

The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

An illustrated history of the evolution of British women's cycle wear. The bicycle in Victorian Britain is often celebrated as a vehicle of women's liberation. Less noted is another critical technology with which women forged new and mobile public lives—cycle wear. This illustrated account of women's cycle wear from Goldsmiths Press brings together Victorian engineering and radical feminist invention to supply a missing chapter in the history of feminism. Despite its benefits, cycling was a material and ideological minefield for women. Conventional fashions were unworkable, with skirts catching in wheels and tangling in pedals. Yet wearing “rational” cycle wear could provoke verbal and sometimes physical abuse from those threatened by newly mobile women. Seeking a solution, pioneering women not only imagined, made, and wore radical new forms of cycle wear but also patented their inventive designs. The most remarkable of these were convertible costumes that enabled wearers to transform ordinary clothing into cycle wear. Drawing on in-depth archival research and inventive practice, Kat Jungnickel brings to life in rich detail the little-known stories of six inventors of the 1890s. Alice Bygrave, a dressmaker of Brixton, registered four patents for a skirt with a dual pulley system built into its seams. Julia Gill, a court dressmaker of Haverstock Hill, patented a skirt that drew material up the waist using a mechanism of rings or eyelets. Mary and Sarah Pease, sisters from York, patented a skirt that could be quickly converted into a fashionable high-collar cape. Henrietta Müller, a women's rights activist of Maidenhead, patented a three-part cycling suit with a concealed system of loops and buttons to elevate the skirt. And Mary Ann Ward, a gentlewoman of Bristol, patented the “Hyde Park Safety Skirt,” which gathered fabric at intervals using a series of side buttons on the skirt. Their unique contributions to cycling's past continue to shape urban life for contemporary mobile women.

Resistance Crafts Craftivism can be your voice of resistance: Craftivism is a non-threatening form of activism that gives people a voice when they feel voiceless and power where they feel powerless. It is an international movement for our time and noted Craftivism expert Sayraphim Lothian has put together the first-ever tutorial book on craftivism. In Guerilla Kindness: artist, scholar, activist, and YouTube art teacher Sayraphim Lothian gives you an introduction to the art of craftivism, and provides a brief history of creative resistance. This master craftivist shows you how to make and use various crafts for political and protest purposes including:

• Embroidery • Cross stitch • Knitting • Stenciling • Decoupage • Stamping • and much more

Join us in the Craftivism movement: Craftivism is a growing worldwide movement in which hand crafted works are being used to highlight political issues, creatively engage in activism, and encourage change in the world. Craftivists employ their works to open a space for people to be introduced to issues and to broaden the discussion surrounding them. While it might seem that this most colorful movement began recently, creative resistance has been with us for centuries around the globe, and craftivism and makers stating their mind through the medium of art is here to stay.

Step inside the enchanted world of arcane imagery and rich esoteric symbolism in this deeply imaginative embroidery art book! Author Gayla Partridge draws upon her knowledge of vintage anatomical artwork, floral design, palmistry, Ouija, and oddities from the natural world to create magical, witchy twists on an age-old craft. Through extraordinary, stylized photography and detailed close-ups of designs, the embroidery art in *Stitchcraft* is entirely achievable with basic stitches and easy-to-follow instructions, enchanting beginners and expert crafters alike.

Stitchcraft features:

- 30 intricate embroidery designs, using a combination of nine basic stitches
- Insights from the author on how she created each piece
- 30 basic patterns to get you started embroidering your own version of her designs

From the anatomy of a snake to

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

floral skulls, from palmistry hands to botanical hearts, readers will be inspired to recreate Partridge's spellbinding designs and to make them their own.

'Stitch Magic' is an animated celebration of the magic of hand stitching by two internationally renowned embroiderers. Using the wide range of fabrics, threads and materials now available, Jan Beaney and Jean Littlejohn give aspiring and knowledgeable embroiderers alike the inspiration to experiment with the basic hand stitches to create infinite stitch interpretations. Over 100 sumptuous photographs of stitched pieces introduce a breathtaking range of new work by the authors as well as stitching from different cultures and a selection of other contemporary work. These examples are accompanied by detailed captions explaining the working methods. Complete with stitch diagrams showing the different design applications of the stitches and a comprehensive glossary, this is a colourful sourcebook of ideas for embroiderers wanting to exploit the compelling texture of stitch.

