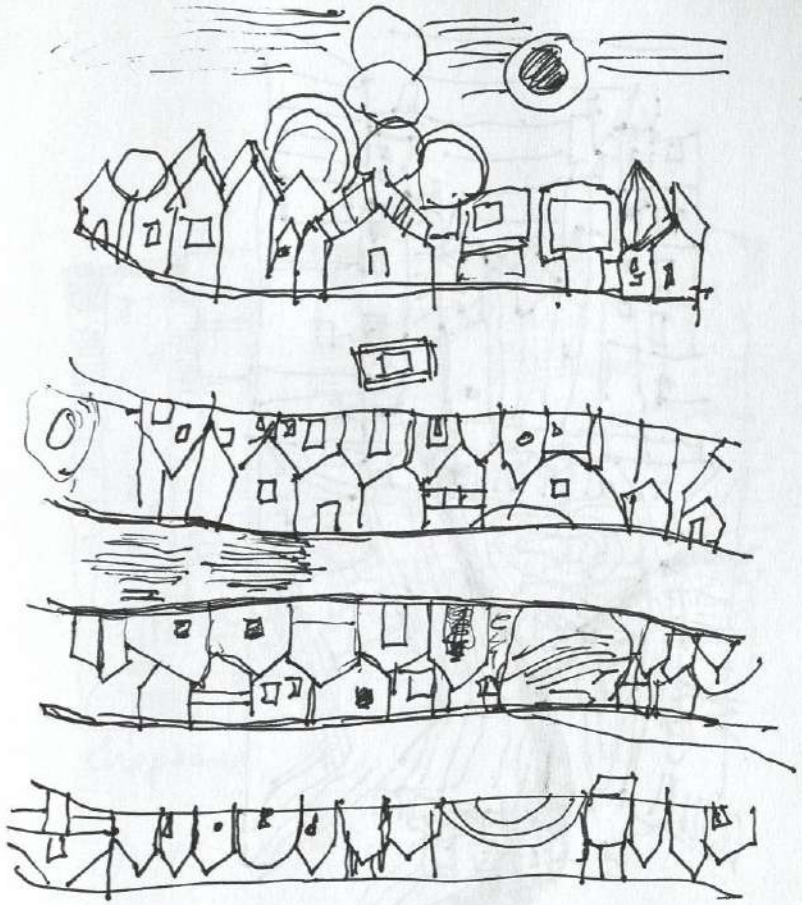


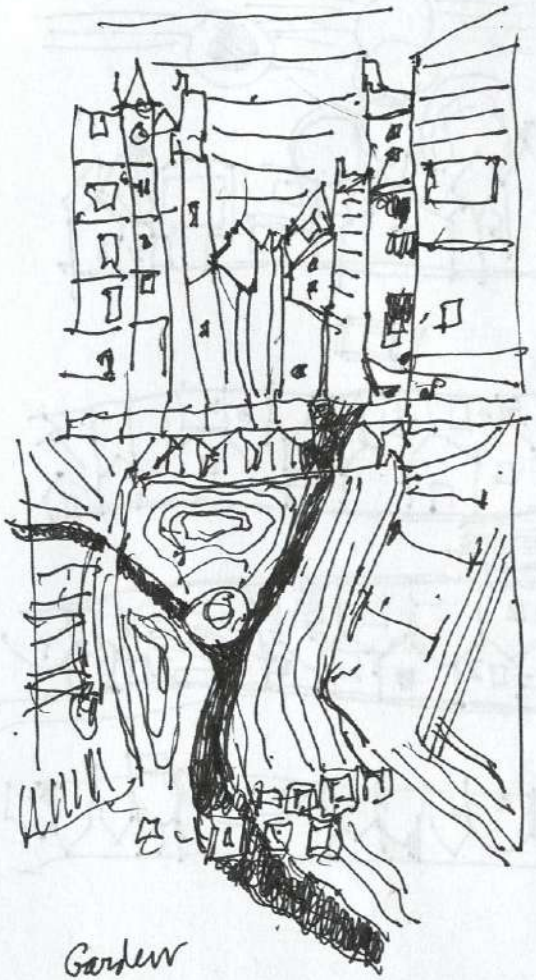
acrylic & pastel
36" canvas

acrylic + ink on newsprint

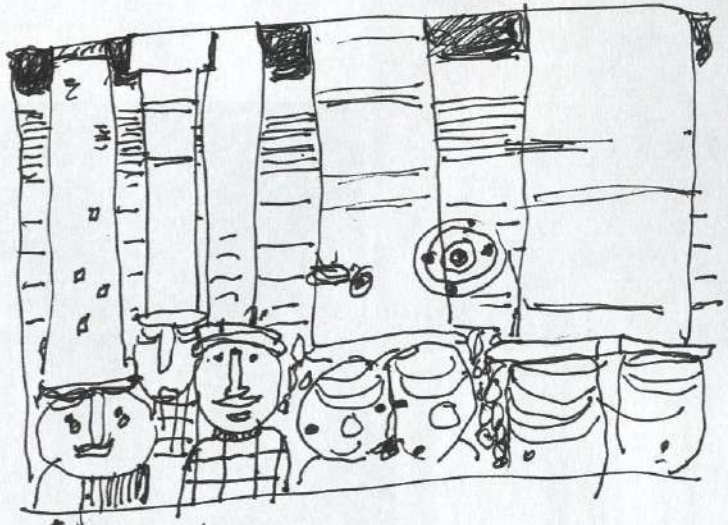
uncorporate latex housepaint - mix acrylic in
a on surface, rub it in with cloth
Paint on gesso
Payne's gray white brown shades
Smaller tubes of pricier colors - Cadmium red
Windsor + Newton water color tubes
Varnishes (liquitex 12 oz)
gesso
pencils
pastels
inks
Wally color sticks (over acrylic & directly on paper
pumice, pens, nails, pins, needles,
shoe polish





