

Unbound

Visionary Women Collecting Textiles

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Unbound

Visionary Women Collecting Textiles

John Ellerman
Foundation

The Bulldog Trust



Supported using public funding by
ARTS COUNCIL
ENGLAND

Mullion Charitable Trust

TWO
TEMPLE
PLACE

Published to accompany the exhibition
Unbound: Visionary Women Collecting Textiles
Two Temple Place, London
25th January – 19th April 2020

Unbound: Visionary Women Collecting Textiles has been curated
by June Hill and emerging curator Lotte Crawford, with support
from modern craft curator and writer Amanda Game and
Jennifer Hallam, an arts policy specialist.

Published in 2020 by Two Temple Place
2 Temple Place
London WC2R 3BD

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A catalogue record for this publication
is available from the British Library

ISBN 978-0-9570628-9-4

Designed and produced by: *NA Creative*
www.na-creative.co.uk

Unbound: Visionary Women Collecting Textiles is produced by
The Bulldog Trust in partnership with:
Bankfield Museum; Cartwright Hall Art Gallery, Bradford Museums and
Galleries; Chertsey Museum; Compton Verney Art Gallery & Park; Crafts
Study Centre, University for the Creative Arts; Leeds University Library
Special Collections and Galleries and the Whitworth, University of Manchester.

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FOREWORD

CHARLES M. R. HOARE, *Chairman of Trustees,
The Bulldog Trust*

Welcome to *Unbound: Visionary Women Collecting Textiles* at Two Temple Place, part of the Bulldog Trust's Winter Exhibition Programme.

Since 2011, this programme has produced annual exhibitions dedicated to showcasing the extraordinary public collections around the UK. In this, our ninth exhibition, we are delighted to be bringing into focus the incredibly rich and varied subject of textile collecting.

Unbound: Visionary Women Collecting Textiles celebrates seven pioneering women who saw beyond the purely functional, to reveal the remarkable artistic, social and cultural importance of textiles, through innovative and imaginative collecting. As with so many exhibitions here at Two Temple Place this exhibition brings together a hugely diverse range of objects for the first time and offers a unique take with its curation. *Unbound: Visionary Women Collecting Textiles* presents these seven collections through the yet unexplored lens of the female collector and her story.

For this idea we are indebted to our project collaborators: textiles expert (and lead curator) June Hill, modern craft curator and writer Amanda Game, and arts policy specialist Jennifer Hallam who presented the Trust with this proposal and have been integral to the success of this project.

An exhibition is nothing without its spectacular objects and for those we would like to thank our partner organisations: Bankfield Museum; -Cartwright Hall Art Gallery; Chertsey Museum; Compton Verney Art Gallery & Park; Crafts Study Centre, University for the Creative Arts; Leeds University Library Special Collections; and the Whitworth, University of Manchester, for loaning so generously from their collections and for their collaboration. We also owe huge thanks to assistant curator Lotte Crawford for the research and knowledge she has brought to this project.

Thanks must also go to our Programme Advisor and Chair of the Winter Exhibition Advisory Board, Martin Caiger-Smith, of the Courtauld Institute of Art, for his valuable input to the exhibition and the development of the overall programme. We also wish to thank our Exhibition Advisory Board for their support both on this exhibition and their assistance in developing our exciting plans for the future.

The Winter Exhibition Programme at Two Temple Place is dependent on donations and major fundraising efforts and we would like to thank Arts Council England, John Ellerman Foundation and the Mullion Charitable Trust for their generous support, without which this exhibition would not have been possible.

Whether a connoisseur of textiles or new to the subject, we hope you enjoyed your visit and are motivated to support our partner organisations by visiting their extraordinary collections across the country.

We look forward to welcoming you to future exhibitions at Two Temple Place and we thank you for supporting the Bulldog Trust with your visit today.

INTRODUCTION

AMANDA GAME

This project was born, as so many are, from a conversation between two people with a common interest and a desire to share and explore that interest more widely. In this instance, the two people were the textile scholar and lead curator of this exhibition June Hill, and myself – an independent exhibition maker with a strong interest in the relationship between museum collections and contemporary design and making. The common interest was textiles held in public collections: their ‘visibility, validation and value’.

Our initial conversation took place in early 2017 to consider how internationally significant collections of textiles held in regional museums might become better supported and more connected to the geographic and creative communities to whom they are so vitally important.

A first step, suggested by June, was to enlist the help of Jennifer Hallam a knowledgeable and well-respected arts professional with a strong understanding of the museum sector. We met in the entirely relevant setting of Salts Mill, Saltaire near Bradford: a former 19th century textile mill now re-purposed as a vibrant contemporary cultural space. A desire to catalyse a physical exhibition that highlighted museum textiles was born and we decided to take the idea to the highly appropriate context of Two Temple Place’s Winter Exhibition Programme.

2017 had been characterised by a growing number of written reports on the challenges facing museums and their collections¹. Two Temple Place’s Winter Exhibition Programme is innovative in this context. It shows how a well-conceived exhibition, something already embedded in the DNA of most museums, can be an effective model through which museums develop the kinds of relationships, resources and skills needed to support curatorial knowledge and collections in the future.

The original idea of exploring museum textiles through the eyes of visionary women collectors grew from important existing research by June Hill. Relatively little documentation exists on the influence of the female collector and the way that her ‘private possessions [had] become public assets’ as Hill memorably expresses it in her following essay. Although curators and artists interested in feminist perspectives on material culture had regularly visited the field of textiles², relatively few had focused on the textile collector herself. Assistant Curator Lotte Crawford reflects on this in her following essay.

This enlarged conversation has already created fruitful new connections for many involved, catalysed by deeper understanding of the ‘complex material, intellectual, sensuous, affective and social practice’³ that is embedded in textiles held in public collections. The original vision of the seven women collectors has given these regional museums, and all of us, a wonderful, material, public asset that shows the central role that textiles continue to play in global human culture.

FOOTNOTES

- ¹ The Gulbenkian Foundation's *Rethinking Relationships: Inquiry into the Civic Role of Arts Organisations* and the Governments *Mendoza Review* were among the first to appear, closely followed by the Art Fund's *Why Collect?* 2018 and in 2019 Ellerman Foundation *Museums and Galleries Fund Report* and the Museums Association *Empowering Collections*
- ² An influential example would include Roszika Parker's 1983 book *The Subversive Stitch: Embroidery and the Making of the Feminine*.
- ³ Griselda Pollock talking about the importance of exhibition making in *Tate Papers* 15 2011



ABOVE: *Dress 1750-60*, Handwoven Spitalfields cream silk brocade.
© The Olive Matthews Collection, Chertsey Museum. Photograph by John Chase Photography

FOLLOWING PAGE: *Summer Kantha Cloth* Late 19th century, West Bengal Cotton with cotton thread embroidery. © Bradford Museums and Galleries. Photograph by www.paultucker.co.uk



Collectors and Collecting

JUNE HILL

Collecting is a conscious act of selection that takes something from one context and places it in another. The reasons that determine these choices are varied. For a museum, where acquisitions are made *in perpetuity*, the long-term public benefit carries considerable weight. Curators play an influential role in shaping such decisions, ensuring each piece is relevant, authentic and an appropriate addition to the existing collections.

A considerable portion of that pre-existing material will reflect decisions made by other individuals, with the Victorian vogue for collecting an important factor in the formation of numerous museum collections. This history was explored in Two Temple Place's 2015 exhibition, *Cotton to Gold: Extraordinary Collections of the Industrial North West*, which examined the impact of eleven cotton barons whose philanthropic donations of objects and finance were pivotal to the establishment of three local authority museums in Lancashire.

The collectors in *Cotton to Gold* were typical of others who turned private possessions into public assets. This particular group of eleven acquired extremely fine objects: Roman coins, medieval manuscripts, Turner watercolours, Tiffany

glass, Japanese prints, religious icons and ivory sculptures. These remain treasures in the museums where they are held. They also reflect a particular view of what constitutes a museum object: something rare and precious, artefacts representative of an accepted culture.

In *Beyond Beauty: Transforming the Body in Ancient Egypt* (Two Temple Place, 2016) the collectors were Egyptologists, and included several women. Two of these, Annie Barlow and Amelia Oldroyd, also used textile wealth to fund acquisitions for local museums. Like their counterparts in *Cotton to Gold*, Barlow and Oldroyd were also part of a wider network of pioneering collectors, in their instance women archaeologists and anthropologists, six of whom featured in *Intrepid Women: Fieldwork in Action, 1910-1957*¹ an exhibition at the Pitt Rivers Museum, Oxford, (October 2018-March 2019).

Unbound: Visionary Women Collecting Textiles takes these themes a step further by focusing on seven women collectors active at different periods and in varied contexts. Taking textiles as a connecting thread, their work offers insights into the important role played by women collectors, the diverse reasons material is collected and the manner in which collection-based knowledge shifts and evolves over time.

There is always a subjective element to collecting, no matter how disciplined the individual and how clear the framework in which they operate. This can lead to idiosyncratic collections of random objects, fascinating but

unfocused. A visionary collector, by comparison, brings an informed personal perspective that sees beyond the bounds of convention and extends known territory. This is a quality shared by all those featured in *Unbound*.

Collecting

Olive Matthews (1887-1979) was twelve years old when she began to collect. This was no whim, but something encouraged by her father as the improving activity the collectors of *Cotton to Gold* also pursued. Like them, she collected assiduously and left a public legacy, gifting her acquisitions to Chertsey Museum, which she also supported financially. It was her choice of subject that differed. Where the cotton barons looked to art, antiquities and natural science, Matthews' interest lay in historic costume, whose only perceived value at that time was as fancy dress or theatrical costume. 'I am interested in costumes up to about early Victoria...styles I have known and worn I don't care about. They are not Antiques to me.'² There is no evidence of why she made this decision, only speculation that it was precipitated by the gift of a group of items from her great-great grandmother. The desire to preserve something just beyond living memory is often a spur to collect and underpins many museum collections. It is her foresight in perceiving cultural value in something generally neglected that the significance lies. That, and her ability to consistently seek out exceptional examples of key styles where others saw only items to be discarded.

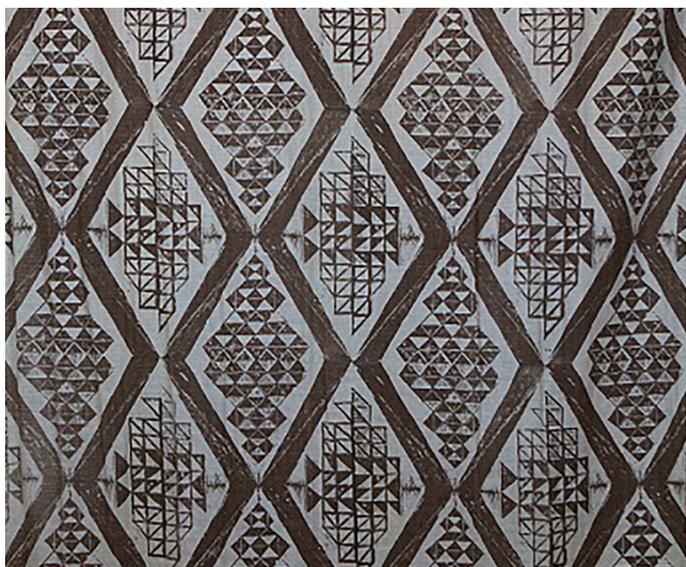
Matthews continued to collect for the next forty years, always working within a budget: first her weekly childhood allowance, then a self-imposed limit of £5 for any one item. Working within constraints is a reality for public as much as private collectors and influences what material is acquired. It is not known if this was a determining factor for Matthews, but her focus on unfashionable material certainly increased options with garments sold for small amounts at her local street market. What can be said is that working to a budget requires a shrewdness that is characteristic of Matthews' collecting. She had an eye for a quality object, as much as for a bargain (FIG. 1). Given that historic fashion was largely an open field until the mid twentieth century, and that the sourcing of material meant most was acquired without any provenance, it is testament to her astuteness that subsequent curatorial research has proven all her purchases to be genuine.