Can the coexistence of love and hate actually stimulate and sharpen a mother's awareness of what is going on between her and her child? Reversing the conventional psychoanalytic approach, in which maternal ambivalence has been chiefly understood from the point of view of the child, this book gives precedence to the mother's perspective. Rozsika Parker draws on interviews with mothers, clinical material from her practice as a psychoanalytic psychotherapist, and a range of literary and popular sources, to create a powerful exploration of maternal ambivalence in a culture painfully and profoundly uneasy at its very existence. Original and accessible, with new readings of the work of Klein, Winnicott, Bowlby and others, *Torn in Two* will enrich and change our thinking about mothering.

A lively and innovative collection of new and recent writings on the cultural contexts of textiles
The study of textile culture is a dynamic field of scholarship which spans disciplines and crosses traditional academic boundaries. *A Companion to Textile Culture* is an expertly curated compendium of new scholarship on both the historical and contemporary cultural dimensions of textiles, bringing together the work of an interdisciplinary team of recognized experts in the field. The Companion provides an expansive examination of textiles within the broader area of visual and material culture, and addresses key issues central to the contemporary study of the subject. A wide range of methodological and theoretical approaches to the subject are explored—technological, anthropological, philosophical, and psychoanalytical, amongst others—and developments that have influenced academic writing about textiles over the past decade are discussed in detail. Uniquely, the text embraces archaeological textiles from the first millennium AD as well as contemporary art and performance work that is still ongoing. This authoritative volume: Offers a balanced presentation of writings from academics, artists, and curators Presents writings from disciplines including histories of art and design, world history, anthropology, archaeology, and literary studies Covers an exceptionally broad chronological and geographical range Provides diverse global, transnational, and narrative perspectives Included numerous images throughout the text to illustrate key concepts
A Companion to Textile Culture is an essential resource for undergraduate and postgraduate students, instructors, and researchers of textile history, contemporary textiles, art and design, visual and material culture, textile crafts, and museology.

A *New York Times* Best Art Book of 2019 “A riveting book . . . few stones are left unturned.”—Roberta Smith’s “Top Art Books of 2019,” *The New York Times* This fascinating and enlightening study of the tie-on pocket combines materiality and gender to provide new insight into the social history of women’s everyday lives—from duchesses and country gentry to prostitutes and washerwomen—and to explore their consumption practices, sociability, mobility, privacy, and identity. A wealth of evidence reveals unexpected facets of the past, bringing women’s stories into intimate focus. “What particularly interests Burman and Fennetaux is the way in which women of all classes have historically used these tie-on pockets as a supplementary body part to help them negotiate their way through a world that was not built to

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

suit them.”—Kathryn Hughes, *The Guardian* “A brilliant book.”—Ulinka Rublack, *Times Literary Supplement*

A globe-spanning history of sewing, embroidery, and the people who have used a needle and thread to make their voices heard In 1970s Argentina, mothers marched in headscarves embroidered with the names of their “disappeared” children. In Tudor, England, when Mary, Queen of Scots, was under house arrest, her needlework carried her messages to the outside world. From the political propaganda of the Bayeux Tapestry, World War I soldiers coping with PTSD, and the maps sewn by schoolgirls in the New World, to the AIDS quilt, Hmong story clothes, and pink pussyhats, women and men have used the language of sewing to make their voices heard, even in the most desperate of circumstances. *Threads of Life* is a chronicle of identity, protest, memory, power, and politics told through the stories of needlework. Clare Hunter, master of the craft, threads her own narrative as she takes us over centuries and across continents—from medieval France to contemporary Mexico and the United States, and from a POW camp in Singapore to a family attic in Scotland—to celebrate the age-old, universal, and underexplored beauty and power of sewing. *Threads of Life* is an evocative and moving book about the need we have to tell our story.

Shares fifty cross-stitch patterns that express snarky sentiments, and includes four font designs and a discussion of basic techniques.

