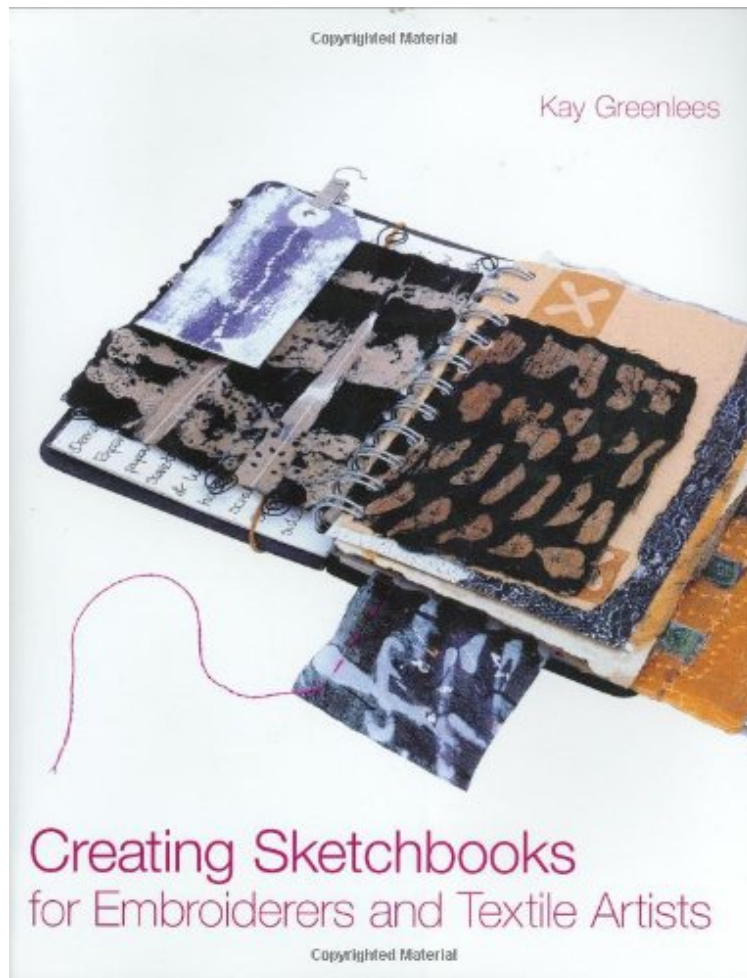


Creating Sketchbooks for Embroiderers and Textile Artists

Kay Greenlees

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Kay Greenlees : Creating Sketchbooks for Embroiderers and Textile Artists before purchasing it in order to gage whether or not it would be worth my time, and all praised Creating Sketchbooks for Embroiderers and Textile Artists:

1 of 1 people found the following review helpful. NOT a how-to bookBy ScotDeerieI'm still confused about the title of this book since I couldn't see how the sketchbooks included were just for embroiderers and textile artists. But books on creating sketchbooks are a personal favorite of mine so I bought it to help with a seminar I was giving on creating a journal for textile artists. It didn't help. I may still keep it around for awhile and look through it occasionally because maybe *I'm* not in the right place to appreciate it for what it was meant to be but I think the title is misleading. Perhaps I'll change my mind in time.0 of 0 people found the following review helpful. Although many great tips in book its still a good addition to ...By Susie DonovanNot so much a technique /tutorial book if that's what your looking for. Definitely more of an inspiration, idea, artist collection type of book. Although many great tips in book its still a

good addition to a fiber artists library. 30 of 31 people found the following review helpful. From Yael, a French reader
By Yayabozar
Wonderful photos, original and beautiful Art, but I'm still not sure to have completely understood the exact subject of this book. And I was waiting for something else when I ordered it, but I don't regret to have bought it, and it's more Art than Craft, I think. It's very, very original and very different from most books sold. It is very "avant-garde", and has nothing to do with the traditional Art Craft books. If you like what is different and new, this book is for you, Yael

Sketchbooks are invaluable companions for artists and an essential part of today's textile courses, and now, at last, there's a book that shows embroiderers and textile students how to make the most of their sketchbook practice. Through fascinating glimpses into the sketchbooks of leading textile artists, this beautifully illustrated, first-of-its-kind guide shows from first sketches to finished pieces how to use a sketchbook to develop ideas, record personal observations, experiment with materials, and create sketchbooks that are works of art in themselves. Sketching in museums, coloring pages, mark-making, drawing and collage, 3-D work, e-sketchbooks, and more are covered. A must-have for students, embroiderers, and textile artists of all abilities.

From Booklist
It is far, far better that a book on any aesthetic endeavor be filled with a multiplicity of color photographs and illustrations, accompanied by a minimum of words. British embroiderer teacher Greenlees ignores all that, although samples do inhabit every page. Her approach is at first brain centered, giving definitions, imparting a sense of purpose, and explaining the variety of contents possible. Once a reason for being has been established for the sketchbook, she explores a number of different routes--using samples, incorporating models, going on location, working in a museum, even surfing on a computer--all, of course, coupled with intriguing, wondrous pages from European textilists. The rest of her elongated essay is devoted to technical information--materials, coloring, and mark-making methods--as well as decisions on what the actual sketchbook should look like. Store bought or handmade? Even more important is the message: just do it. Barbara Jacobs
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About the Author
Kay Greenlees is an experienced textile artist and teacher, teaching and exhibiting both in the UK and internationally. She joined Bretton Hall College of the Arts in 1990, leading the renowned teacher training course and teaching BA and MA textile design. Her great passion is embroidered textiles and she has been a regional mentor for the Embroiderers' Development Scheme and Chair of the Textile Society. She currently lectures at the University of Leeds. She regularly publishes articles and is a member of the Practical Study Group. She lives in Huddersfield, West Yorkshire.