The Collector's Eye

Every collector has a particular eye; a way of seeing that draws them to certain material. The designer, printer and collector of popular art Enid Marx (1902-1998) shared with Matthews that childhood fascination with objects, but her focus lay elsewhere. *'I was aged about four...I remember the ribbons well; they were pasted on cards with loose ends for feeling. I was especially pleased when [the draper] gave me wide samples of fancy ribbons, with plaids or flowers and deckle edges. The narrow baby ribbons were of no interest to me, but I took them out of fear I'd not get the wider ones.'*³ Ribbons can seem inconsequential, yet



ABOVE: Fig. 1: *Brocade Shoe with Clog* 1735-45, Brocaded silk.
© The Olive Matthews Collection, Chertsey Museum.
Photograph by John Chase Photography



ABOVE: Fig. 2: Enid Marx, *Curtain with Jungle Repeat Pattern* date unknown, Printed undyed linen. © Compton Verney Art Gallery & Park. Photography by Harminder Judge.

the detail of that memory is revealing. Pattern and textiles were central to Marx's work as a designer (FIG. 2). Her collecting similarly reflected interests that fed her practice.

Like Matthews, Marx fixed her attention on an unfashionable subject on the verge of being lost. In this instance, popular English art, a subject Marx pursued with her long-term colleague, the historian Margaret Lambert. These were the largely overlooked decorative objects and eccentricities of everyday life: Pollock's Toy Theatre prints,



ABOVE: Fig. 3: Thomas Stevens, *Are you Ready?* c.1879–1880, Stevengraph panel, woven in coloured silk © Compton Verney Art Gallery & Park. Photography by Harminder Judge.

ceramic 'wally dogs', corn dollies and fairground souvenirs. Aside from a few items (notably the Stevengraph pictures woven by Coventry ribbon makers during lean periods of employment)(FIG. 3), the collection is mostly non-textile. The links between these objects and Marx's design practice lay elsewhere: in their use of pattern and print; and as a traditional, indigenous British art form that could have '*the same refreshing effect on our present industrial design as folksong on English music.*'⁴



ABOVE: Fig. 4: Edith Durham, *Album with photographs, postcards and sketches* 1900-1914, Pen and ink on paper and card
 © Calderdale Museums Collection, Halifax. Photography by www.paultucker.co.uk

Marx and Lambert's publications on popular art were themselves influential, promoting knowledge of the subject and the value of collecting the stuff of everyday life: *'the art which ordinary people have created for their own lives in contrast to the "fine arts" made for special patrons...For the general public [Popular English Art] gives, as nothing else can, an intimate picture of the feelings and sympathies, likes and dislikes of many generations of ordinary people'*.⁵

Material Culture

When Edith Durham (1863-1944) travelled to the Balkans in 1900, it was to draw and recuperate from a period of ill health caused by the strain of being her mother's carer. Durham was no collector, nor an anthropologist. Not until she became captivated by a foreign land that she felt compelled to understand by studying its history, traditions and material culture. Scathing of contemporaries who *'stayed for a fortnight at the Grand Hotel and never made it up country'*⁶, over the next fourteen years she organised numerous field trips into remote mountain areas, staying in homes and inns; listening, sketching, taking photographs, making notes and collecting textiles (FIG. 4).



ABOVE FRONT: Fig. 5a: Unknown maker, *Embroidered fragment* 1992, Embroidered cloth. © Leeds University Library, University of Leeds

Conscious of her lack of anthropological training, Durham spoke of feeling ‘a *painfully amateur outsider*’⁷ despite a colleague at the Royal Anthropological Institute acknowledging that ‘*as an authority in her field she probably has no equal*’.⁸ The rigour with which she documented her subject played a considerable role in this recognition, as did the affinity she developed for the region as her involvement extended into relief work and political campaigning, especially for Albania. There she was no outsider. Revered as ‘Queen of the Highlanders’, Durham became as much a part of its history as the material she collected.

There is a richness to objects that provide a tangible link to a specific moment. There is also an inherent complication with intense personal investment, especially where the subject is contentious. As a champion of the Balkans, Durham was lauded and criticised by turns for an advocacy that was at times partisan, if rooted in a profound knowledge. In this,



ABOVE BACK: Fig. 5b: Unknown maker, *Back of embroidered fragment* 1992, Embroidered cloth. © Leeds University Library, University of Leeds

her collecting illustrates the need to consider the context in which collectors approach their material when interpreting its significance.

Consider Louisa Pesel (1870-1944). There were moments when her life aligned with Durham’s. Both supported Macedonian refugees during the uprisings of the early 1900s: Durham in the Balkans, Pesel organising fundraisers in Bradford. They collected similar material: densely embroidered sleeves from Monastir, double-sided towels and headdresses of Turkish influence. Both saw these as a means to understand the flow of cultural influences in Europe. For Pesel, however, the focus was design and stitch, not political insight. Whereas Durham collected whole garments and noted their associated histories, Pesel acquired fragmentary pieces that could be handled, flipped back and forth to see how stitches were worked and colour used (FIG 5). These were patterns to be respected, examples

from which to learn by copying, on paper and in stitch. They were part of a history of stitch, and inspiration for the making of 'modern' designs.

*'The same stitches are sometimes found in widely separate countries. This may be accounted for by the fact that work has been brought from foreign lands by travellers and sailors. A new stitch found in imported work would be tried and become the fashion, and be incorporated into the work of the country.'*⁹

Pesel began collecting during her time at the Royal Hellenic School of Needlework and Lace in Athens (1903-07) where she was engaged in '*undertaking the regeneration of the peasant handicraft of ornamental needlework*'.¹⁰ Many traditional patterns were disappearing. Pesel was part of a wider network of collectors¹¹ who were trying to preserve this heritage by acquiring examples and creating designs based on them that could be taught to schoolgirls. The idea was to pass skills from one generation to another and create employment by producing saleable items. It was a model developed in the context of the historic mutation of patterns, without current appreciation of the sensitivities of cultural appropriation, yet with the humanitarian intent that Pesel maintained throughout her career as a practitioner and educator.

Contemporary collecting

The reason one object is collected rather than another is often dependent on assessments of their current and future

significance. Such judgements pose a challenge for any collector but are perhaps most problematic in contemporary collecting and especially for public collections that seek to represent defining ideas or events; the eventuality of which may be best identified after the sifting of time. Yet contemporary collecting also gives the opportunity to engage in what is taking place and to inform the long-term assessment of its importance. This is contemporary collecting at its most visionary.

One of the most significant cultural developments in textiles during the twentieth century has been its emergence as a creative medium in arts, crafts and design. Any medium, especially one that is evolving, can face barriers that limit awareness of its existence and significance. Galleries and collectors have a key role to play in countering this lack of cognizance by giving work visibility, validation and the ascription of value, both economic and cultural. Craft gallerist Muriel Rose was one such figure.

The Little Gallery, in London, which Muriel Rose co-owned with Margaret Turnbull from 1928 to 1939, was among the first commercial galleries to present craft as equal to fine art. Enid Marx exhibited work there, as did numerous peers in print, weave and stitch. The quality of Rose's judgement is evident in the now eminent names that she supported. Nothing was compromised. The attention to detail, allied to a modernist display aesthetic and emphasis on representing the maker (with individuals invited to demonstrate in the gallery), all added substance to craft as a field.

Like Marx, Rose was also interested in folk art and traditional craft, perceiving them ethnographically as a form of British cultural identity. Quilting from the mining areas of Durham and Wales was a particular interest. Rose visited quiltmakers at home, noted their skills and circumstances, and provided a market for work that helped sustain families as well as a tradition of practice (FIG. 6).

This breadth of approach in terms of what constituted outstanding craft practice led ultimately to Rose's involvement with the British Council¹² for whom she curated two exhibitions (one touring to North America as part of the national war effort)¹³ and formed its craft collection. Later, as a founding trustee of the Crafts Study Centre, which opened in 1977,¹⁴ she helped create an influential research collection that features many of the pivotal makers from The Little Gallery. In a span of fifty years, the position of craft had shifted significantly, its arc traceable in the career of a gallerist who perceived its worth.

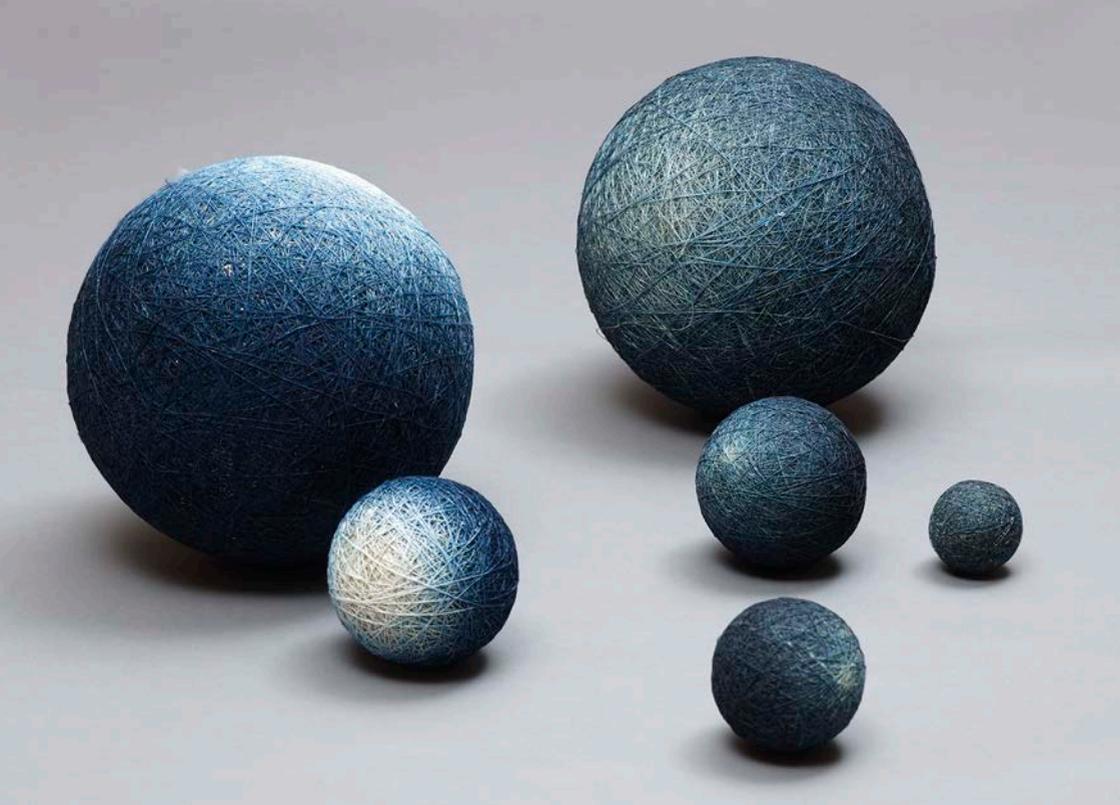
For textiles as an art form, the ascription of value is probably most closely associated with the work of Jennifer Harris at the Whitworth Art Gallery (1982-2016). Founded in 1889 with a remit to inform design in Manchester's textile industry, the Whitworth has collections of fine art, wallpaper and world textiles. It is this unusual combination that Harris perceived made the Whitworth *'the right place to be collecting work that sat on the borderline of fine art and textiles.'*¹⁵ It mattered that these textiles existed in an art gallery, and a building that called for work of scale and ambition. Also vital was the creating of links between



ABOVE: Fig. 6: Photographer unknown, *Welsh quilter using a quilting frame* date unknown, Photograph © Craft Study Centre, University for the Creative Arts

the historic and contemporary (FIG. 17), both curator and artists perceiving their work as part of a continuum of practice in textiles and art.