Examines the work of medieval embroiderers, including vestments, altar cloths, clothes, and wall-hangings, and discusses their techniques, how they acquired their skills, and embroiderers' guilds

From the OG of the Subversive Cross Stitch movement (and brand of the same name) comes Super Subversive Cross Stitch. Featuring 50 easy-to-make designs—both brand-new patterns and fan favorites—stitched together with trademark wit. Don't freak out. Don't make this about you. May your life be as amazing as you pretend it is on Facebook. What fresh hell is this? Not today, Satan. Super Subversive Cross Stitch/ is here to provide crafters with the snarky inspirations they love to stitch. The book features 50 patterns--23 brand-new designs and 27 fan favorites--along with easy-to-follow instructions for the beginner and fonts and designs for adventurous crafters looking to customize their creations. It recasts a traditional, dare we say "sentimental," craft into a modern, relevant art form. It's the latest offering in the Subversive Cross Stitch brand, beloved by legions of DIYers. Less messy than graffiti, Super Subversive Cross Stitch allows crafters to adorn walls with political pith and irreverent twists on classic quotes ("I think, therefore I drink," "Let the good times be gin"). “This book reminds me that I'm not alone in being crafty and swearsy all at the same time. Pass the gin.” —Jenny Lawson, *New York Times*—bestselling author of *Furiously Happy*, *Let's Pretend This Never Happened*, and *Broken* “Julie is the true OG of the subversive cross-stitch movement. Modern cross-stitch design would not be what it is today without her. She is a positive and supportive force in the cross-stitch community, providing mentorship to other designers and welcoming new stitchers into the hobby. I am so excited about her new book!” —Stephanie Rohr, Author of *Feminist Cross-Stitch*

The needle arts are traditionally associated with the decorative, domestic, and feminine. *Stitching the Self* sets out to expand this narrow view, demonstrating how needlework has emerged as an art form through which both objects and identities – social, political, and often non-conformist – are crafted. Bringing together the work of ten art and craft historians, this illustrated collection focuses on the interplay between craft and artistry, amateurism and professionalism, and re-evaluates ideas of gendered production between 1850 and the present. From quilting in settler Canada to the embroidery of suffragist banners and the needlework of the Bloomsbury Group, it reveals how needlework is a transformative process – one which is used to express political ideas, forge professional relationships, and document shifting identities. With a range of methodological approaches, including object-based, feminist,

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

and historical analyses, *Stitching the Self* examines individual and communal involvement in a range of textile practices. Exploring how stitching shapes both self and world, the book recognizes the needle as a powerful tool in the fight for self-expression.

In medieval Europe, embroidered textiles were indispensable symbols of wealth and power. Owing to their quality, complexity, and magnificence, English embroideries enjoyed international demand and can be traced in Continental sources as *opus anglicanum* (English work). This sumptuously illustrated book draws on new research and detailed photography to offer an introduction to their design, production, and use. Essays by leading experts explore the embroideries' artistic and social context, while catalogue entries examine individual masterpieces. Medieval embroiderers lived in a tightly knit community in London, and many were women who can be identified by name today. Comparisons between their work and contemporary painting challenge modern assumptions about the hierarchy of artistic media. Contributors consider an outstanding range of surviving examples, highlighting their exquisite craftsmanship and exploring the world in which they were created.

In *The Anxious Gardener* Rozsika Parker wittily addresses the worries evoked by a series of gardening tasks over the course of a year. Each episode involves a dialogue between the Anxious Gardener and the Gardening Mentor, who offers practical solutions to the Anxious Gardener's dilemmas. A third voice, belonging to Maud-Next-Door, dispenses understanding and envy in unequal measure through the latticework of trellis surrounding the flowerbeds. The result is a unique and witty exploration of the emotional life of the gardener, exposing the envy, anxiety, guilt, rage and satisfaction unearthed, or unleashed, by the spade.

For crafters who like their stitching with a twist, this book reworks or reimagines fine embroidery and cute craft imagery so that they cross over to the dark side. Think charming cottages with roses around the door - and trash and abandoned vehicles in the front yard, or napkins embroidered with pretty but poisonous plants. Projects include a RIP (read in peace) bookmark, a butterfly and skulls tote bag, and a pig strikes back barbecue apron. Inspired by popular culture and street art, it's the craft equivalent of the Jane Austin and vampire novel smash-up and is guaranteed to amuse. The book contains 30 original cross stitch and embroidery designs, organised by project type (eg home or clothing). Projects include pictures, cards, cushions and accessories. *Twisted Stitches* also features instructions on techniques for new stitchers. All projects use DMC threads.