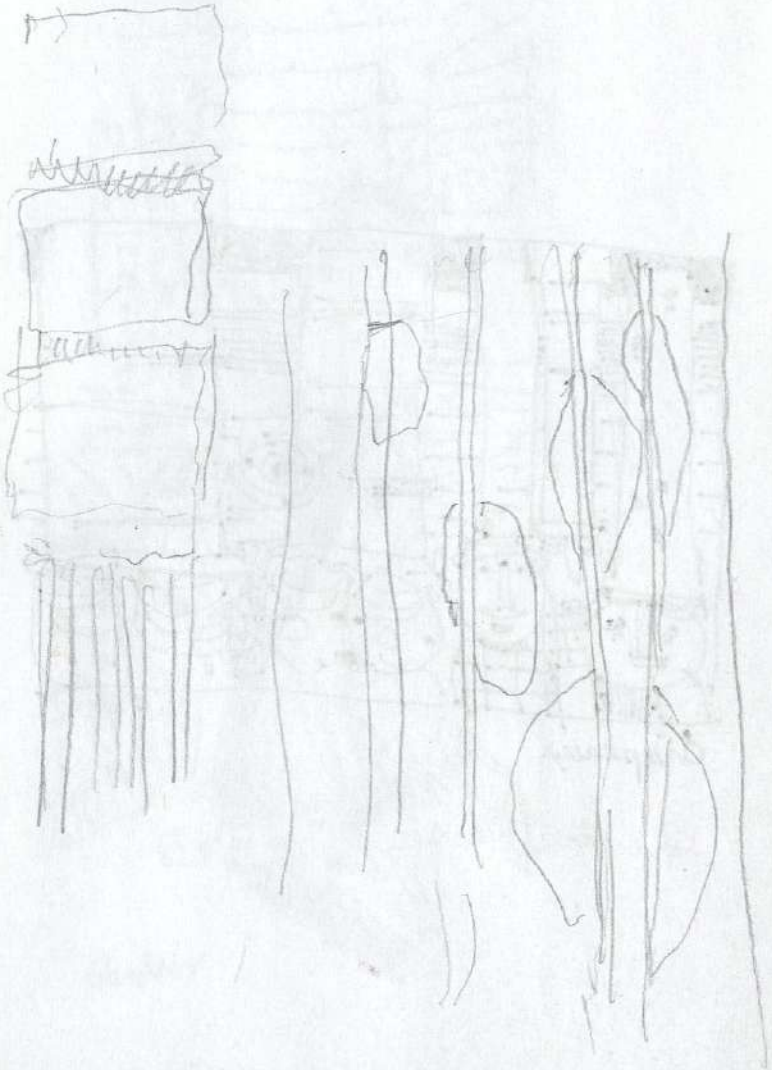


Garden



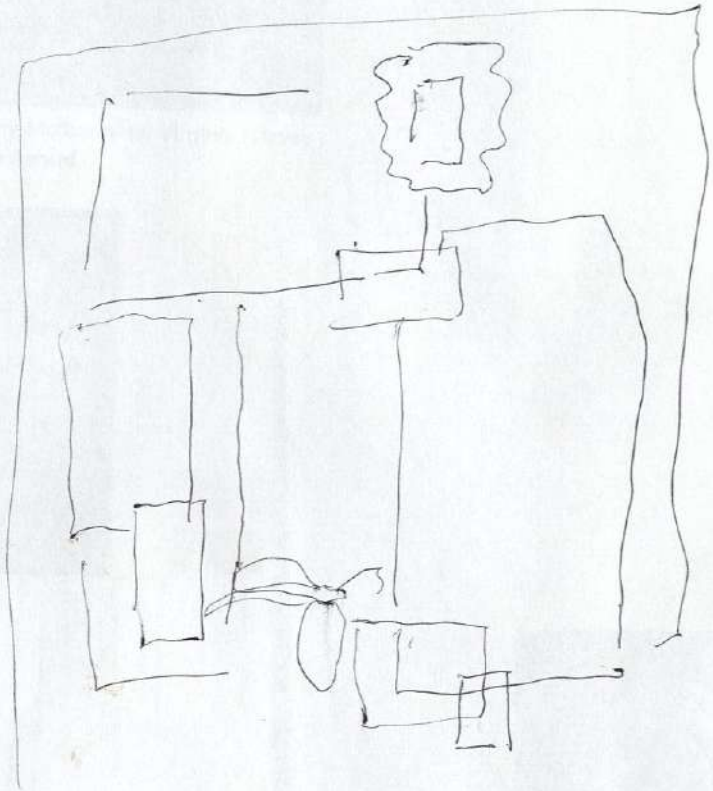
Chapeaux

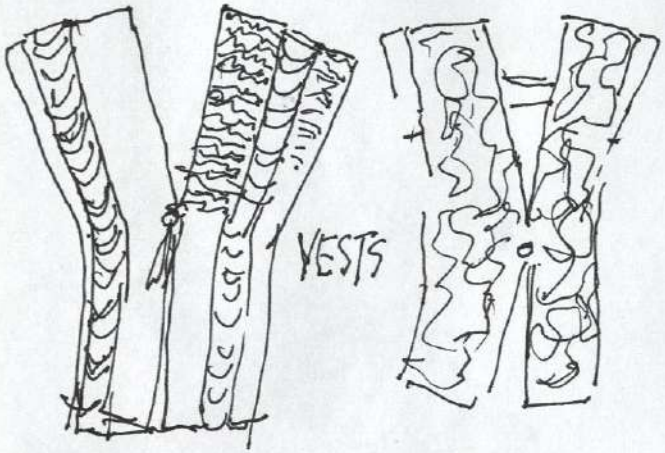
Hundertwasser

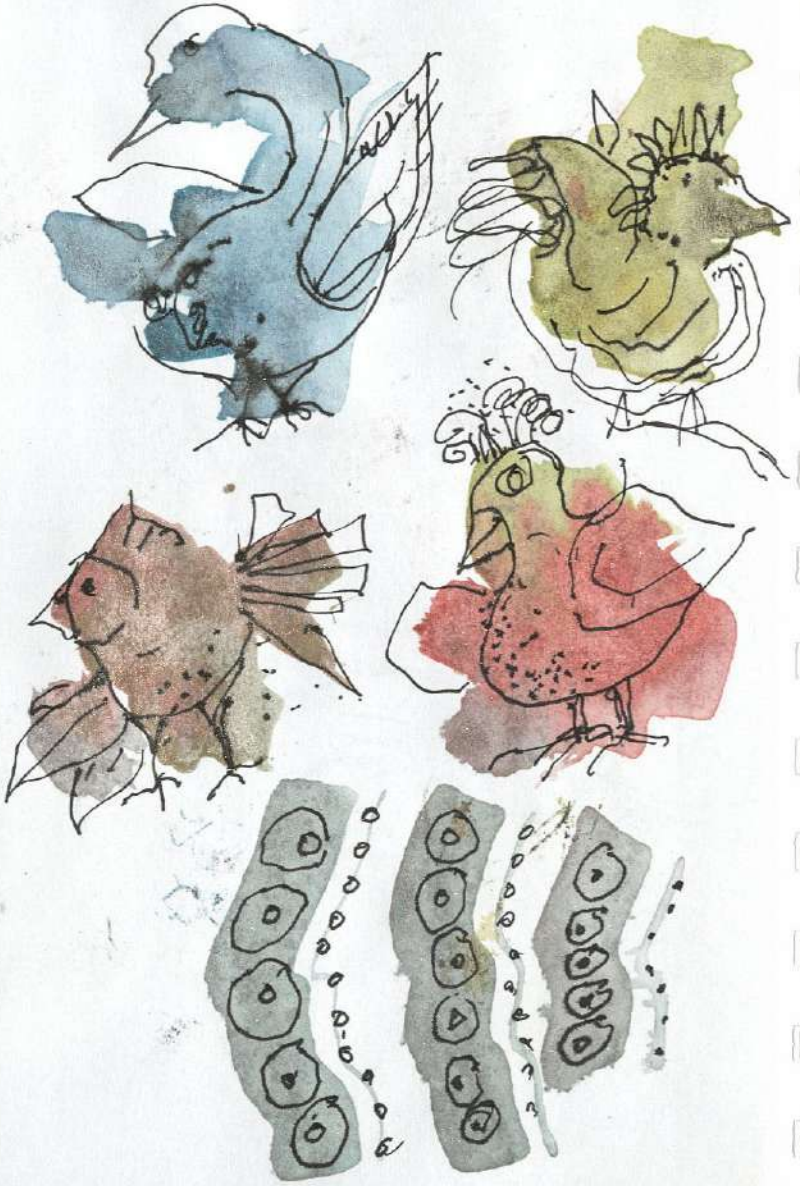


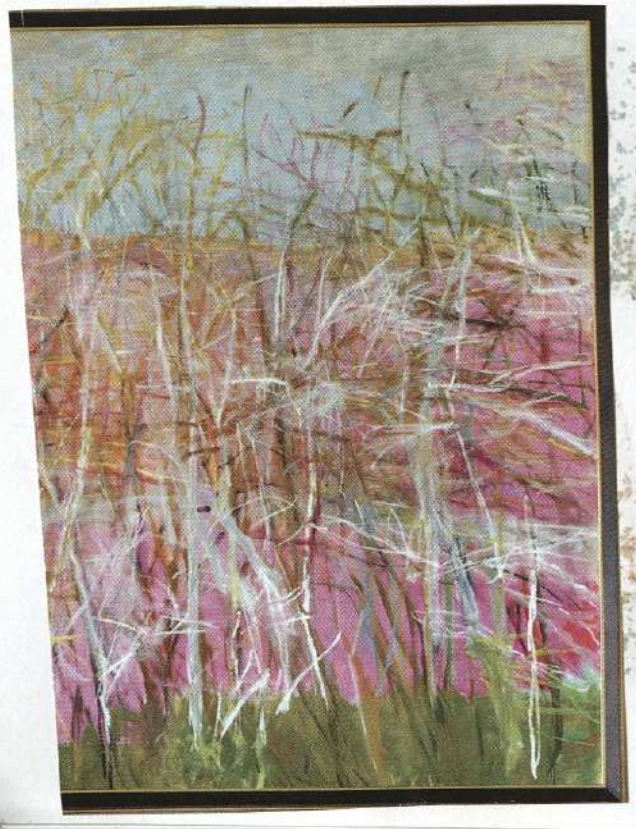
Wendy Kowynia, First Place

Kristin Pesola. *Untitled*, 2009. Ikat, woven shibori; cotton; 16.5 by 30 inches. Photograph by Stephen Funk Photography.