Harris' tenure as curator coincided with the blossoming of practice that had been emerging over several decades. She gave this work public exposure, as well as collecting and commissioning seminal artworks that documented major influences. In the process, both curator and gallery became an integral part of the field. As textiles have come to be



ABOVE: Fig. 7: Hiroyuki Shindo, *Shindigo Space* 2007 Dyed hemp, cotton, polystyrene. © The Artist. Courtesy of the Whitworth, The University of Manchester

appropriated by a wider body of artists, it is this rootedness in both fields that gives import to Harris' surefooted collecting amid shifting territory. (FIG. 7)

Continuity and change

The commonality of textiles across cultures and time makes them a powerful communicator of human experience and identity. This gives textiles particular resonance in a globalised world.

Bradford's history is rooted in textiles. A world centre for wool manufacture in the late 19th and early 20th century, the industry's networks encompassed five continents. Its workforce was equally cosmopolitan; drawn first from across the UK, then Germany, Italy, Eastern Europe and South Asia. The association with the subcontinent was particularly strong, Indian designs having exerted a heavy influence on British textiles as exemplars of what could be achieved.

By 1985 when Nima Poovaya-Smith became Curator of International Art at Cartwright Hall (1985-1998), the legacy of textiles had shifted from industrial production, to cultural diversity. Cartwright Hall was itself symbolic of this change. The purpose-built Victorian gallery¹⁶ had as its principal benefactor the silk manufacturer Samuel Lister (1815-1906).¹⁷ At its height, Lister's Mill at nearby Manningham was one of the largest in Europe, employing 11,000 people and using imported Indian silk. The industry declined rapidly in the 1970s, but the city continued to reflect the demographic changes the industry had created.

Charged with reflecting these demographic changes at the gallery Poovaya-Smith created a collection that represented Bradford's varied ethnicities and cultural traditions (historic and contemporary) and offered narratives that reflected their complex interplay. Such interconnections were a key element in the work of artists such as Yinka Shonibare (FIG. 8), and also informed the thematic curation of the transcultural Connections Gallery. This presented alternative perspectives



by displaying seemingly disparate material together. It was a method that underpinned the collecting process itself. With every piece acquired in full consultation with the local community, the collection effectively enfranchised a diversity of voices by giving them ownership.

The material Poovaya-Smith collected is layered with complex narratives. The interplay of associations accrued over time is something curators consciously seek to explore, but cannot always control. When Edith Durham gave her collection to Bankfield Museum, Halifax in the 1930s, there was no link between the West Yorkshire town and the Balkans. That came sixty years later during the Yugoslav Wars (1991-2001). With Balkan museums ethnically cleansed, reporters consulting Durham's books and a flow of refugees and soldiers between the two places, Durham's work absorbed a further, unpredicted, layer of significance.

For a museum curator, the early years of their career are given to learning the science of collections. The remainder are spent in yielding to the rhythms of their poetry. This is the nature of collections.

OPPOSITE: Fig. 8: Yinka Shonibare CBE, *The Wanderer* 2006-7, Wooden model with 'wax' printed cotton sails; cabinet: glass and wood © Yinka Shonibare CBE. All Rights Reserved, DACS 2019. Photography by www.paultucker.co.uk

FOOTNOTES

- 1 *Intrepid Women: Fieldwork in Action, 1910-57*, 15 October 2018-11 March 2019 Pitt Rivers Museum. The exhibition focused on six of the Pitt Rivers most important female collectors and their fieldwork in North America, New Zealand, New Guinea, Mexico, Nagaland, Guyana. “All were role models for women scholars, people who got on with their calling despite all the challenges and as anthropologists who brought very different perspectives to their attempts to understand other ways of being.”
<https://www.prm.ox.ac.uk/event/intrepid-women>
- 2 Letter from Olive Matthews to Bob Trett, Curator at Chertsey Museums, 1969 *Fashion in Focus, 1600-2009*, p10
- 3 Fay Sweet, *Obituary: Enid Marx*, The Independent, 19 May 1998
- 4 Enid Marx letter to Sir Charles Tennyson, 1946, *Enid Marx: The Pleasure of Pattern* Alan Powers, Lund Humphries p131
- 5 Text on book cover for *Popular English Art* by Enid Marx and Margaret Lambert, 1945
- 6 *Bread, Salt and Our Hearts*, Calderdale Museums, 1996 p7
- 7 Op cit p.11
- 8 Op cit p.11 A member of the Royal Anthropological Institute and the first British woman to be appointed its vice president, Durham was also a regular contributor to MAN, the RAI journal
- 9 A Note on Stitchery by Louisa Pesel and EW Newberry, 1921 from *A Book of Old Embroidery* by AF Kendrick, Keeper of Textiles, V&A
- 10 Newspaper cutting, Louisa Pesel scrapbook, “Very Interesting Art Exhibition at Cartwright Hall: A fine collection of embroideries from the Eastern Mediterranean”

- 11 Jacqui Hyman, conservator, is currently researching the impact of collecting by Louisa Pesel and others on indigenous Greek embroidery in work entitled *Plundered or Saved*
- 12 The British Council is the UK’s international organisation for cultural relations and educational opportunities. It was founded in 1934 and incorporated by Royal Charter in 1940
- 13 *Modern British Crafts Exhibition, 1942-45* toured to ten cities in the United States and five in the Canada. The Exhibition of Rural Handicrafts, toured Australia and New Zealand in 1946
- 14 The Crafts Study Centre was originally housed at the Houlburne Museum of Art, Bath in a partnership with the University of Bath. In 2000, the Crafts Study Centre moved to a purpose built building in Farnham on the campus of the University College for the Creative Arts
- 15 Interview with the author
- 16 Louisa Pesel lived yards from Cartwright Hall, Bradford and, at least once, exhibited her collection of Eastern Mediterranean embroideries there
- 17 Samuel Lister had a vision of Cartwright Hall as: “*the place where the Asiatic of the future might come in search of the inventor of the power loom. I have the very strong impression that the East will overcome the West in coming years, and that instead of our clothing the East, they will want to clothe us.*” Quoted in *Silk: Bradford and the Subcontinent*, 2012 Exhibition, Cartwright Hall, Bradford curated by Alchemy of which Nima Poovaya-Smith was founder and CEO

Stitched, Woven and Stamped: Women's Collections as Material History

LOTTE CRAWFORD

Textiles as connection, textiles as communication

A pair of handmade shoes made of twine interwoven with hide and worn by Edith Durham (1863-1944) (FIG. 9) epitomise the binding together of textiles and experience in this exhibition. They are functional and exquisitely made. As historical objects, these are fine examples of 'Opanke', the traditional peasant shoes that were worn throughout South eastern Europe up until the late Victorian period. They are so deeply associated with the traditions of the region that today they remain a national symbol of Serbia. Yet the flecks of wear on her shoes tell of Durham's personal exploration of the Balkans, where she gathered examples of traditional clothing and textiles. Indeed, she noted that *'It occurred to me that the vexed question of Balkan politics might be solved by studying the manners and customs of each district.'*¹ As such, these shoes reflect the ties between culture and collecting and are representative of her journeys around the region.

Unbound: Visionary Women Collecting Textiles portrays the experience of seven women, their vision, curiosity and personality. The materials the women collected are distinctive, with textiles and objects gathered from different periods and cultures. To understand these collections and



Fig. 9: *Opanke* belonging to Edith Durham, date unknown, Twine and hide © Calderdale Museums Collection. Photography by Paul Tucker

their continuing significance, the broader context in which these women were collecting must be explored.

Louisa Pesel (1871-1944) collected global examples of textiles but focused on Greek, Turkish and Byzantine embroidery. Her collection reflects the Victorian ideas of pattern and textiles as ornamental, decorative, and a visual language. The edge of a delicately embroidered Turkish towel² (FIG. 10) is an example of the historic textiles that



inspired her. The object shows a rich quality of embroidery, made of opulently coloured silk threads of deep green, crimson and pale blue. The thread used to embellish the trees and houses demonstrates the skill of needlework and texture applied to the cloth to build a flattened perception of the arid Turkish landscape. Pesel studied embroidery techniques from her historic objects and translated them into contemporary pattern designs. For her, the textiles were fragments of knowledge. She described how *'I have been an embroideress from my early youth and have naturally through my varied experiences collected much*

Fig. 10: Unknown maker, *Border Fragment* 1992, Embroidered cloth.
© Leeds University Library, University of Leeds

*useful information and knowledge of my craft.*³ Pesel had been educated at the Royal College of Art where she was trained by Lewis Foreman Day, a decorative artist, industrial designer and member of the Arts and Crafts Movement. Day promoted Pesel's appointment as a designer at the Royal Hellenic School of Needlework and Lace in Athens, and she was keen to disseminate her knowledge through teaching and practical guides to needlework and pattern.



Value

The study of embroidery and textiles has given voice to the history of women, as it was mostly women that spent time embroidering as a domestic activity inside the home. Yet, textiles has a complicated relationship with gender. As Roszika Parker wrote in her study of the relationship between women and embroidery *The Subversive Stitch*, ‘when women embroider it is seen not as art, but entirely as the expression of femininity. And crucially, it is categorised as craft.’²⁴ At the same time the decorative arts of pattern design and decoration have been dismissed as ‘derivative, repetitive and above all, unoriginal.’²⁵ The idea that sewing



Fig. 11: *Jelek, Berat (Sleeveless waistcoat)* 1913, Gold embroidery on black cloth © Calderdale Museums Collection. Photography by www.paultucker.co.uk

is a craft linked with femininity and superficial decoration has meant that textiles and craft have been considered to be worth less money than the ‘fine arts’, and have received less scholarly attention. Yet Louisa Pesel’s collection clearly evidences how pattern and motif belong to a wider international history of ideas and cultural expression. To complicate things further, some of the finest examples of needlework in Edith Durham’s collection were embroidered by men, such as the *Jelek* waistcoat (FIG. 11), which is

intricately embellished with gold floral motifs. Furthermore, it was precisely the qualities of repetition and abstraction that are evident in traditional textile patterns which intrigued women collectors and modernist makers like Muriel Rose (1897-1986) and Enid Marx (1902-1998) and led them to become influential figures of the avant-garde arts scene in the inter-war period.

Privilege, travel and cultural exchange

Edith Durham's and Louisa Pesel's collections partially derive from their privileged social position. Their affluence allowed them freedom to travel. Remarkably Durham travelled alone in the Balkans in the 1900s. Olive Matthews (1887-1979) also came from a relatively wealthy background. She was given a weekly allowance of between 2s 6d – 5s⁶ by her father, money that enabled her to pursue her passion. She amassed a seminal collection of eighteenth-century costume, with such striking objects as an embroidered *Nightcap* (1700-1720) (FIG. 12) stitched with silk thread and woven linen that depicts birds and flowers. Although little intimate detail is known of the lives of Olive Matthews, Louisa Pesel, Edith Durham, Muriel Rose and Enid Marx, it is of note these five (of the seven women collectors) featured in *Unbound* were unmarried. They were therefore unencumbered by the traditional duties of wife and mother and had the time and independence to allow them to follow their professional ambitions. By the 1920s, arts education was also becoming more open to British women, particularly those of the upper classes, and most notably in the applied arts of textiles, ceramics and illustration.