Radical Lace & Subversive Knitting examines the work of a diverse group of contemporary artists who have reformed knitting and lacemaking by experimenting with innovative techniques and materials. The works, which were largely created for an exhibition

The history of men's needlework has long been considered a taboo subject. This is the first book ever published to document and critically interrogate a range of needlework made by men. It reveals that since medieval times men have threaded their own needles, stitched and knitted, woven lace, handmade clothes, as well as other kinds of textiles, and generally delighted in the pleasures and possibilities offered by all sorts of needlework. Only since the dawn of the modern age, in the eighteenth and the nineteenth centuries, did needlework become closely aligned with new ideologies of the feminine. Since then men's needlework has been read not just as feminising but as queer. In this groundbreaking study Joseph McBrinn argues that needlework by male artists as well as anonymous tailors, sailors, soldiers, convalescents, paupers, prisoners, hobbyists and a multitude of other men and boys deserves to be looked at again. Drawing on a wealth of examples of men's needlework, as well as visual representations of the male needleworker, in museum collections, from artist's papers and archives, in forgotten magazines and specialist publications, popular novels and children's literature, and even in the history of photography, film and television, he surveys and analyses many of the instances in which "needlemen" have contested, resisted and subverted the constrictive ideals of modern masculinity. This audacious, original, carefully researched and

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

often amusing study, demonstrates the significance of needlework by men in understanding their feelings, agency, identity and history.

Clever and quirky cross-stitch patterns that proudly show off your love for all things literary Inside Book Riot's Lit Stitch, you'll find a number of badass, bookish cross-stitch patterns. Some of these are for bookmarks, others are for wall decor, and still others can take on a whole host of finished outcomes. What they have in common is their literary bent—the patterns speak to all manner of literary-minded book lovers, who are happy to display their nerdier sides. And what better way than through your own cross-stitch art to hang on your wall, prop on your desk, or even gift to friends and family. And most, if not all, are beginner friendly and can be completed in a few hours—instant stitchification! So grab yourself some excellent embroidery floss, hoops, and needles, and pick out one or more of these great cross-stitch patterns for your next project.

Why is everything that compromises greatness in art coded as 'feminine'? Has the feminist critique of Art History history yet effected real change? With a new preface by Griselda Pollock, this edition of a truly groundbreaking book offers a radical challenge to a women-free Art History. Parker and Pollock's critique of Art History's sexism leads to expanded, inclusive readings of the art of the past. They demonstrate how the changing historical social realities of gender relations and women artists' translation of gendered conditions into their works provide keys to novel understandings of why we might study the art of the past. They go further to show how such knowledge enables us to understand art by contemporary artists who are women and can contribute to the changing self-perception and creative work of artists today. In March 2020 Griselda Pollock was awarded the Holberg Prize in recognition of her outstanding contribution to research and her influence on thinking on gender, ideology, art and visual culture worldwide for over 40 years. *Old Mistresses* was her first major scholarly publication which has become a classic work of feminist art history.

Needlework is America's most popular craft, with about 38 million stitchers according to the Hobby Industry of America. *Subversive Cross Stitch* puts a 21st-century spin to this age-old art. Step-by-step instructions for 35 hilarious projects are sure to appeal to the savvy stitch-n-bitch generation.

Interpretations of women in the antebellum period have long dwelt upon the notion of public versus private gender spheres. As part of the ongoing reevaluation of the prehistory of the women's movement, Carolyn Lawes challenges this paradigm and the primacy of class motivation. She studies the women of antebellum Worcester, Massachusetts, discovering that whatever their economic background, women there publicly worked to remake and improve their community in their own image. Lawes analyzes the organized social activism of the mostly middle-class, urban, white women of Worcester and finds that they were at the center of community life and leadership. Drawing on rich local history collections, Lawes weaves together information from city and state documents, court cases, medical records, church collections, newspapers, and diaries and letters to create a portrait of a group of women for whom constant personal and social change was the norm. Throughout *Women and Reform in a New England Community*, conventional women make seemingly unconventional choices. A wealthy Worcester matron helped spark a women-led rebellion against ministerial authority in the town's orthodox Calvinist church. Similarly, a close look at the town's sewing circles reveals that they were vehicles for political exchange as well as social gatherings that included men but intentionally restricted them to a subordinate role. By the middle of the nineteenth century, the women of Worcester had taken up explicitly political and social causes, such as an orphan asylum they founded, funded, and directed. Lawes argues that economic and personal instability rather than a desire for social control motivated women, even relatively privileged ones, into social activism. She concludes that the local activism of the women of Worcester stimulated, and was stimulated by, their interest in the first two national women's rights

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

conventions, held in Worcester in 1850 and 1851. Far from being marginalized from the vital economic, social, and political issues of their day, the women of this antebellum New England community insisted upon being active and ongoing participants in the debates and decisions of their society and nation.