VESTS

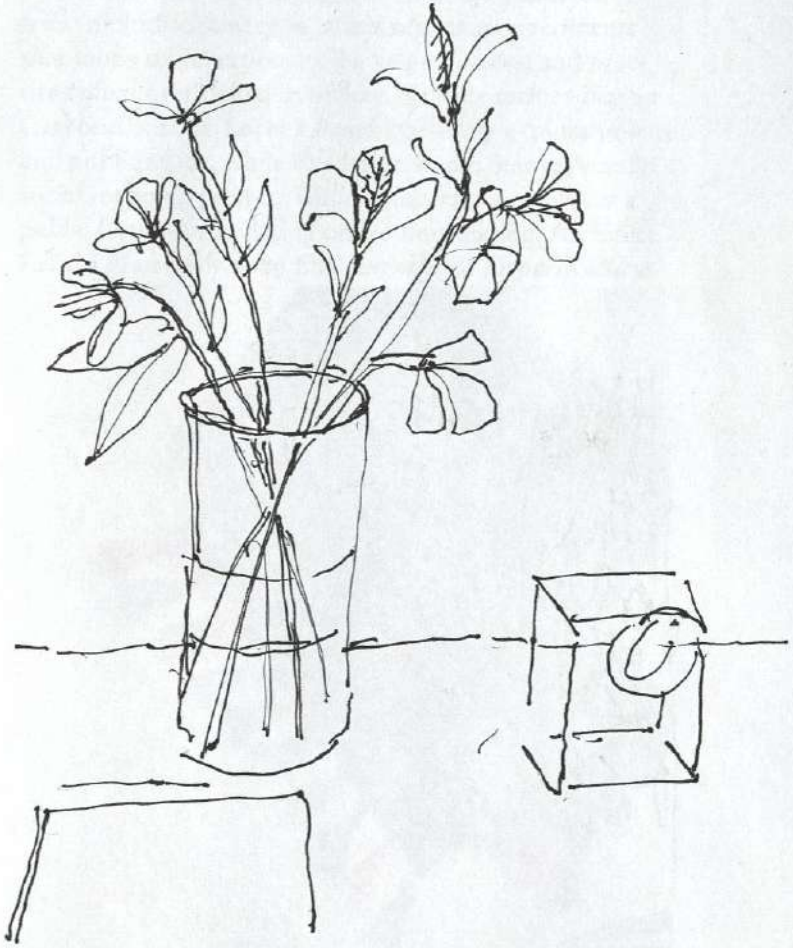


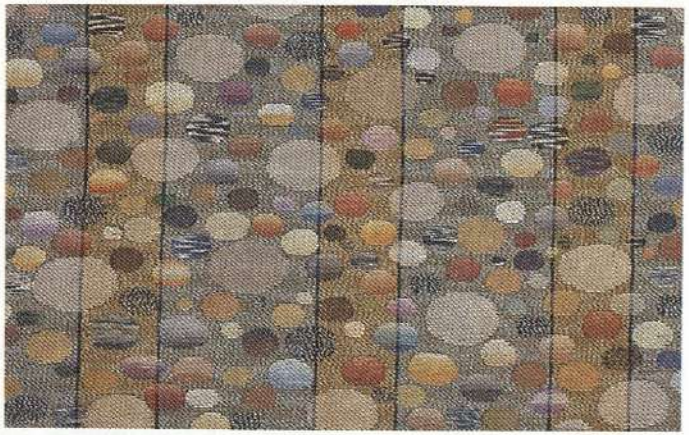


**TOP LOT:** More than quadrupling its high estimate, an untitled 1985 work on paper by painter Gerhard Richter sold for $175,000.

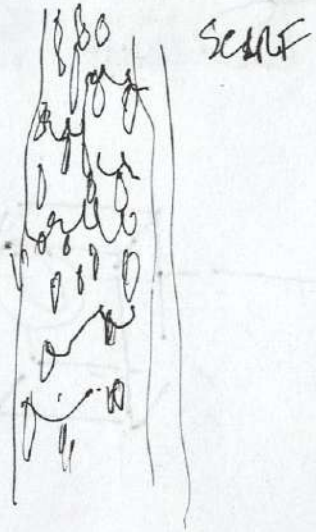
*Untitled*, 1985, by Gerhard Richter.

