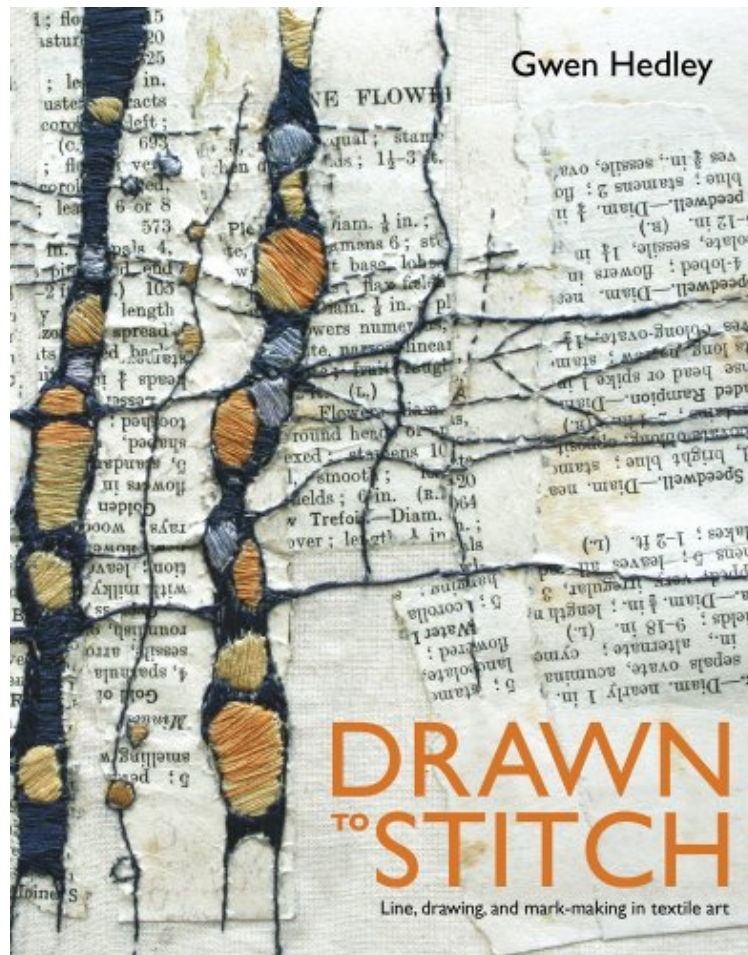


[Get free] Drawn to Stitch: Line, Drawing, and Mark-Making in Textile Art

Drawn to Stitch: Line, Drawing, and Mark-Making in Textile Art

Gwen Hedley, Info

*Download PDF / ePub / DOC / audiobook / ebooks



[Download](#)

[Read Online](#)

#763194 in Books Interweave Product 2010-10-12Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 11.00 x 8.75 x .751, 1.40 #File Name: 1596682337144 pages | File size: 69.Mb

Gwen Hedley, Info : Drawn to Stitch: Line, Drawing, and Mark-Making in Textile Art before purchasing it in order to gauge whether or not it would be worth my time, and all praised Drawn to Stitch: Line, Drawing, and Mark-Making in Textile Art:

178 of 181 people found the following review helpful. fresh innovative approach to interpreting line in textile artBy Sue BThis book is about is an exploration of one of the fundamentals of art and design: line. You'll learn how to observe and document the lines that you see around you in nature, architecture etc and then learn how to interpret those into embroidery and textile art.Broken into 4 major sections the book begins with an extensive overview of tools, materials and backgrounds. The types of drawing tools for making marks on whatever grounds you work with are followed by a discussion of how to alter your backgrounds by layering, collage, piecing, weaving and several coloring options. These backgrounds are the base for the second section of the book entitled Line Drawing and Textile Processes.This second chapter guides you in adding marks to your backgrounds using techniques such as mono-