Fig. 12: *Nightcap* 1700-1720, Blackwork, hand stitched silk thread and woven linen © The Olive Matthews Collection, Chertsey Museum. Photograph by John Chase Photography

Travel around Europe gave the textile designer Enid Marx insight into the patterns of non-western and folk cultures and she drew inspiration for her designs from the objects she collected on her travels. From 1932, with her life partner Margaret Lambert, she sought out objects of ‘popular art’ which included industrially made and hand-made folk objects such as ceramic Staffordshire dogs, a decorative Swedish bottle with a wooden weaver inside and a large ornate tea pot decorated with flowers and birds. Though they used the objects to adorn their home, they aspired to institute a permanent national collection of popular art and together wrote several books on the subject.⁷

Muriel Rose visited Northern and Eastern Europe to buy stock for her shop, The Little Gallery, which was based in Ellis Street, adjacent to Sloane Street in Kensington, London. Many examples of textiles in her shop reveal a relationship between artistic and cultural exchange. Long lengths of textiles produced for the shop were made by the block printing⁸ duo Phyllis Barron and Dorothy Larcher and independently by their apprentice Enid Marx. Each of these women had been trained in painting and they applied this knowledge to their textile designs. Barron and Larcher's dyeing and blocking practices were described by Muriel Rose as '*quite an innovation, especially the use of black on natural linen and real indigo.*'⁹ Larcher had spent several years teaching in Calcutta, where she had lived with an Indian family and observed traditional Indian methods of dyeing and printing textiles.¹⁰ A cotton curtain made of fabric displayed in the exhibition, *Kite*, (c.1932) (FIG. 13) reveals how they used the printing technique to experiment with abstract pattern, texture and natural dyes made with indigo, lichen, tin and walnut shells.

Textiles as commodity

Although in 1918 women over the age of thirty¹¹ had won the vote there was a significant backlash in their employment as a result, that had a lasting impact on the professionalisation of women. As the historian Moira Vincentelli noted: '*in such circumstances there was much to be said for being your own boss, though it required a little capital.*'¹²

Fig. 13: Phyllis Barron and Dorothy Larcher, *Kite* c.1932, Block print on cotton. © Craft Study Centre, University for the Creative Arts

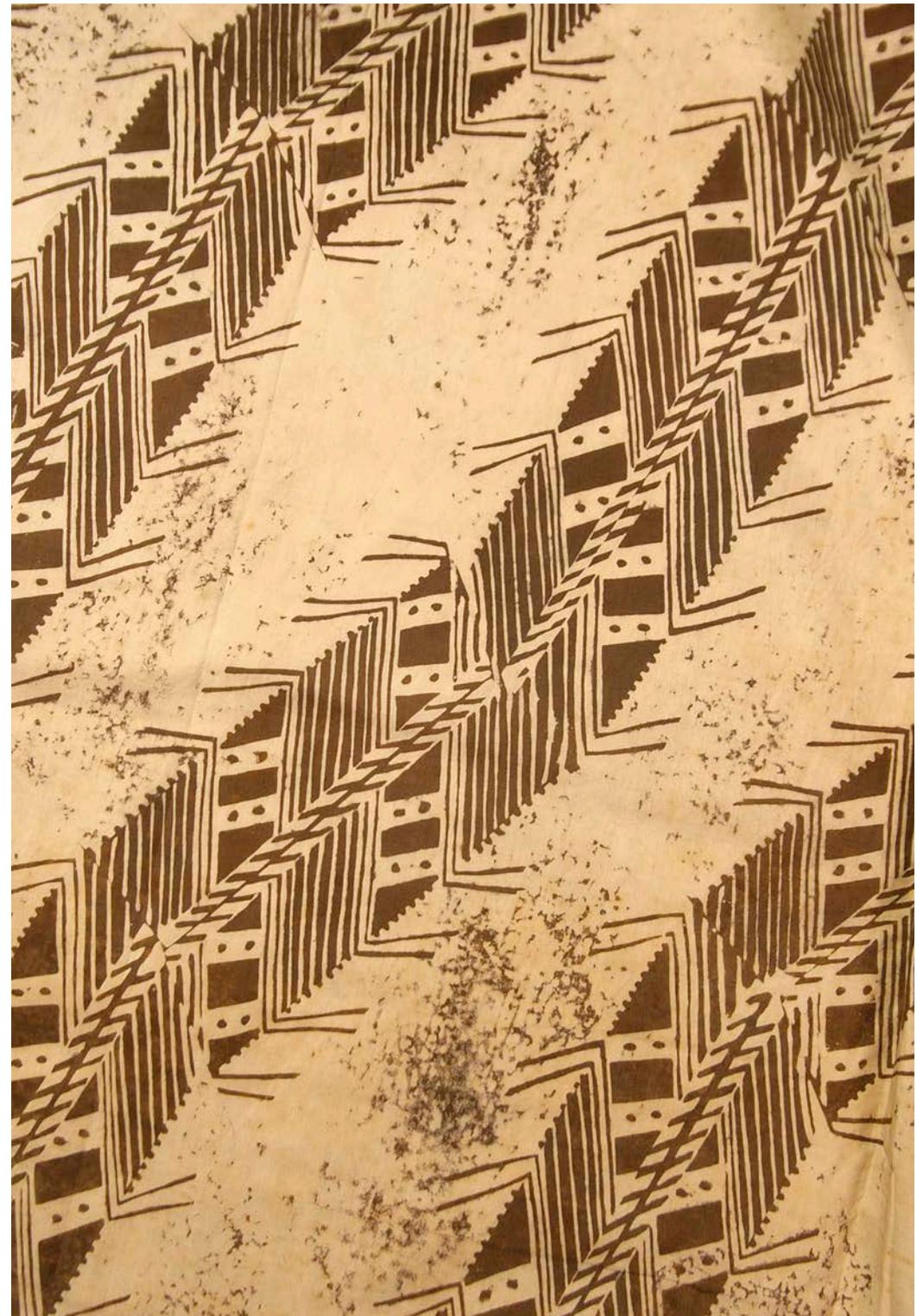




Fig. 14: Enid Marx, *Ties* c.1920-30, Printed silk. © Compton Verney. Photography by Jamie Woodley

With a deposit of £400 Muriel Rose and Peggy Turnbull set up The Little Gallery. When it opened in 1928 it was described by a *Times* correspondent as cultivating ‘an atmosphere of its own’.¹³ This was one of several spaces selling modern craft that was run, for the first time, by women. Muriel Rose’s meticulous approach to archiving has meant that The Little Gallery provided the fullest record of a new generation of craft shops and of the position of modern textiles sold within them. Examples of ephemera include cloth samples, silk ties by Enid Marx, that were sold in the shop (FIG. 14), marbled papers and Christmas shopping lists specially designed (FIG. 15). Textiles were treated as an art and a craft, and were displayed in prime position as

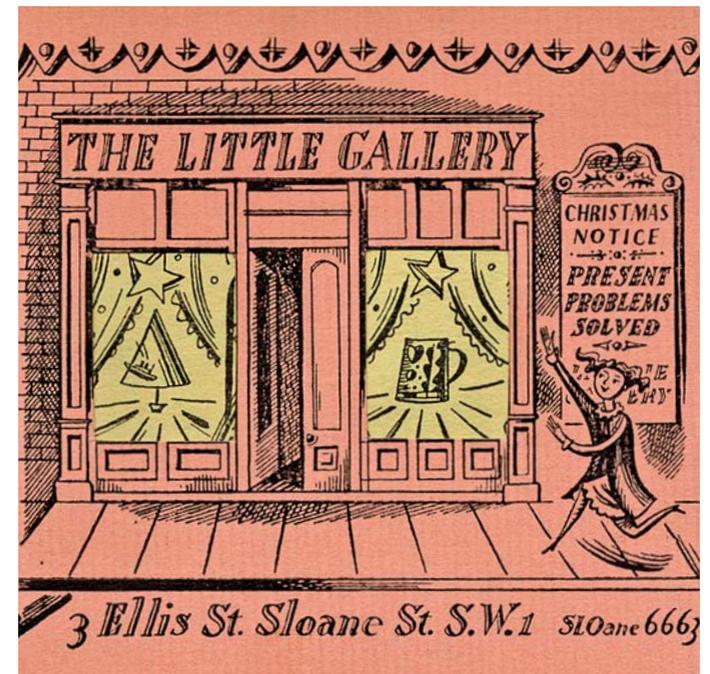


Fig. 15: Alan Smith, A *Christmas notebook for the Little Gallery* 1936, Ink on paper. © Craft Study Centre, University for the Creative Arts

the shop assistant Edith Flint described: ‘Suspended from rails around the showroom of The Little Gallery were lengths of hand block printed materials. Cotton, linen, silk – they were very subtle-colours and many designs ... Only the best quality materials were used, as to put all the hours of hand work into inferior materials would have been a waste of art and time.’¹⁴ Rose wished to educate the customer on craft technique. To this end she placed printing blocks alongside the fabric. Trade cards show how the shop showcased different kinds of textiles from patchwork quilts old and new to Mexican Indian rugs and traditional Welsh and Durham quilts.¹⁵ Although it would close on the outbreak of war, The Little Gallery was vital in showcasing



modern textiles and for generating income that enabled the artist-craftsmen to continue to produce work. It provided significant support for the British crafts scene through the harsh economic climate of the Great Depression.

Textiles as art

The Whitworth opened in 1889 with a collection that was developed to reflect Manchester's role as a world centre for textile manufacture and solely dedicated to acquisitions of fine art, textiles and wallpaper. Jennifer Harris focused on developing contemporary art that would be in keeping with the historic collections. The wall-hanging by Tadek Beutlich *Reflection of the Moon* (1977) actually predates Harris's arrival at the gallery and is an example of how she worked with pre-existing objects and used it as a context to develop the collection. The piece is made of esparto grass and woven with acrylic wool to produce a visceral artwork which achieves a highly textured effect similar to hair (FIG. 16). Tadek Beutlich made flat woven tapestries from the early 1960s that were inspired by folk art and continental modernism, yet he became increasingly experimental in his practice. Although the wall-hanging is highly abstract, the artist used the traditional process of loom-weaving to create amorphous sculptural forms. Harris continued to acquire artworks which drew from traditional craft media, such as the practices of stitch and weaving.