This book gathers a collection of multidisciplinary essays written by distinguished scholars, visual artists, and writers. The common thread of these essays addresses the ways in which fiber arts have enriched and empowered the lives of women throughout the world.

Hoopla, by the co-author of 2009's bestselling *Yarn Bombing: The Art of Crochet and Knit Graffiti*, showcases those who take the craft of embroidery where it's never gone before, in an astonishing, full-color display of embroidered art. Hoopla rebels against the quaint and familiar embroidery motifs of flowers and swashes, and focuses instead on innovative stitch artists who specialize in unusual, guerrilla-style patterns such as a mythical jackalope and needlepoint nipple doilies; it demonstrates that modern embroidery artists are as sharp as the needles with which they work. Hoopla includes twenty-eight innovative embroidery patterns and profiles of contemporary embroidery artists, including Jenny Hart, author of *Sublime Stitching*; Rosa Martyn of the UK-based *Craftivism Collective*; Ray Materson, an ex-con who learned to stitch in prison; Sherry Lynn Wood of the *Tattooed Baby Doll Project*, which collaborated with female tattoo artists across the United States; Penny Nickels and Johnny Murder, the self-proclaimed Bonnie and Clyde of embroidery; and Alexandra Walters, a military wife who replicates military portraits and weapons in her stitching. Full-color throughout and bursting with history, technique, and sass, Hoopla will teach readers how to stitch a ransom note pillow, mean and dainty knuckle-tattoo church gloves; and create their own innovative embroidery projects. If you like anarchistic DIY craft and the idea of deviating from the rules, Hoopla will inspire you to wield a needle with flair! With a foreword by Betsy Greer.

The first fully illustrated introduction to May Morris, a leading contributor to the Arts and Crafts Movement and daughter of famed designer William Morris

Rozsika Parker's now classic re-evaluation of the reciprocal relationship between women and embroidery has brought stitchery out from the private world of female domesticity into the fine arts, created a major breakthrough in art history and criticism, and fostered the emergence of today's dynamic and expanding crafts movements. "The Subversive Stitch" is now available again with a new Introduction that brings the book up to date with exploration of the stitched art of Louise Bourgeois and Tracey Emin, as well as the work of new young female and male embroiderers. Rozsika Parker uses household accounts, women's magazines, letters, novels and the works of art themselves to trace through history how the separation of the craft of embroidery from the fine arts came to be a major force in the marginalisation of women's work. Beautifully illustrated, her book also discusses the contradictory nature of women's experience of embroidery: how it has inculcated female subservience while providing an immensely pleasurable source of creativity, forging links between women.

"A fascinating history of...[a craft] that preceded and made possible civilization itself." —New York Times Book Review
New discoveries about the textile arts reveal women's unexpectedly influential role in ancient societies. Twenty thousand years ago, women were making and wearing the first clothing created from spun fibers. In fact, right up to the Industrial Revolution the fiber arts were an enormous economic force, belonging primarily to women. Despite the great toil required in making cloth and clothing, most books on ancient history and economics have no information on them. Much of this gap results from the extreme perishability of what women produced, but it seems clear that until now descriptions of prehistoric and early historic cultures have omitted virtually half the picture. Elizabeth Wayland Barber has drawn from data gathered by the most sophisticated new archaeological methods—methods she herself helped to fashion. In a "brilliantly original book" (Katha Pollitt, *Washington Post Book World*), she argues that women were a powerful economic force in the ancient world, with their own

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

industry: fabric.

Textile Quality Assurance is the process of designing, producing, evaluating, and checking products to determine if they meet the desired quality level of a company's target market. Quality Assurance for Textiles and Apparel, second edition, reflects the industry's best practice and most practical efforts to provide products of a consistent quality to meet customer's needs. With updated information on technological advances, the second edition emphasizes the importance of incorporating product quality from the merchandising and design stages through production, delivery and retailing. Features · Discussion of body scanning as it relates to assessing body shape, sizing, and fit · Current information about standard test methods, documents, and practices · Student activities and review questions at the end of each chapter Instructors, contact your Sales Representative for access to Instructor's Materials.