**Bonhams**
*Contemporary Two; London (March 29)*

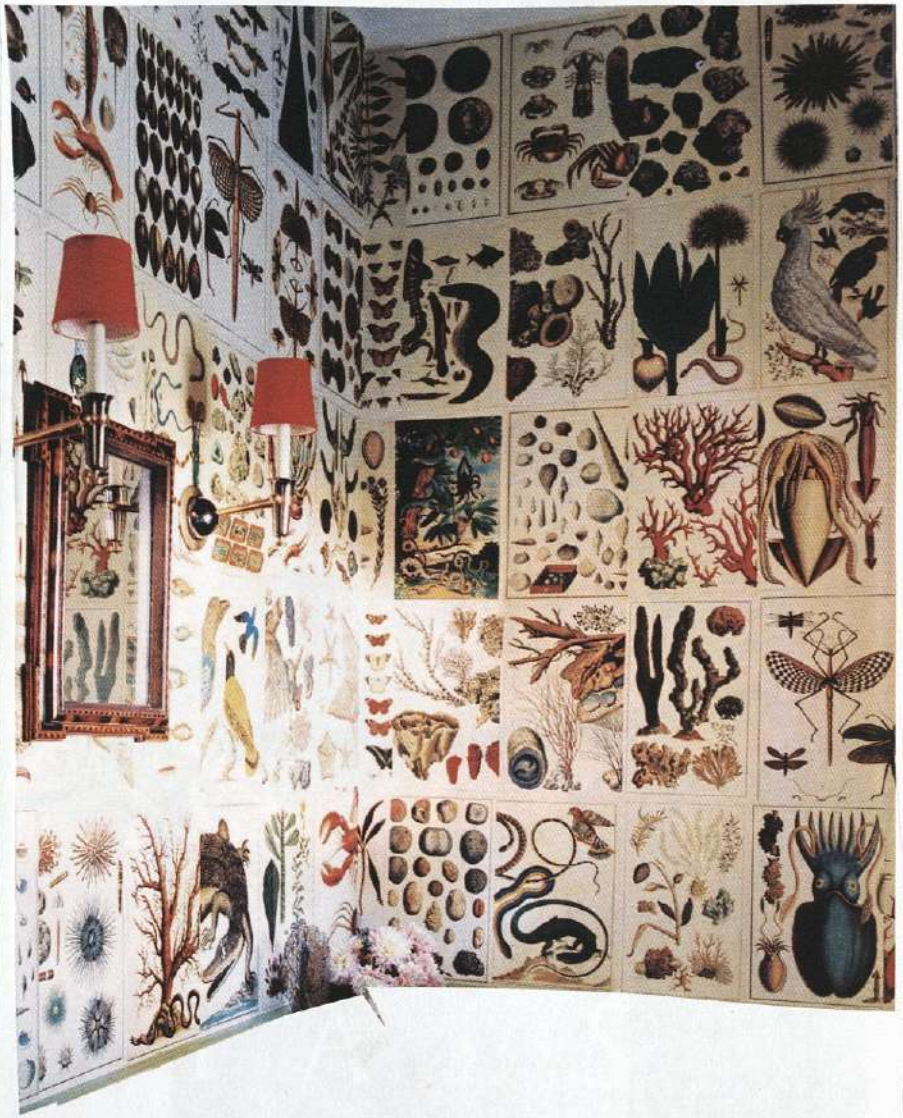




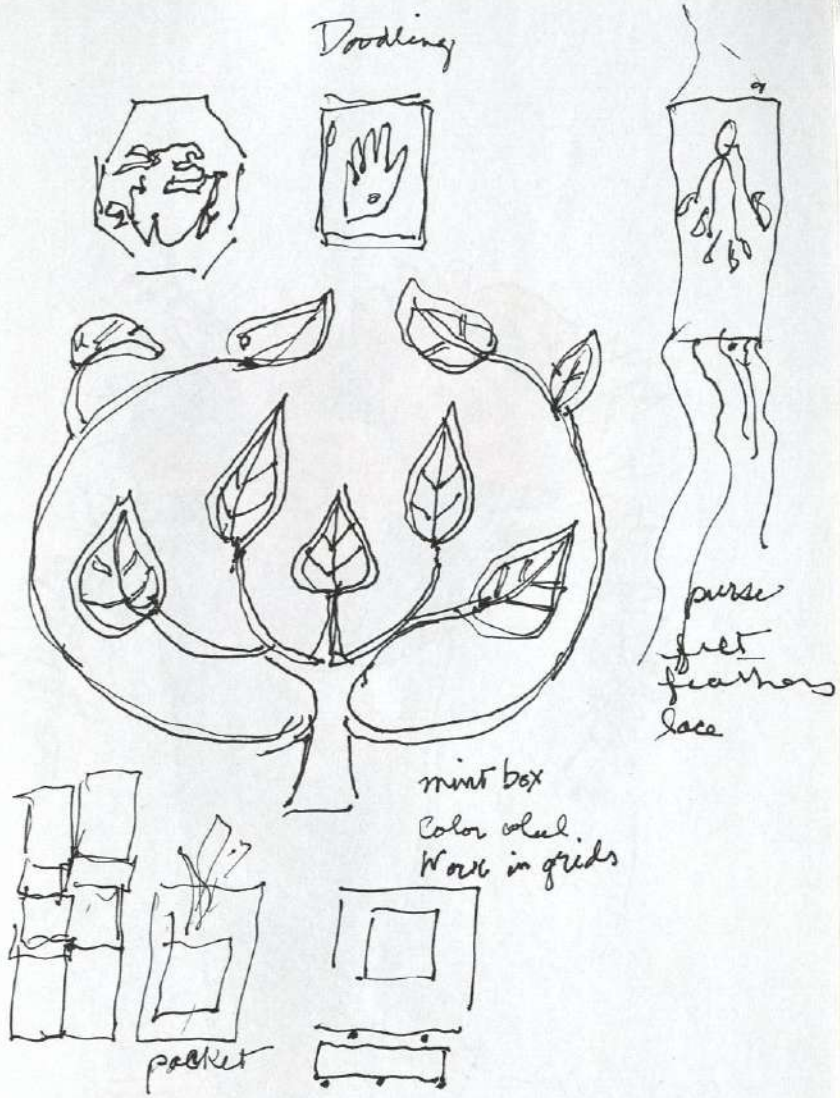
Designed and executed by Laura Foster Nicholson. *Grey Stones*, 1999. Nicole Williams Contemporary Textile Fund.

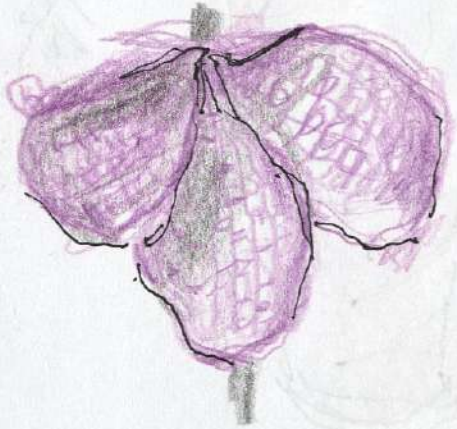


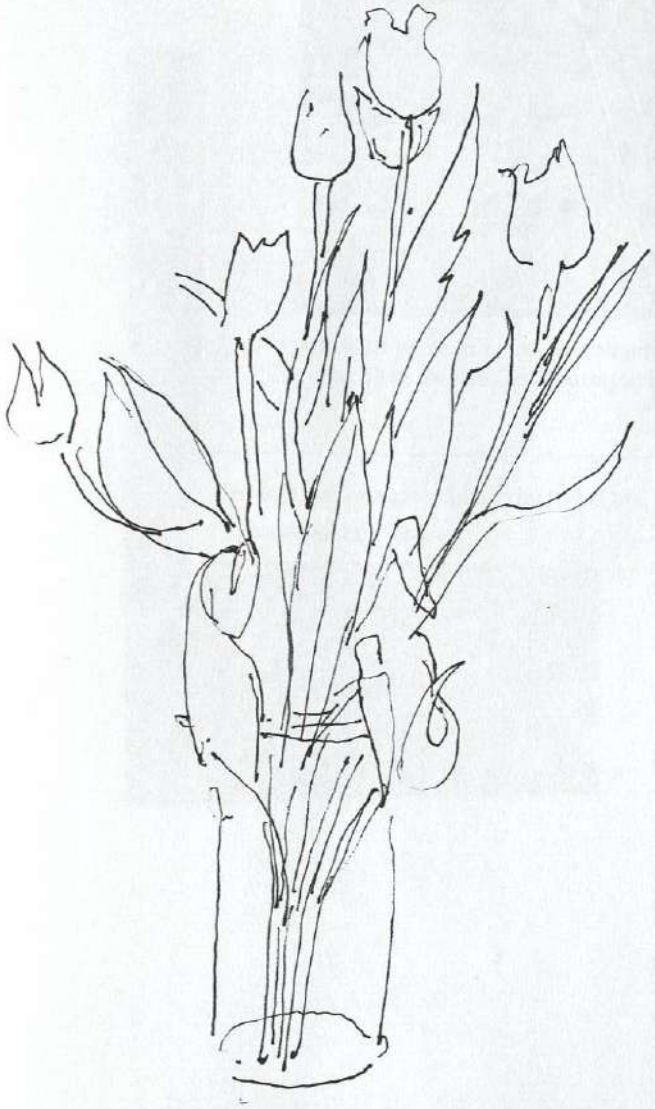

## WHAT'S HOT!



Doodling


purse
feet
feathers
lace
mint box
Color wheel
Work in grids
pocket

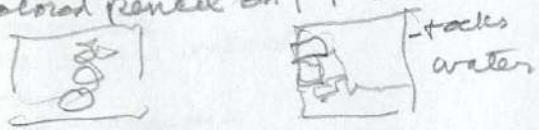




Reiko Sudo and Sayuri Shimoda, NUNO. *Stained Glass*, 1998. Doubleweave, burn out with acid; polyester, cotton; 45 by 81.25 inches. Photograph courtesy of The Textile Museum.