Fig. 16: Tadek Beutlich, *Reflection of the Moon* 1977, Esparto grass and acrylic wool. The Artist's Estate © Courtesy of the Whitworth, The University of Manchester

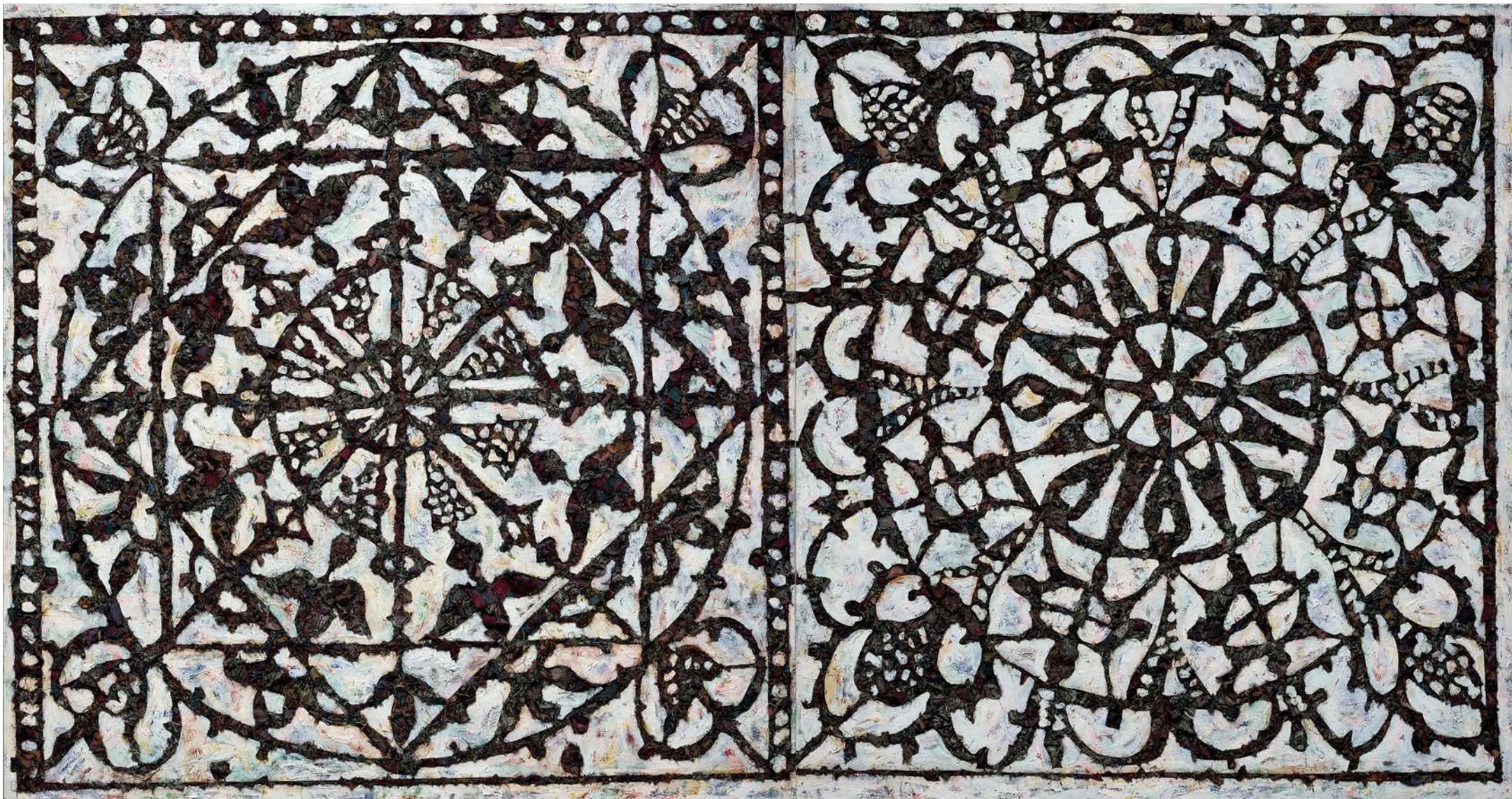


Fig. 17: Michael Brennand-Wood, *Hide and Seek* 1992, acrylic paint, wood, cloth. © The Artist. Courtesy of the Whitworth, The University of Manchester

Harris's collection reflects the multiple possibilities of textiles as an art-form and several of her collected artworks reveal the history of artist-made textiles in Britain. Beutlich was deeply influenced by Ethel Mairet the pioneer of modern weaving, who was also a close friend of Phyllis Barron, Dorothy Larcher and Muriel Rose and a regular contributor to The Little Gallery exhibitions. In the 1980s, Beutlich's work was 'rediscovered' by a new generation of textile artists including Michael Brennand-Wood, whose experimental pieces were also collected by Harris for the Whitworth.

By the 1990s, textile art had become an established part of the field of sculpture. As textiles became increasingly related to conceptual art, fabric became a medium through which questions of class, gender and culture could be examined. Brennand-Wood used the medium to challenge and unpick the cultural associations between femininity and lace: '*By 1992 ... I'd become increasingly irritated by the revisionist perception of textiles as almost entirely female, so it seemed a timely moment to reclaim one of the most female of fabrics from a male standpoint. Lace, historically, is a non-gender-specific fabric; it's worn by both men and women and was a signifier of wealth and status.*'¹⁶ The resulting piece, *Hide and Seek* (FIG. 17), is based upon an eighteenth century piece of lace in the museum's collection (FIG. 18). Made of painted wood that is stuffed with fabric, the artwork intentionally subverts associations of the fragility of lace through its large scale and robust structure.



Fig. 18: Maker Unknown, *Reticella and bobbin lace edged handkerchief*, Italian 18th Century. © Courtesy of the Whitworth, The University of Manchester

Textiles, communities and transition

Textiles have been described as representing human experience, a metaphor for social 'fabric' and the literal 'binding together of social relations.'¹⁷ Nima Poovaya-Smith's collection draws on the links between Bradford's historic textile heritage and its populations. She conceived and curated both the pioneering Transcultural Gallery (1997) and later as Director of Alchemy, the radical Connect programme (2008). Connect re-visioned the permanent collections by excavating hidden links, between people and objects across different centuries and cultures, particularly British and South Asian. The gallery now includes one of the U.K's most significant holdings of, contemporary art by prominent artists of South Asian, African and Caribbean. Nima Poovaya-Smith describes her collection

of historic and contemporary textiles for the International Art Collection at Cartwright Hall as ‘a sourcebook of the practices of the Indian subcontinent’¹⁸. Her approach to collecting reflects the diversity of the local communities, whose cultural histories are represented through over 2,000 pieces of cloth and artworks. Though textiles have played a central role in Poovaya-Smith’s collections, her focus on collecting and curation is multi-disciplinary and includes fine art and the performing arts. Poovaya-Smith also commissioned works by contemporary artists. Nina Edge’s *Zero* (1992) is a poignant endpoint of *Unbound*. This artwork (FIG. 19) is dyed a deep indigo to represent the sky and is intended to provoke a contemplation of infinity. The work illustrates how cloth can bind together conceptual art and cultural heritage through traditional dyeing practices of indigo and batik.

Each of the women’s collections raises questions and challenges our understanding of textiles, from the history of making and the transition of knowledge, to the relevance of gender and cultural difference. Through their work as collectors, custodians and champions, *Unbound* demonstrates how seven individuals have made a vital contribution to revealing the social, cultural and artistic importance of textiles.

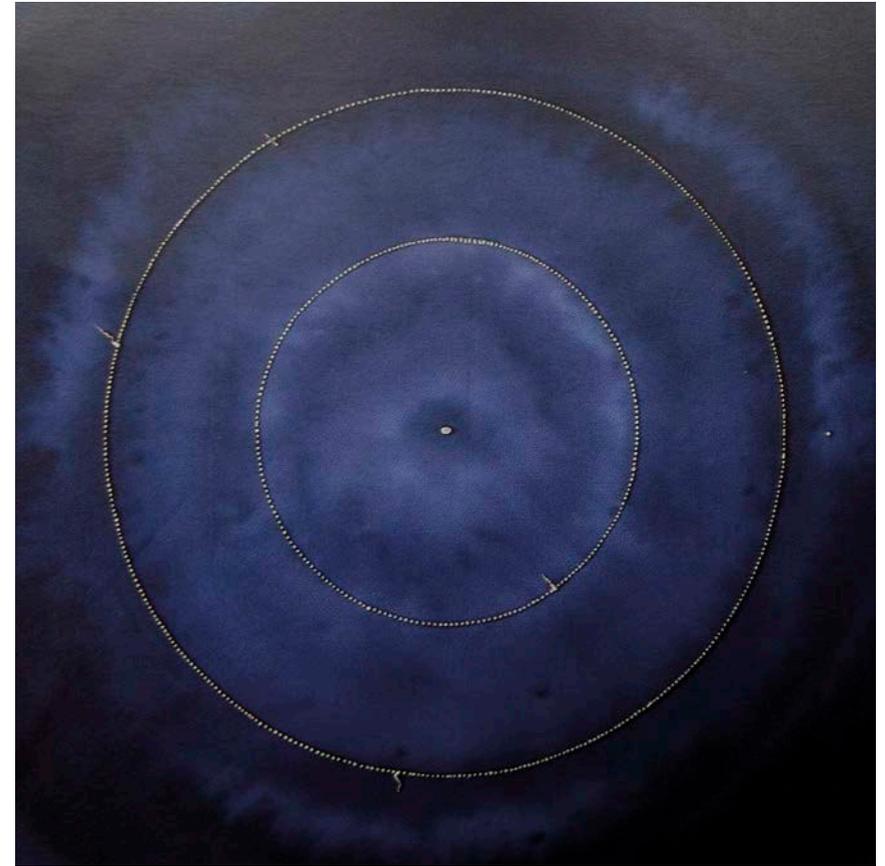


Fig.19: Nina Edge, *Zero* 1996, Batik on cotton. © Bradford Museums and Galleries

FOOTNOTES

- 1 *High Albania Edith Durham* (Virago Travellers) 1985 Introduction by John Hodgson p. xi
- 2 Quite literally this is a length of cloth which is embellished with silk needlework
- 3 From a hand-typed, unpublished manuscript by Louisa Pesel held at the International Textile Centre, University of Leeds
- 4 *The Subversive Stitch: Embroidery and the Making of the Feminine* Roszika Parker, I. B. Tauris 2012, p.5
- 5 *Old Mistresses: Women Art and Ideology*, Roszika Parker and Griselda Pollock, I. B Tauris, 2013, p. xix
- 6 In today's money this would be 12.5p - 25p
- 7 Enid Marx and Margaret Lambert published *English Popular and Traditional Art* (1946), *English Popular Art* (1951, 1989)
- 8 Block printing is a process where a block of wood is cut along the grain. The relief pattern is carved, inked with dye and stamped onto cloth
- 9 From a hand-typed list by Muriel Rose of makers for the gallery (Crafts Studies Archive 1945: 936i)
- 10 Whilst in India she recorded the frescoes in the Ajanta Caves, and lived with an Indian family for several years
- 11 The first act granted the right to vote to 8.4 million eligible women over the age of 30 who were householders, the wives of householders, occupiers of property with an annual rent of £5, and graduates of British universities
- 12 *Gendered Vessels*, Moira Vincentelli, Manchester University Press 2000, p.178

-
- 13 In an article for the *The Times*, October 9th 1928 (Muriel Rose Archive, Crafts Studies Centre 41: 687)
 - 14 From recollections of the shop by Edith Flint, (Muriel Rose Archive, 934)
 - 15 Welsh and Durham quilts are a type of quilting made in coal mining communities. Whilst Welsh quilts tend to be made of geometric patterns, Durham quilts often contain floral motifs
 - 16 From a description of the work by the artist
 - 17 *Cloth and Human Experience*, eds. Annette B. Weiner & Jane Schneider, 1989 p.xi
 - 18 From a conversation between the author and Nima Poovaya-Smith

FURTHER READING

Bread, Salt and Our Hearts: Edith Durham: Traveller & Collector in the Balkans 1900-1914, (Calderdale Museums)

High Albania, Edith Durham (Various publishers)

Early 20th Century Embroidery Techniques, Gail Marsh (Guild of Master Craftsman Publications)

Historical Designs for Embroidery: Linen and Cross Stitch, Louisa F. Pesel (Batsford)

Fashion in Focus 1600-2009: Treasures from the Olive Matthews Collection, Grace Evans (Chertsey Museums)

Muriel Rose: A Modern Crafts Legacy edited by Jean Vacher: Crafts Study Centre: E: <https://issuu.com/studiohyde/docs/murielrose/8>

Crafts Study Centre: Essays for the Opening edited by Simon Olding and Pat Carter (Canterton Books)

Marx-Lambert Collection Gallery Guide, Compton Verney: E:https://issuu.com/comptonverney/docs/cv_ml_catalogue4-11b-single

Enid Marx: The Pleasure of Pattern, Alan Powers (Lund Humphries)

English Popular Art, Margaret Lambert & Enid Marx (The Merlin Press)

5000 Years of Textiles, Jennifer Harris (British Museum Press)

Cartwright Hall, Art Gallery and Its Collections, edited by Nima Poovaya-Smith and Christine Hopper, (Bradford MBC Museums and Libraries)

The Textile Reader edited by Jessica Hemmings (Berg)

Twentieth-Century Pattern Design, Lesley Jackson (Princeton Architectural Press)

A Woman's Touch: Women in Design from 1860 to the Present Day, Isabelle Anscombe (Virago)

Barron & Larcher Textile Designers, Michael Silver, Sarah Burns (ACC Art Books)

Edith Durham (1863 - 1944)

Bankfield Museum

A Museum since 1887, Bankfield tells the story of Halifax and Calderdale, using its rich and diverse collections.