From Paleolithic flax to 3D knitting, explore the global history of textiles and the world they weave together in this enthralling and educational guide. The story of humanity is the story of textiles -- as old as civilization itself. Since the first thread was spun, the need for textiles has driven technology, business, politics, and culture. In *The Fabric of Civilization*, Virginia Postrel synthesizes groundbreaking research from archaeology, economics, and science to reveal a surprising history. From Minoans exporting wool colored with precious purple dye to Egypt, to Romans arrayed in costly Chinese silk, the cloth trade paved the crossroads of the ancient world. Textiles funded the Renaissance and the Mughal Empire; they gave us banks and bookkeeping, Michelangelo's David and the Taj Mahal. The cloth business spread the alphabet and arithmetic, propelled chemical research, and taught people to think in binary code. Assiduously researched and deftly narrated, *The Fabric of Civilization* tells the story of the world's most influential commodity.

Crafty activists will love this snarky book with its 40 irreverent, feminist-themed cross-stitch patterns. Whether you want to proudly announce that you're a nasty woman or remind others that a woman's place is in the revolution, you'll find edgy slogans, sharp one-liners, and cheeky images that make fabulous wall art or gifts. An illustrated basics section provides beginners with information on materials, tools, techniques, and framing your finished pieces.

This magisterial volume is a stunning labor of research and love by Gail Marsh, textile and knitwear authority and designer extraordinaire. Focusing on pre-World War II tools and techniques, and on the hand-embroiderers who used them--including famous names like Jessie Newbury, Ann Macbeth, Mrs. Foster, and more--Marsh draws extensively from the renowned RBKS Collection at Gawthorpe Hall, Lancashire, where she is curator, to compile a meticulous record of the everyday practice and development of the craft. More than a history, this is an essential reference for students, collectors, and crafters interested in traditional embroidery techniques.

The Subversive Stitch Embroidery and the Making of the Feminine

The pleasures to be had from slowing down can be many, with connections to sustainability, simplicity, reflection, and tuning into traditional and other multicultural textile traditions. *Slow Stitch* is a much-needed guide to adopting a less-is-more approach, valuing quality over quantity, and bringing a meaningful and thoughtful approach to textile practice. Claire Wellesley-Smith introduces a range of ways in which you can slow your textile work down, including: Using simple techniques inspired by traditional practice (including hand-stitch rhythms) Reusing and re-inventing materials (reuse even old textile projects) Limiting your equipment Mending revisited (practical and decorative techniques) Project ideas and resources that help towards making a more sustainable textile practice Richly illustrated throughout, and showcasing work

Access Free The Subversive Stitch Embroidery And Making Of Feminine Rozsika Parker

from the best textile artists who work in this way, this is a truly inspirational book for those looking to reconnect with their craft and to find a new way of working.

The officially licensed Evil Dead 2 cross-stitch craft book from renowned horror stitcher Rebecca Martz-Burley! Featuring over 20 patterns to create Evil Dead 2 artwork or adorn and customize items in your home!

Male literary friendships are the stuff of legend, but what about the friendships of women writers? A Secret Sisterhood, drawing on letters and diaries, some never published before, brings to light a wealth of surprising female collaborations: the friendship between Jane Austen and one of the family servants, amateur playwright Anne Sharp; the daring feminist author Mary Taylor, who shaped the work of Charlotte Brontë; the transatlantic friendship of the seemingly aloof George Eliot and the ebullient Harriet Beecher Stowe; and Virginia Woolf and Katherine Mansfield, most often portrayed as bitter foes, but who, in fact, enjoyed a complex friendship. They were sometimes scandalous and volatile, sometimes supportive and inspiring, but always—until now—tantalizingly consigned to the shadows.

Embroidery has long been relegated to the work of women in the home, seen as mere decoration on tablecloths, curtains and men's clothing. The craft, despite its intricacies, has historically been perceived as an act of domestic labor rather than of creative talent. But in the 1960's and 70's, feminists utilizing needlework and embroidery started reclaiming their techniques as works of art. From Thread to Needle: Contemporary Embroidery Art features the work of 84 contemporary artists from all generations across the globe and their influences, technical challenges and the messages they wish to convey through their embroidery art. Using a myriad of materials, such as cotton canvas, photographs, plastic, garbage and wire mesh, these artists bring new life into a supposed antiquated skill. The gorgeous full-page illustrations throughout the book highlight the vast possibilities of embroidery, and through their raw emotion shatter the perception of the craft as strictly feminine.

[Copyright: fbe96300a555bf625385cf059c6592c2](https://www.amazon.com/dp/B000000000)