very old orchard
rhythmic repetition
horizontal rhythm
rhythmic drawing w/ one motif
several

TEXTURE
still life shapes
colored pencil on paper




ink - colored pencil
white + graphite on paper
textured smoke
Sample w/ many + grid version
Repetition of a motif or multiple motifs

Rhythm
vertical
diagonal
circular
zig zag
Repetition
horizontal
balance
EMPHASIS

equilibrium
symmetry and
asymmetry

Supplies

colored pencils
Kneaded eraser
spray fixatif
water color pencils
acrylic glazing medium
matte medium
fiberpaste
modeling paste + gel
acrylic paint (Golf)
gouache (opaque watercolor)
Watercolors
Jacquard neopaque
oilpastel over fixatif
dye inks
alcohol inks
M Stewart glitter
beeswax
sprays
Archer hard press 140 lb
wax
canvas

glazing medium
scraping layers
(additive vs subtractive)
Light over dark vs.
dark over light
self leveling gel

splatter
dry brush
palette knife
layer over only a part

The Creative Edge

Mary Todd Been 2.9.99

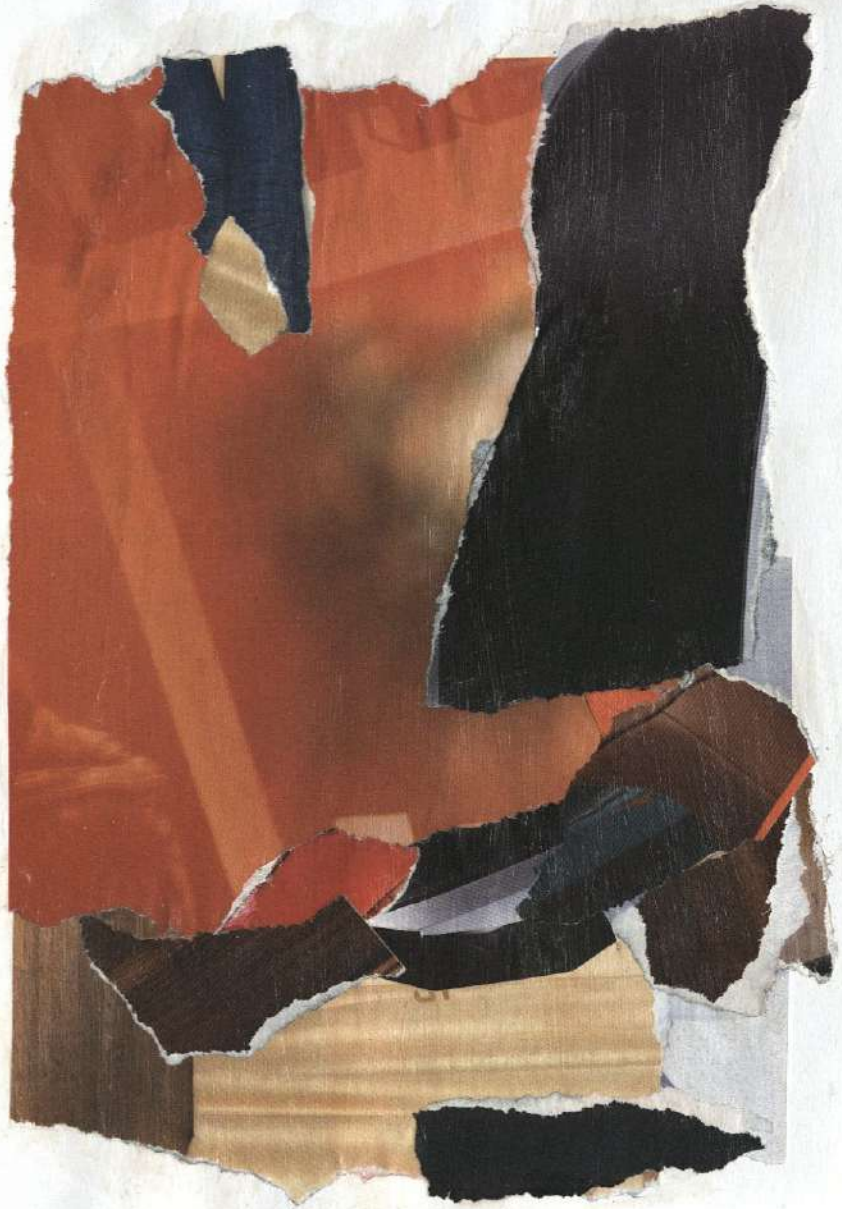
North Light Books

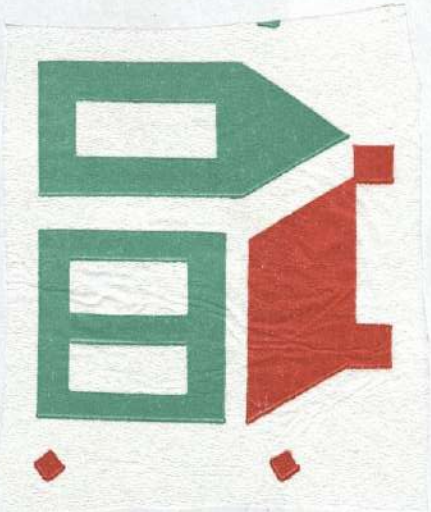
Silk organza
clipped + dyed

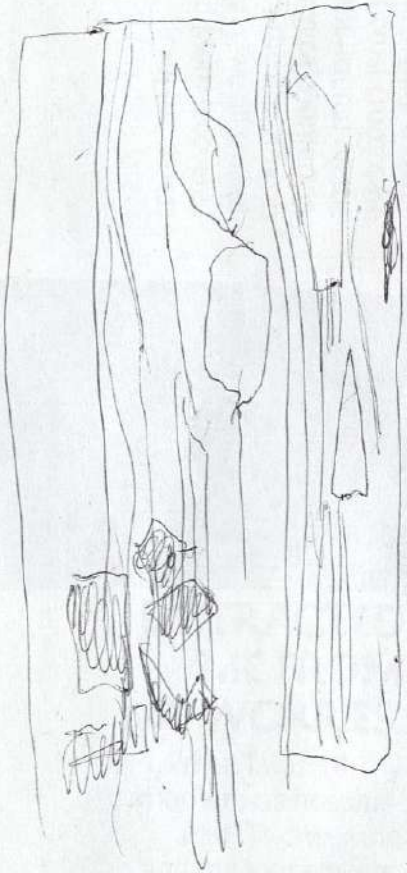
grid hanging
scratch + French Knots

1 + 2 TIME

BOXES
BIRDS
WOODSHAPES

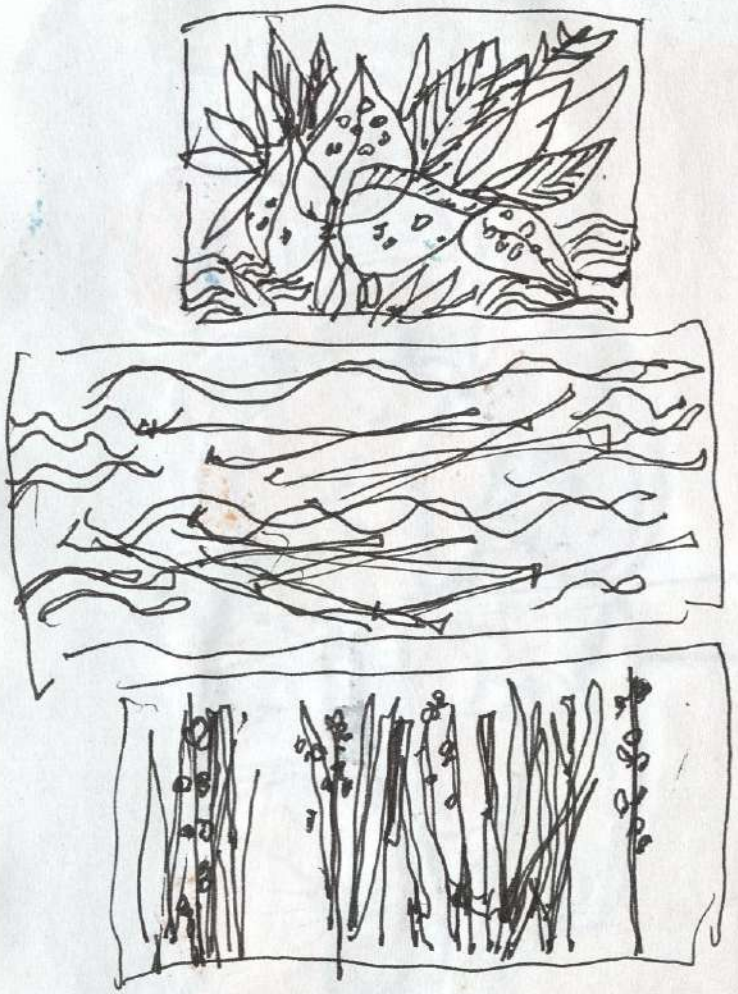


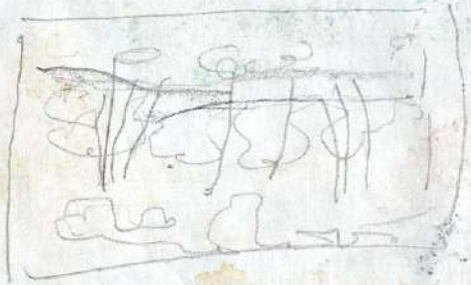


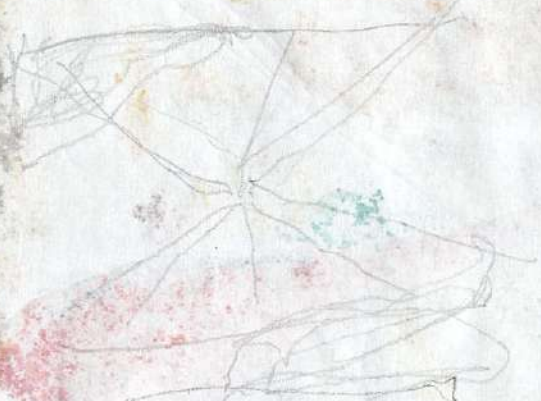


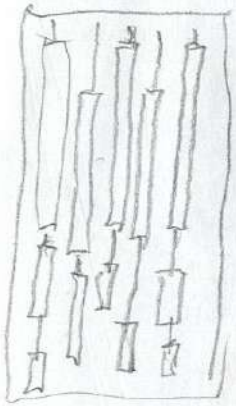
LEASE DON
CREATINE
ES.

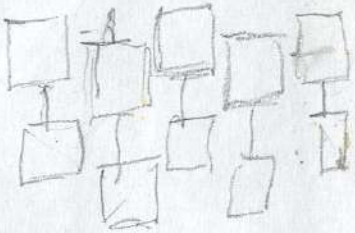
IABEDRO











# Need to know...

## 1: The Bayeux Tapestry

**What is it?**

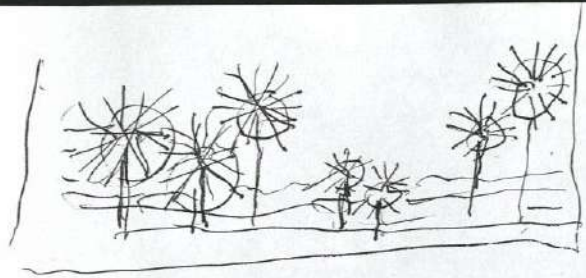
One of the most important pieces of medieval art - every British school child knows it. The tapestry was created in the 11th century and depicted William the Conqueror's invasion of England with his Norman army in 1066, including the defeat of the English army at the Battle of Hastings.

**Who made it?**

It was commissioned by William's half-brother, Bishop Odo of Bayeux though there is speculation over whether it was executed in the embroidery works of Winchester, or in Normandy as claimed by some French historians. In France it is known as *La Tapisserie de la Reine Mathilde* (Queen Matilda was the Conqueror's wife).