Set in the attractive surroundings of Akroyd Park, at the centre of Akroydon model village conservation area, this Victorian mansion was the home of local mill owner, philanthropist and MP, Colonel Edward Akroyd.

Bankfield Museum's displays cover local history, costume, art, toys, military history, jewellery and textiles from around the world. The museum hosts temporary exhibitions including costume, embroidery, quilting, textile art, paintings and photography.

Edith Durham donated her collection of textiles, dress, photographs and sketches to Bankfield Museum in 1935, where George Carline (brother of her painting associate Hilda Carline) was curator. Of outstanding quality and with each piece annotated with a hand written label, this is an internationally significant collection that includes pieces linked to specific events in history.

Bankfield Museum's 2018-2019 exhibition *Women Travellers* reflected the influence of Edith Durham as an innovative and extraordinary woman. During this exhibition,



Edith Durham © The Durham Estate

Bankfield Museum reached out to members of the Albanian community in Halifax - including a woman who lived in Halifax but was soon travelling back to Albania to have her wedding dress made. This dress will be hopefully displayed at Bankfield after the wedding; such exhibits reflect both the local community of Halifax as well as the communities that Durham built ties with abroad

Bankfield Museum, Akroyd Park, Boothtown Road,
Halifax, HX3 6HG
01422 352334
<https://museums.calderdale.gov.uk/visit/bankfield-museum>

Louisa Pesel (1870 - 1947)
*Leeds University Library Special
Collections and Galleries*



Louisa Pesel teaching embroidery and sewing. Image courtesy of Leeds University Library, International Textile Collection ITC 1835. © University of Leeds.

Leeds University Library's Special Collections is the home of hundreds of thousands of rare books, manuscripts, archives and art. The collections offer a rich resource for University staff, students and for the wider community.

The International Textile Collection (ITC) is made up of several distinct collections of world textiles, along with related objects, documents and manuscripts. It dates from Ancient Egyptian to

the present day, with the greater part covering the 19th and early 20th centuries.

Due to the high standing of the University of Leeds in textiles education, Louisa Pesel first gave her publications to Leeds University Library, and later bequeathed her collection of 400 embroidered items and many manuscripts to the University. After her death in April 1947, her books were first exhibited in 1948 and following that an exhibition was held of her textiles in 1949. As with other cities in Yorkshire, such as Bradford, the production and trade of wool in Leeds was the city's dominant industry. Donations by the Clothworkers' Company to the Department of Textile Industries allowed for the provision of a teaching museum, opening in 1892.

The local textiles companies of Leeds donated to the early museum. Many of these companies at the time of donation held significant influence in the country, hence the high standing of the collection to which Pesel chose to donate her works.

Academics collecting as part of their international research visits soon established the collection as of cultural importance. Pesel's Collection was to enhance this when it joined the Museum from the Library in the 1970s. It has recently returned to the keeping of the Library in 2019 when the International Textile Collection joined Special Collections.

Special Collections, Brotherton Library,
University of Leeds, Leeds, LS2 9JT
0113 343 5518

https://library.leeds.ac.uk/info/1500/special_collections

Olive Matthews (1887 - 1979)

Chertsey Museum

Chertsey Museum (first opened in 1965) is the local authority museum for the Borough of Runnymede and is funded by Runnymede Borough Council with support from the Olive Matthews Collection Trust.

The Olive Matthews Collection Trust was established in 1969. This spectacular collection features many items of national significance, containing over 4,000 men's, women's and children's fashionable clothes and accessories dating from c.1600 to the present. They help to reveal the history of dress and textiles throughout the centuries, highlighting changes in style, fashion and fabrics.

The Olive Matthews Collection is rich in decorative art items, which range from silver to horology, furniture, fine art and ceramics. It also includes many small decorative accessories, including shoe buckles, delicate beadwork purses, lace work and exquisite embroidery.

In the fashion gallery a new dress display is mounted annually. Together with the costume library, the collection provides an excellent resource for students and researchers of dress, textile and design history.



Olive Matthews with favourite pieces from her collection, April 1972. © The Olive Matthews Collection, Chertsey Museum

Chertsey Museum, The Cedars, 33 Windsor Street,
Chertsey, Surrey, KT16 8AT
01932 565764
www.chertseymuseum.org

Muriel Rose (1897 - 1986)

Crafts Study Centre

The Crafts Study Centre holds internationally acclaimed collections of modern and contemporary British craft in the fields of calligraphy and lettering, ceramics, textiles, and furniture and wood, as well as archival material such as diaries, working notes and photographs of makers.

The founders of the Crafts Study Centre recognised that there was no permanent comprehensive collection of 20th century British craft, and sought to bring together the best work in order to conserve it and make it freely available for enjoyment and study. One of the founding Trustees was Muriel Rose, who already had experience in establishing a permanent craft collection through her work at the British Council in the 1940s and 1950s, in what represents the first effort by a governmental organisation in England to create a 'national' craft collection. Rose donated numerous items to the Crafts Study Centre in its early days and her archive, which includes material from her time running The Little Gallery in the 1930s and at the British Council, came to the Crafts Study Centre after her death.

The Crafts Study Centre moved from the Holburne Museum in Bath to Farnham in 2000, and today is a fully accredited university museum within the University for the Creative



Polyfoto sheet of Muriel Rose (MRA/1284). Image kindly provided by the Crafts Study Centre, University for the Creative Arts.

Arts. It continues to promote craft research, hosting inspiring exhibitions by leading artist-makers, lectures, symposiums and open days, and fostering scholarship and writing about modern and contemporary craft.

Crafts Study Centre, University for the Creative Arts,
Falkner Road, Farnham, Surrey, GU9 7DS
01252 891450
www.csc.uca.ac.uk

Enid Marx (1902 - 1998)

Compton Verney Art Gallery & Park



Enid Marx Image courtesy of the Enid Marx Estate

Compton Verney is an award-winning art gallery housed in a Grade I listed country house and set in 120 acres of Grade II listed classical 'Capability' Brown parkland. The gallery houses six permanent collections which focus on

areas currently under-represented in British museums and galleries, including a large collection of British Folk Art and a nationally important group of archaic Chinese bronzes.

Their exhibitions programme offers a wide range of historic and contemporary shows and is designed to appeal to a diverse audience. Alongside this are a varied programme of activities in the gallery and the surrounding park.

Restoration of the parkland continues today with an extensive replanting and maintenance programme, designed to enhance Brown's grassland, planting, ornamental lake, chapel – and the Cedars of Lebanon for which Brown is famous.

The Marx-Lambert collection at Compton Verney features both works produced by Enid Marx herself and many pieces of folk or popular art which were collected by Marx and her companion Margaret Lambert (1906-95). These then inspired Marx's own work, sometimes directly, as in the ceramic wall-mounted cornucopia which influenced her 'Cornucopia' textile design.

Enid Marx visited in 1998 when Compton Verney was still being transformed into an art gallery and was so inspired that she decided to bequeath her personal collection, which has given Compton Verney the opportunity to celebrate Enid Marx's important contribution to the history of design.

Compton Verney Art Gallery and Park, Warwickshire,
CV35 9HZ

01926 645500

www.comptonverney.org.uk

Jennifer Harris (b. 1949)

The Whitworth, University of Manchester

Founded in 1889 as part of the University of Manchester, the Whitworth is a place of research and academic collaboration, showing contemporary exhibitions alongside its historic collection.

Since it first opened, the Whitworth has actively collected modern and contemporary textiles, acquiring both art and industrial design, with mass-produced printed and woven lengths complemented by a growing body of one-off art textiles – making visible the link between both its fine art collections and historic world textiles.

The boom in textiles manufacturing after the Industrial Revolution in Lancashire saw Manchester transformed from a small town into a thriving city, referred to as ‘Cottonopolis’ during the 19th century due to its stature as the world leading metropolis in the production of cotton-based textiles.

It is therefore fitting that the Whitworth holds such an extensive textile and dress collection, which boasts over 20,000 objects from the third century AD to the present day. Key to the development of this collection is Jennifer Harris, who during her thirty four years as Curator of Textiles



Jennifer Harris at the opening of *Lucienne Day: Living Design* at the Arts University, Bournemouth in 2017. Harris curated the first retrospective of Day’s work in 1993.

(1982 – 2016), acquired work for the Whitworth from leading textile artists and designers from around the UK. Harris has been an important contributor to contemporary understanding of the field of textiles and been instrumental in the ongoing discussion of what can be classified as a textile art object. Her programme of collecting and curating influential exhibitions has reflected the shifting nature of textile practice internationally and the Whitworth textiles collection now includes video, film and installation.

The Whitworth, The University of Manchester, Oxford Road, Manchester, M15 6ER
0161 275 7450
www.whitworth.manchester.ac.uk

Nima Poovaya-Smith (b. 1953)
Cartwright Hall Art Gallery

Cartwright Hall Art Gallery is one of the UK's leading regional art galleries. Situated in the picturesque Lister Park, the civic art gallery is one of four museum sites managed by City of Bradford Metropolitan District Council. The gallery has a permanent art collection as well as playing host to several temporary in-house curated exhibitions and visiting exhibitions, working with partners such as the National Portrait Gallery, V&A Museum of Childhood, the British Museum in London and many more national and international venues.

Throughout her time at Cartwright Hall Art Gallery, Nima Poovaya-Smith created an outstanding collection of international art that reflected the changing diversity of the city's population. Drawing on links with Bradford's textile heritage and the inspiration it took from world textiles (especially the Indian subcontinent), she collected examples of historic traditional textiles (many now rare) and the work of contemporary artisans and artists in the Indian subcontinent and the UK.

The collection grew from a dozen objects to nearly 2,000 throughout Poovaya-Smith's tenure. It now contains one of the most significant collections of contemporary art by



Nima Poovaya-Smith

artists of South Asian, African and Caribbean heritage. This ground-breaking collection explores questions of cultural identity and cultural appropriation inspired by – and acquired in consultation with – the diverse communities of its home in Bradford.