printing, printing blocks made from erasers, lifting and removing color using chalks, crayons discharge, and frisket and then moves into a discussion of several transfer techniques. Creating lines is not limited to just printing techniques though, the author also includes a section on creating needle felted lines and marks as well as making fibrous surfaces with silk tops and cocoon strippings. The first two chapters of this book are really the groundwork for the book's main focus which is found in chapter three: Interpreting Line Quality - Drawing and Stitching. It's in this chapter where you'll find examples of actual design interpretations by the author as well as other artists. Each piece of the author's artwork is accompanied by a image of the original design reference and the approach she took with interpreting or drawing the line and then what stitch techniques were used. This section is an absolute feast for the eyes! Full page images of the artwork as well as clear crisp closeups allow you to see the intricate details of the pieces. Detailed explanation of how each piece was created give the reader a good understanding of the artist's approach as well as a road map for the reader to consider when creating their own work. The book closes with a chapter on Using Line. Here is where you'll learn how to use stitch to interpret the textural quality of lines and marks on a surface. As in the third chapter an image is accompanied by the resulting artwork that it inspired along with a description of how the piece was created. The difference here is that the focus is on the types of stitching used; hand stitching or machine and the type of stitch used. This book is a must have for textile artists who are looking for a fresh innovative approach to interpreting line in their work. 87 of 88 people found the following review helpful. An art workshop in a book By Sheilah Bockett While 'Drawn to Stitch' is written primarily for fibre artists, it is an excellent resource for artists working in other mediums as well. In fact this latest book from Gwen Hedley can be treated as a comprehensive workshop and worked through over a number of weeks. In doing this, you can be guaranteed to be far more skilled at observing, interpreting and transferring your creative ideas into your particular artwork than you were before. I am an abstract artist, working in mixed media, and have found 'Drawn to Stitch' excellent for this purpose. I am now looking at resource material in a fresh way. As Gwen Hedley herself says, the first two chapters, based on materials and technique, are simply the lead in to Chapter 3 which she says is "the kernel of the book." Hedley demonstrates with specific examples how she goes from collecting ideas for pattern and texture to her finished fibre art. To give you an idea of how creative she is, here are some examples of her resources; A corroded metal window frame, A banded pebble, Worm casts on a rock, Eroded stone in a garden wall, Scratched lines in a wooden shed, A carved column, coastal port, Cracked window glass, A crumbling sea wall, Office structures, A wall repair, Skeleton hydrangea petals, Sprayed graffiti on a wall, Scattered pine needles, A sea urchin shell. In a sense, you learn how to use the 'macroscopic lens' of your own eye to see your world in a new way. Additional artists include, Sheila Mortlock, Clyde Olliver, Bobby Britnell, James Hunting, Mathew Harris, Roanna Wells, Shelley Rhodes, Andrea Butler, Alex Mcerlain, and Alice Kettle. Most of these artists have their own websites, so you can go see the treats in store for you. 0 of 0 people found the following review helpful. Great book, but a little disappointed. By CHRI have had this book on my wish list for a couple of years. It is beautifully illustrated in full color photography. It explains a multitude of techniques used in textiles, such as monoprints and making unique textures with stitching. Many of the designs are shown as a drawing and one or two versions of stitching. I know I will use this book for its techniques, but was disappointed in the variety of artwork. However, there was a small portion of the book dedicated to other artists who stimulated my creativity such as Bernie Leahy, Rosie James and Sarah Burgess.

Line is an essential component of all textile and surface art. When used effectively, line and mark-making convey texture, tone, form, movement, and mood. With *Drawn to Stitch* by your side, learn creative uses of line in embroidery and textile art. Artist and teacher Gwen Hedley shares a series of exercises designed to explore line's potential as well as develop your creativity. *Drawn to Stitch* also covers line and mark-making tools, materials, and processes, including printing and mixed-media techniques. Gwen explores stitch, explaining how to interpret different line qualities from crisp and sharp to soft and diffused and from raised and overlaid to recessed and inlaid. Full of inspiring ideas, *Drawn to Stitch* is illustrated with stunning examples of stitched-textile work from leading artists.

"The innovative work shown here by Gwen and other leading artists is unique and intriguing, drawing the viewer in and offering inspiration to textile artists of all experience levels." - Kit Robinson, *Machine Quilting Unlimited* "This book will, I believe, appeal to a wide variety of artists: quilters, embroiderers (machine and hand), visual journalers, mixed media artists, photographers, as well as color and textural artisans will find the techniques pertinent. There is much to delight and explore in this book and I think most creative minds will find something of interest among the pages." - Booksbythewillowtree.blogspot.com "The innovative work shown here by Gwen and other leading artists is unique and intriguing, drawing the viewer in and offering inspiration to textile artists of all experience levels." - *Machine Quilting Unlimited*