**How was it made?**

The 'tapestry' is in fact an embroidery worked in eight colours of wool onto pieces of linen worked on separate panels, later sewn together and totalling 70m in length. The technique 'laidwork' was used, where threads are laid across the surface of the fabric and held down with a couching stitch. This Anglo-Saxon method of couching became known as the 'Bayeux Stitch'.



**What is its significance as a historical record?**

The tapestry approaches history from the Norman perspective, attempting to justify William's invasion to claim the English throne as had been promised to him by Harold Godwinson, brother-in-law of King Edward the Confessor, who betrayed his oath. Alive with controversy and with no comparitive source, it provides us with a classic example of how history is written by the victors. However it is also an important record of cultural history and a detailed measure of how 11th-century people viewed their world and how they represented themselves to each other.

**What has been done to conserve it?**

It was painstakingly restored in 1842 in Bayeux. It has been moved many times to protect it: during the French Revolution (when it was nearly used as a tarpaulin to cover ammunition), the Franco-Prussian War and again during the Nazi invasion.

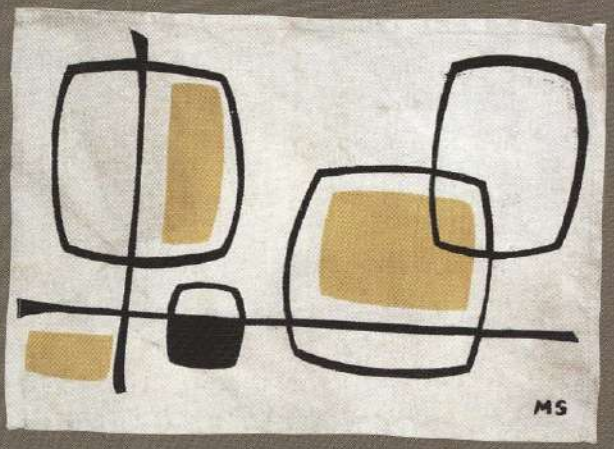
**Le Museé de la Tapisserie de Bayeux, Centre Guillaume Le Conquérant, Rue de Nesmond, 14400 Bayeux, France T: +33 02 3151 2550 www.tapisserie-bayeux.fr**

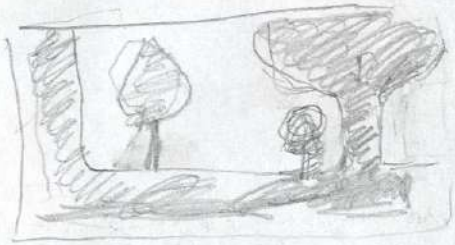
# Need to know

2: Tablemats from St Ives

**Why St Ives?**

The foundations of St Ives as an artists' colony were laid by Cornish artist Alfred Wallis in 1928. Following the Second World War modernism became a prominent movement in the town led by artists such as Barbara Hepworth, Ben Nicholson and Naum Gabo. In 1993 a branch of the Tate Gallery opened in St Ives, which is also responsible for the Barbara Hepworth Museum and her sculpture gardens.