Cartwright Hall Art Gallery, Lister Park, Bradford,
BD9 4NS
01274 431212
www.bradfordmuseums.org/venues/cartwright-hall-art-gallery

OBJECT LIST

LOWER GALLERY

Lyn Malcom

The Subversive Stitch Sampler
1988

(Commissioned by the Whitworth Art Gallery & Cornerhouse Manchester)
Cotton with embroidery
The Whitworth, The University of Manchester

Olive Matthews

Spencer 1815-17
Embellished silk taffeta, cotton lining
Lent by Olive Matthews, Chertsey Museum

Maker Unknown

Giubba 19th Century
Fine black cloth with braided embroidery in gold cord, printed cotton lining
Calderdale Museums Collection

Maker Unknown

Sari, Varanasi (Benares), India
19th Century
Brocaded silks with zari (gold wire thread)
Cartwright Hall, Bradford Galleries & Museums

Chapple & Mantell

Chatelaine 1914
Leather, fabric and metal
Gifted to the Embroiderers' Guild in 1961 by the Pesel family

Phyllis Barron and Dorothy

Larcher, compiled by Robin Tanner
Sample book pages
1920s-1930s
Fabric on paper
Crafts Study Centre, University for the Creative Arts

Enid Marx

Printing block Ogee
Date Unknown
Wood
Crafts Study Centre, University for the Creative Arts

Enid Marx

Printing block Spook
Date Unknown
Wood
Crafts Study Centre, University for the Creative Arts

Sydney William Carline

Mostar, Herzegovina
Date Unknown
Oil on canvas
Calderdale Museums Collection

Maker Unknown

Edith Durham's Opanke (shoes) Date Unknown
Twine and hide
Calderdale Museums Collection

Maker Unknown

Edith Durham's Marama (hand towel) Date Unknown
Handwoven cotton
Calderdale Museums Collection

Edith Durham

Letter to Mr Hodge
(Curator, Bankfield Museum)
June 21st 1937
Ink on paper
Calderdale Museums Collection

Edith Durham

Drawing of Albanian loom
May 11th 1908
Pencil and watercolour on paper
Calderdale Museums Collection

Edith Durham

Album of photographs, postcards, and sketches from Montenegro 1900-1914
Paper and card
Calderdale Museums Collection

Edith Durham

Album of postcards and photographs 1900-1914, compiled in 1938
Paper and card
Calderdale Museums Collection

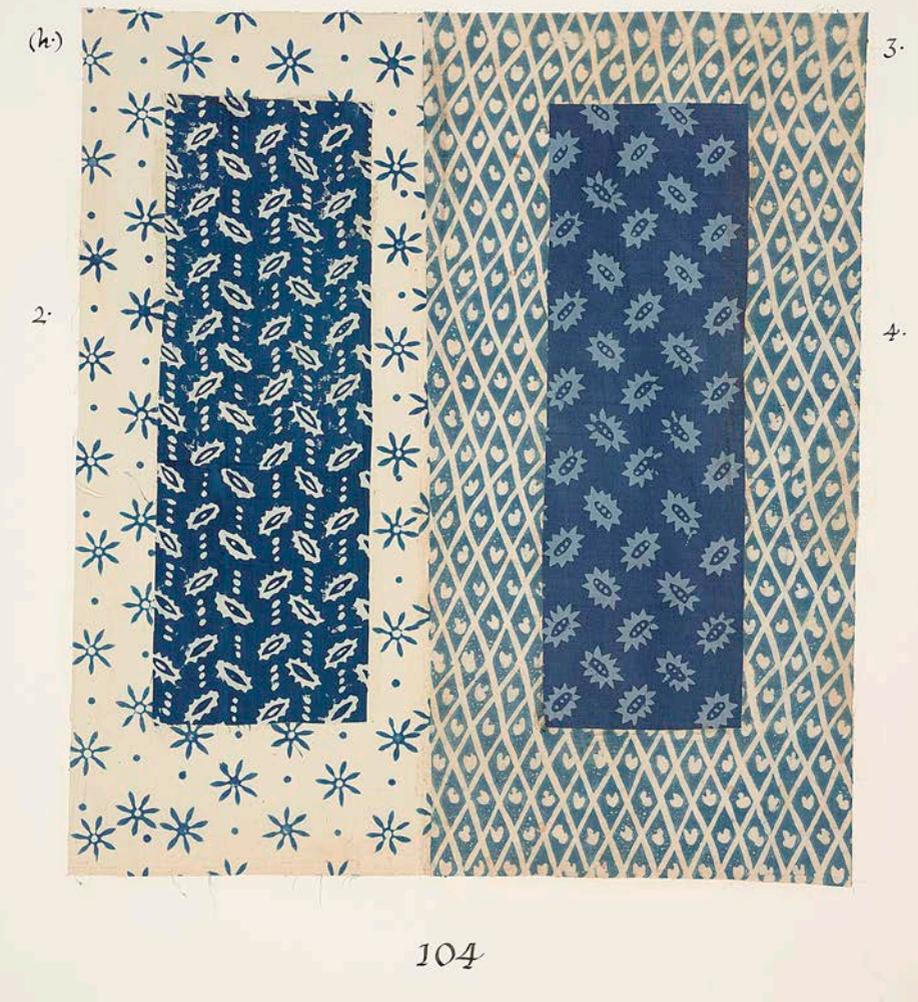
Edith Durham

Letter to Mr Hodge
(Curator, Bankfield Museum)
1935
Ink on paper
Calderdale Museums Collection

Maker Unknown

Cuff/Collar Decorative Band
1906
Embroidered woven fabric
Calderdale Museums Collection

(h) "Jasmine" printed in blue on white cotton. (i) - on opposite page, and with spot removed: Indigo discharge on fine white cotton, and (j) Printed in blue on "white damask".
2. "GOAT." (mounted on h) Printed in blue on white cotton. 3. "MAIRET" Indigo discharge on stiff white cotton. 4. "SHEEP." (mounted on "Mairet") Indigo discharge on cotton first dyed pale Indigo.
[N.B. "Mairet" design is much faded with long use.]



ABOVE: Robert Tanner, *Duplicate sample book* showing 'Jasmine', 'Goat', 'Mairet' and 'Sheep' 1970s, Block print on cotton in book.
© Craft Study Centre, University for the Creative Arts



ABOVE: *Knitted oversocks* date unknown, Embroidered fabric.
 © Calderdale Museums Collection. Photography by
www.paultucker.co.uk

Maker Unknown
Jelek, Berat (Sleeveless waistcoat) 1913
 Black face cloth with gold embroidery
 Calderdale Museums Collection

Maker Unknown
Jelek, Ipek (Sleeveless waistcoat) 1912-1913
 Violet velvet with silk braids, gold cord and coral beads
 Calderdale Museums Collection

Maker Unknown
Headdress, Scutari, North Albania Date Unknown
 Woven with cotton warp and silk weft, embroidered with heavy gold thread with insets of silk
 Calderdale Museums Collection

Maker Unknown
Net headdress, Scutari, North Albania Date Unknown
 Fine gauze with gold thread embroidery
 Calderdale Museums Collection

Edith Durham
Handwritten label Date Unknown
 Paper and ink
 Calderdale Museums Collection

Maker Unknown
Moslem Albanian Oversocks Date Unknown
 Black wool with fine gold thread chain-stitch
 Calderdale Museums Collection

Maker Unknown
Jelek, Zadrima, Albania (Sleeveless waistcoat) Date Unknown
 Cotton cloth ground with plaited braid
 Calderdale Museums Collection

Maker Unknown
Headdress, Zadrima, Albania 1911
 Woven cotton
 Calderdale Museums Collection

Maker Unknown
Catholic Woman's leggings, Zadrima, Albania Date Unknown
 Felt with braid over a knitted coarse wool foundation
 Calderdale Museums Collection

Maker Unknown
Children's Opanke, Niš, Serbia (Shoes) 1902
 Leather with silver thread embroidery
 Calderdale Museums Collection

Maker Unknown
Men's Gloves, Montenegro Date Unknown
 Knitted in red and blue wool with beadwork
 Calderdale Museums Collection

Maker Unknown
Carved Distaff, Northern Albania 1908
 Wood
 Calderdale Museums Collection

Maker Unknown
Bulgarian Woman's Costume Shirt Sleeves, Bitola, Macedonia 1904
 Handwoven cloth embroidered with sequins, beads, gold braid and metal decoration
 Calderdale Museums Collection

Edith Durham
Handwritten Label
 Paper and ink
 Calderdale Museums Collection

Edith Durham
Handwritten Label
 Paper and ink
 Calderdale Museums Collection

Maker Unknown
Embroidered Fragment, Greece 18th Century
 Cotton and silk with Cretan feather and stem stitch detailing
 Leeds University Library, Special Collections, International Textile Collection

Maker Unknown
Band Sampler 17th Century
 Linen, silk, double running, back and satin stitch
 Leeds University Library, Special Collections, International Textile Collection

Maker Unknown
Hedebo Embroidery Panel, Denmark Early 20th Century
 Linen, drawn threadwork (Hedebo embroidery)
 Leeds University Library, Special Collections, International Textile Collection

Maker Unknown
Black Sea towel 20th Century
 Embroidery
 Leeds University Library, Special Collections, International Textile Collection

Maker Unknown
Fragment of embroidered Turkish towel 20th Century
 Embroidery
 Leeds University Library, Special Collections, International Textile Collection

Maker Unknown
Boarder Fragment 20th Century
Embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Fragment/Scrap Early 20th Century
Linen with silk embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Embroidered Cushion Cover, Skyros, Crete Early 20th Century
Silk, linen, running stitch,
satin stitch
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Skirt, Rhodes, Greece
18th Century
Linen and silk
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Reversible Sash, Turkey
Early 20th Century
Cotton, silk embroidery in
satin stitch
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Lace Square Early 20th Century
Lace
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Lace Square Early 20th Century
Lace
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Lace Octagon Early 20th Century
Lace
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Lace Square Early 20th Century
Fine white thread
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Slippers from scraps
20th Century
Linen, silk, leather and satin
stitch
Leeds University Library,
Special Collections,
International Textile Collection

Private Ratford (Bradford Handicrafts Khaki Club)
Soldier's Sample 1918
Hessian, wool thread, drawn
thread work, chain and button-
hole stitch
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Winchester Cathedral Design Sample 1934-36
Wool, hessian, card
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Embroidered collar (Blue)
Early 20th Century
Linen with coloured wool and
cotton embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Embroidered collar (Beige and black) Early 20th Century
Linen with coloured wool and
cotton embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Maker Unknown
Bag Early 20th Century
Linen ground, cotton thread,
black cross-stitch embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Lady Egerton (Royal Hellenic School of Needlework and Lace, Athens)
Embroidered band Late 19th Century/Early 20th Century
Linen and silk
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel or Margaret Foster
Needlecase Early 20th Century
Canvas with all over cotton
thread embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Embroidered Cover Early 20th Century
Linen, cotton thread, all over
stitches
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Ration book case samplers
1917-47
Canvas, wool and cotton thread
Leeds University Library,
Special Collections,
International Textile Collection

Molly Bolding (Student of Louise Pesel)
Case for identity card (Green)
Mid 20th Century
Wool, silk embroidery
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Pesel Portfolio series on Eastern Embroideries
Early 20th Century
Photograph
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Pages 1/3 of Pesel's sewing guide Early 20th Century
Photograph
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Pages 2/3 of Pesel's sewing guide Early 20th Century
Photograph
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Pages from Pesel's Sewing guide stitch pattern and sample Early 20th Century
Paper and Sample
Leeds University Library,
Special Collections,
International Textile Collection

Louisa Pesel
Pages from Pesel Sewing Guide Early 20th Century
Paper
Leeds University Library,
Special Collections,
International Textile Collection

Bradford Khaki Club
Altar Frontlet for Bradford Cathedral 1918
Embroidery
On loan from Bradford
Cathedral. Restoration, in
2015, funded by The Friends
of Bradford Cathedral.

