

## Sample 7: Work by Selected Graduates in Textile Crafts from the University of Huddersfield

*In 2007 the School of Art and Design at the University of Huddersfield produced an illustrated catalogue of the work of graduating students on its BA (honours) textile crafts course. The images and words in this gallery are reproduced from this catalogue, provided by the catalogue editor and selected students.*

### Introduction

The work presented in the Sample 7 catalogue and at the 2007 Textile Crafts Degree Show represents a diverse, progressive, eco-aware collection by a spirited, supportive team of practitioners. The collection extends across a broad spectrum of textile-related areas bringing together both hand-crafted and technology-driven concepts in order to set a path for a future in textiles crafts. Digital printing, hand knitting, basketry, natural dyeing, hand spinning, tapestry, computer-driven stitch, interactive sculpture and hand embellishment are but a few of the approaches utilised.

This year has seen the launch of our new brand Sample, a collective for products made and sold by the students on the BA (honours) textile crafts course in order to raise funds towards the cost of this publication. Product stalls at art fairs and cake stalls are just some of the opportunities they organised and took part in.

As students they have been actively involved in the community and taken part in numerous live briefs including Tigerprint, Gilbey & Cheyne Design, the Textile Centre of Excellence and Wool Interiors. This is an incredibly diverse range of projects (surface design concepts, textile design, site-specific art installations) for which all of the students rose to the challenges presented. They have won prizes in international competitions as set by the Bradford Textile Society and the Society of Dyers and Colourists. As a course we have had major successes in competitions such as the RSA Briefs, the Textile Institute UK Pentland Design Awards, New Designers Awards as well as students being selected for TexPrint at Premier Vision, Paris.

As individuals the exhibitors in this catalogue have different personalities, skills and ambitions but each year the student body as a whole also takes on a personality of its own. Environmental awareness and a social responsibility for the future underpin a lot of the concepts behind this year's degree show. Discussion surrounding sustainability, appropriate use of process and material is evident in tutorials, seminars, etc. A number of students have also actively gone beyond the theoretical and produced products that utilise recycled and organic materials alongside natural dyes and processes in order to strengthen their resolve and understanding of becoming an environmentally responsible practitioner.

#### **Nicola Perren**

*Sample 7 Catalogue Editor*

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### **Cathy Convery**

Within embroidery, I have adapted a hybrid style in which the making process has become an experimental and unique method of working through an exploration of traditional embroidery techniques. I am inspired by various fine artists; they have influenced my work greatly, particularly the way in which I approach embroidery.

I have an appreciation of composition and colour, combining the painterly qualities of my paper work into stitch. The amalgamation of embroidery and fine art within my work has created a subtle fusion of techniques and boundaries.

Pushing boundaries and challenging the process of design, I have created a mix of the traditional with the modern, to extend the boundaries in which my work lies and the notion of what can be classed as a craft piece.

### **Hannah Weber**

Photography, mark-making and collage are very important to me, but I am most passionate about tapestry. Feeling able to express my ideas through all these methods, I decided to try and combine them. The resulting work is hybrid in nature: art that is a fusion of many elements. Working in this very experimental way means I am not merely keeping a traditional craft alive; instead I hope I am helping to move tapestry forward.

My current work explores the interaction of the synthetic and the natural in our environment. Investigating how sometimes it is hard to separate the two and considering whether rubbish discarded in the environment can actually be considered aesthetically pleasing.

The materials used reflect this theme, combining natural materials like wool, raffia and linen with man-made materials such as plastic netting, carrier bags and recycled tissue paper. Holding the belief that everything around is a potential yarn, my materials are by no means traditional.

### **Jennifer Fawcett**

Storytelling has always been an integral part in the execution of my work as I feel it creates a purpose. The narrative describes both my initial inspiration and the current destination, which can often be viewed as being aimed, unintentionally, at a children's audience.

It is this juxtaposition that has inspired me into exploring 'stylised nursery rhymes', the culmination of a naïve narrative with humour that can be appreciated at an adult level.

Specialising in embroidery, my work combines a variety of traditional techniques with modern twists that highlights the quirky nature of my creations.

### **Gaynor Moreton**

As a designer-maker specialising in print, I take inspiration from architecture and nature in order to develop a wide range of unusual colour and pattern combinations. I enjoy working on a largescale, combining both bright and subdued colours to create impact with a sense of fun.

I use traditional techniques such as stencilling and screen printing along with hand painting to translate the feeling of texture.

My initial paperwork designs are created using a wide range of mixed media which include cord, tissue, glue, gesso and modelling paste to give consistency and depth to these compositions. I use a lot of natural materials such as linen and silks for my fabric designs because of their handle and textural quality. Such materials work well with the variety of processes I use.

**Elsbeth Peebles McGloughlin**

The indigo-dyed silk and wool fabrics I produce have been developed through the investigation of natural form, concentrating mostly on texture and surface. I employ an innovative approach, by treating paper as I would my fabric. The work on paper and fabric is continually evolving and is almost organic in development, which along with the use of the indigo dye echoes the original source of inspiration: nature.

The techniques I use, combined with more traditional Japanese processes such as Shibori and rice resist, create interesting indigo-dyed fabrics.

This collection has been created using silk and wool, although the fabrics are not intended for use in any particular arena: the versatility achieved by using both heavy and lightweight fabrics means they could be applied to almost any purpose.