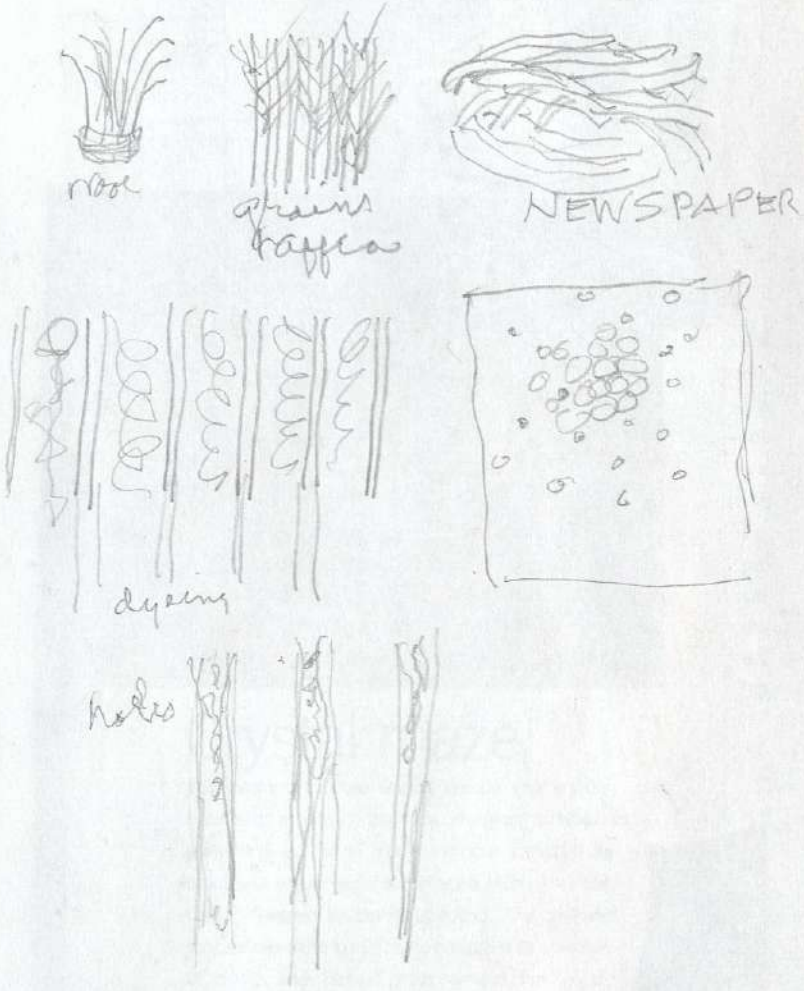
**Why Tablemats?**

In 1955 Porthia Prints invited a number of painters and sculptors from St Ives to set down their postwar abstract designs onto a simple domestic canvas. The functional object of choice was the tablemat. The outcome was an array of designs by artists such as Robert Adams, Barbara Hepworth and Terry Frost that were screen printed in two colours onto linen. The simplicity of the cloth, the striking graphic shapes and use of space was typical of the late modernist movement. The tablemats were shown in the Exhibition of Abstract Design at Heal's Picture Gallery and Craftsman's Market in London in March 1955. The exhibition was curated in two halves, the first displayed the tablemats, the second showed paintings, prints and sculptures by the same artists, demonstrating how each had translated their particular idiom on the screen printed linen rectangles 30 x 44cm.

**Where are they now?**

It is not known exactly how many tablemats still exist. In 2006 The Belgrave Gallery tracked down remaining examples and brought them home to St Ives for exhibition. A few remain on sale but with each tablemat priced between £1250 and £1650, you won't find yourself sitting down to one at your average dinner party. ••• **MZ**

**Belgrave Gallery, 22 Fore Street, St Ives, Cornwall, TR26, T:+44 (0)1736 794888, www.belgravegallery.com**


rice
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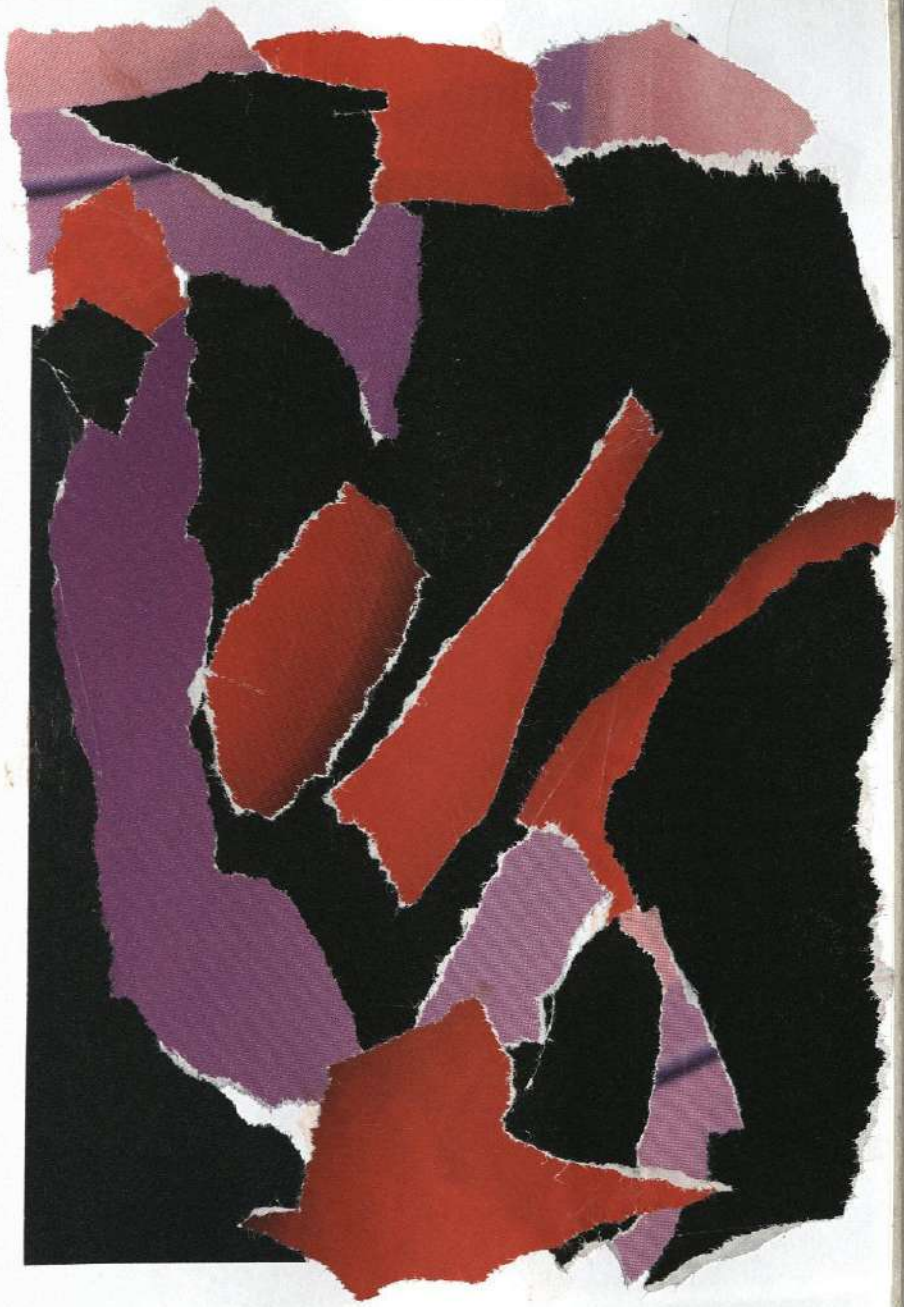
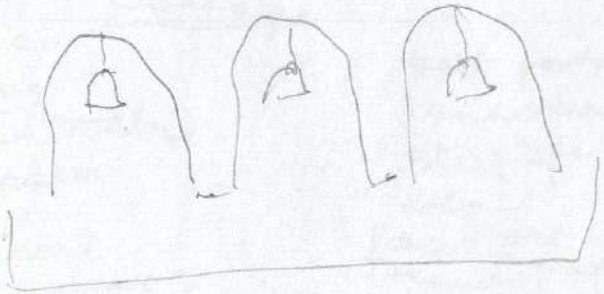
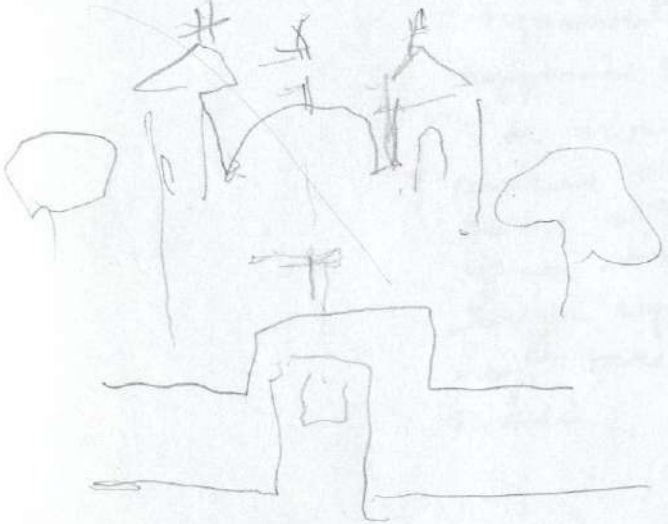






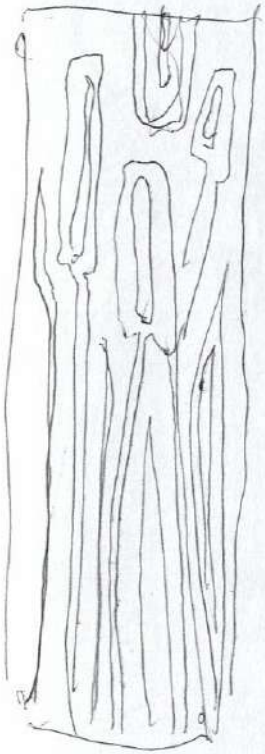
Dolymer -
Gel Medium

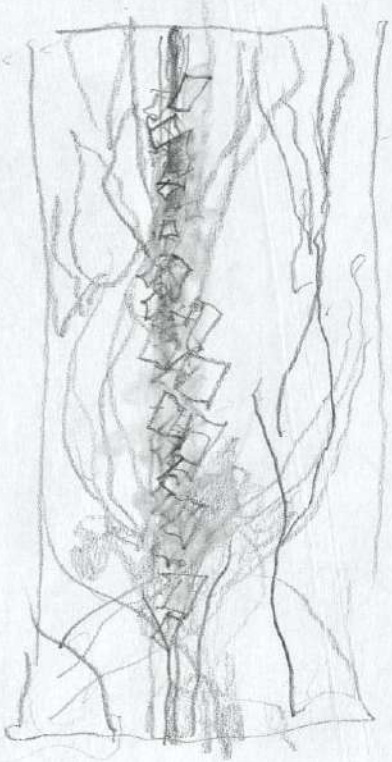
Collages

Fabric
Netting
printed matter
sandpaper
ink
charcoal
rubber stamps

polymer glue P/A

self portrait
landscapes
still life
color
{ap steer
{tissue paper
texture (white)
Print media
or
typewriter
different sizes
{5 or more
{pieces the
same size
gesso each
layer separately
dry - take away
or add





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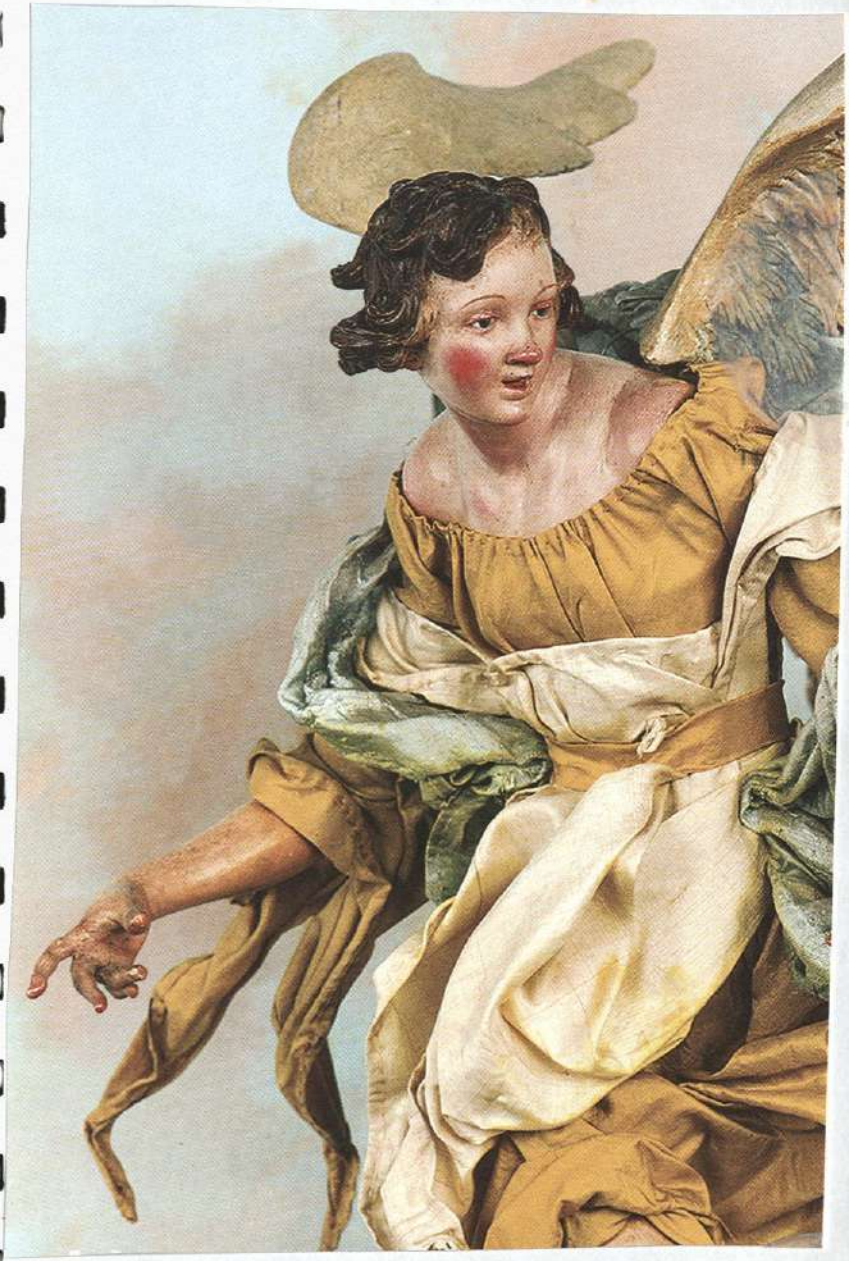

Replinger Hossner

OSOLIN architects

The Creative Edge

by Mary Todd Beam 29.99

Turquoise (Phthalo) Quinacridone Crimson

Quinacridone Nickel Azo Gold

Clear plastic

protect edges

Ultramarine Blue
Alizarin Crimson } water colors
Burnt umber

Azo yellow

1/2" synthetic feat

3" cheap housepainting brush

tile spreader

gel mediums

gesso (both black + white

300 # illustration board

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