Maker Unknown
Woman's Cap 1700-1720
Linen decorated with blackwork
embroidery in silk thread
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Shoes (Pair) 1735-45
Silk, lace, suede, satin
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Clogs (Pair) 1720-40
Leather, silk, wool, brocade
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Dress 1750-60
Handwoven Spitalfields cream
silk brocade
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Man's three-piece silk suit
1780-88
Grey ribbed silk, hand
embroidered
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Sackback gown
1776-1778
Silk brocade
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Garrick handkerchief 1774
Copperplate printed in indigo
on linen
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Shoe buckles 1770-1784
Silver and steel
Lent by the Olive Matthews
Collection, Chertsey Museum

Maker Unknown
Shoe 1775
Silk lined with linen, hand
stitched
Lent by the Olive Matthews
Collection, Chertsey Museum

Published by T. Wright and W. Gill, Oxford
Prayer Book inscribed 'Susanna Pearce Monckton 1775' 1772
Ink on paper, leather
Lent by the Olive Matthews
Collection, Chertsey Museum

STAIRWELL

Hiroyuki Shindo
Sbindigo Space 07 2007
Hemp, cotton, polystyrene
The Whitworth, The University
of Manchester

LIBRARY

Edward Barnsley Workshop

Dining table 1937
Sycamore wood
Crafts Study Centre,
University for the Creative Arts

Edward Gardiner

Dining Chairs (2 of set of 4)
Early 1930s
Ash wood with rush seat
Crafts Study Centre,
University for the Creative Arts

Phyllis Barron and Dorothy Larcher

Length (Kite) 1932
Hand block printed balloon cotton, dyed with galled iron and printed with muriate of tin,
Crafts Study Centre,
University for the Creative Arts

Phyllis Barron

Printing block (Kite)
1920s-1930s
Wood and lino
Crafts Study Centre,
University for the Creative Arts

Phyllis Barron and Dorothy Larcher

Length (Alice) 1920s-1930s
Hand block printed velveteen
Crafts Study Centre,
University for the Creative Arts

Phyllis Barron and Dorothy Larcher

Length (Large Basket)
1920s-1930s
Hand block printed cotton in black on natural ground
Crafts Study Centre,
University for the Creative Arts

Phyllis Barron and Dorothy Larcher

Length (Bunch overprinted with Small Feather)
1920s-1930s
Hand block printed on galled silk velvet and dyed in iron
Crafts Study Centre,
University for the Creative Arts

Phyllis Barron and Dorothy Larcher

Length (Carnac) 1920s-1930s
Hand block printed ungalled linen printed in iron
Crafts Study Centre,
University for the Creative Arts

Benjamin Pollock

Theatre set design for 'Sleeping Beauty' Date Unknown
Offset lithography on paper
Crafts Study Centre,
University for the Creative Arts

Ethel Mairet and Frederick Partridge

Muriel Rose's Jacket 1920-24
Eri silk with wooden buttons
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Exhibition card 1930s
Printed card
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Advertisement card Date Unknown
Printed card
Crafts Study Centre,
University for the Creative Arts

Maker unknown

Business card Date Unknown
Printed card
Crafts Study Centre,
University for the Creative Arts

Alan 'Sam' Smith

Exhibition card Date Unknown
Printed card
Crafts Study Centre,
University for the Creative Arts

Alan 'Sam' Smith

Christmas card 1920s-1930s
Printed booklet/notebook
Crafts Study Centre,
University for the Creative Arts

Alan 'Sam' Smith

Christmas shopping notes
1937
Printed disk
Crafts Study Centre,
University for the Creative Arts

Elizabeth Peacock

Length 1932
Hand-spun and hand-woven Eri silk
Crafts Study Centre,
University for the Creative Arts

Maker unknown

Wrap 1924
Hand-woven Eri silk
Crafts Study Centre,
University for the Creative Arts

Shoji Hamada

Jar 1935
Stoneware with tenmoku glaze
Crafts Study Centre,
University for the Creative Arts

Lucie Rie

Bowl 1954
White tin glaze flecked with iron, manganese glaze on the interior
Crafts Study Centre,
University for the Creative Arts

Hans Coper

Vase 1966
Stoneware with a manganese glaze
Crafts Study Centre,
University for the Creative Arts

Spool Cotton Co., USA

Quilts Magazine 1942
Crafts Study Centre,
University for the Creative Arts

The Arts Council of Great Britain

Exhibition of Rural Handicrafts of Great Britain
1946-47
Catalogue
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Exhibition cards Date Unknown
Printed card
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Templates Date Unknown
Ink on paper
Crafts Study Centre,
University for the Creative Arts

Row & Son, Ripon, Yorkshire,

Catalogue of copper patch-work templates Date Unknown
Printed paper
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Quilted tea cosy Date Unknown
Cotton
The Textiles Collection:
University for the Creative Arts at Farnham

Maker Unknown

Quilted tea cosy Date Unknown
Cotton
Private Collection

Maker Unknown

Welsh quilter using quilting frame Date Unknown
Photograph
Muriel Rose Archive

Maker Unknown

Quilter at work using a quilting frame
Date Unknown
Photograph
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Notebook, Muriel Rose Archive 1934-1949
Paper
Crafts Study Centre,
University for the Creative Arts

Enid Marx

Printing block Cornucopia
Date Unknown
Wood
Crafts Study Centre,
University for the Creative Arts

Maker Unknown

Weavers in a bottle 1894
Wooden model, glass bottle
Compton Verney Art
Gallery & Park

Thomas Stevens

Are you Ready? 1879-80
Woven silk
Compton Verney Art
Gallery & Park

Thomas Stevens

The Star 1879-80
Woven silk
Compton Verney Art
Gallery & Park

Maker Unknown

Needlecase
Date Unknown
Mauchlineware in ochre-coloured wood
Compton Verney Art
Gallery & Park

Maker Unknown

Needlecase x 2 Date Unknown
Cylindrical wooden pokerworks, decorated with a repeated silhouette
Compton Verney Art
Gallery & Park

Maker Unknown

Selection of ribbons
Date Unknown
Silk
Compton Verney Art
Gallery & Park

Enid Marx

Ties 1920s-1930s
Block printed silk
Compton Verney Art
Gallery & Park

Maker Unknown

Teapot, Mason, Cash & Co
1870s
English brown-glazed Bargeware pottery
Compton Verney Art
Gallery & Park

Maker Unknown

Victorian Text Plaque; 'Prepare to meet thy god'
1837-1901
Lustre and transfer printed earthenware
Compton Verney Art
Gallery & Park

Maker Unknown

Sunderland lustreware
Date Unknown
Transfer-printed
Compton Verney Art
Gallery & Park

Maker Unknown

Wally Dog Date Unknown
Staffordshire earthenware pottery
Compton Verney Art
Gallery & Park



ABOVE: Sehyr Saigol (designed by), *Zardosi Robe* 1994, Brocaded silk with zardosi, sequin and beadwork embroidery. © Bradford Museums and Galleries. Photography by www.paultucker.co.uk

Maker Unknown

Sauce Tureen Date Unknown
Compton Verney Art
Gallery & Park

Maker Unknown

Mug: 'God Speed the Plow'
Date Unknown
Lustre two-handled transfer
printed and painted
Compton Verney Art Gallery
& Park

**Eric Ravilious for Wedgewood
& Co.**

Coronation mug 1937
Transfer printed cream
earthenware
Compton Verney Art Gallery
& Park

Enid Marx

*Curtain with jungle repeat
pattern* Date Unknown
Block printed undyed linen
Compton Verney Art Gallery
& Park

Enid Marx

Curtain with diamond pattern
Date Unknown
Block printed undyed linen with
cotton lining
Compton Verney Art Gallery
& Park

Enid Marx

Chaise Lounge Date Unknown
Block printed velvet
Compton Verney Art Gallery
& Park

GREAT HALL

Eduardo Portillo & Maria

Eugenia Davila
Guardian 2006
Handloom weaving, computer
aided design on silk, moriche
palm fibre, andean wool
The Whitworth, The University
of Manchester

Michael Brennan-Wood

Hide and Seek 1992
Acrylic paint, fabric inlaid into
painted wooden base
The Whitworth, The University
of Manchester

Maker Unknown

*Historical 17th century lace
which relates to 'Hide and
Seek'* Date Unknown
Lace
The Whitworth, The University
of Manchester

Tadek Beutlich

Reflection of the Moon 1977
Esparto grass and acrylic wool
The Whitworth, The University
of Manchester

Alice Kettle

Three Caryatids 1989-91
Machine embroidery
The Whitworth, The University
of Manchester

Michael Brennan-Wood

Babel 2008
Wood, paint, wire, embroidery
The Whitworth, The University
of Manchester

Caroline Bartlett

Conversation Pieces 2003
Printed, stitched
The Whitworth, The University
of Manchester

Yinka Shonibare MBE

The Wanderer 2006-07
Wooden model with 'wax'
printed cotton sails
Cartwright Hall, Bradford
Galleries & Museums

Maker Unknown

Phulkari, Punjab Early 20th
Century
Cotton with floss silk
embroidery
Cartwright Hall, Bradford
Galleries & Museums

Mohammed Imran Queshi

Untitled 1997
Watercolour, gouache and gold
leaf with photo-transferred and
hand-coloured borders on wasli
Cartwright Hall, Bradford
Galleries & Museums

Maker Unknown

Summer Kantba, West Bengal
Late 19th Century
Cotton with cotton thread
embroidery
Cartwright Hall, Bradford
Galleries & Museums

Fahmida Shah

Hand-painted Sari 1992
Silk with hand painted metallic
gold paint
Cartwright Hall, Bradford
Galleries & Museums

Sarbjit Natt

Contemporary Sari 1992
Gold tissue silk with gutta
outlines infilled with paint
Cartwright Hall, Bradford
Galleries & Museums

Sehyr Saigol

Zardosi Robe 1994
Brocaded silk with zardosi,
sequin and beadwork
embroidery with heavy silk
lining
Cartwright Hall, Bradford
Galleries & Museums

Nina Edge

Zero 1996
Batik on cotton
Cartwright Hall, Bradford
Galleries & Museums



ABOVE: Caroline Bartlett, *Conversation Pieces* 2003, Embroidery hoops with printed and stitched fabric. © The Artist. Courtesy of the Whitworth, The University of Manchester

ACKNOWLEDGEMENTS

The Bulldog Trust sincerely thank our exhibition partners: Bankfield Museum, Halifax; Cartwright Hall Art Gallery, Bradford; Chertsey Museum; Compton Verney Art Gallery & Park; Crafts Study Centre, Farnham; the Special Collections at the University of Leeds and the Whitworth, University of Manchester, for their sharing of knowledge, expertise and their collections.

We are very grateful to additional lenders: Bradford Cathedral; Bucks County Museum; the Embroiderers' Guild; Meg Andrews Antique Dress & Textiles; and the University for the Creative Arts.

Together, Curator June Hill, Amanda Game and Jennifer Hallam would like to thank Jennifer Harris, Nima Poovaya-Smith, Nilesh Mistry, Ann French, Jacqui Hyman, Annette Collinge, David Worsley, Caroline Booth, Gillian Greaves, Michael Cooke, Sharon Ting and Diana Harrison.

Assistant Curator, Lotte Crawford would like to thank Annelise Hone from Compton Verney Art Gallery & Park, Juliet Simpson and Jill Journeaux.

The Bulldog Trust extend heartfelt thanks to our dedicated team of volunteers, without whom our exhibition programme would not be possible.

Two Temple Place is part of
The Bulldog Trust

The Bulldog Trust

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Pashli
he had
laced.

BRANKFELD MUSEUM
HALIFAX

1937-12

(Bitolje) Macedonia 1904

The Red Apron + scarf for head
belong to this costume.

11) Bought at Prizren
Lisovo market
1908.

BRANKFELD MUSEUM
HALIFAX

1937-14

11
M. E. Durham
made 1914

String for Moslem woman's
drawers. Rd. bought Sautari
Albania - 1912.

1935-72

Bedspread of
silk
of bride.
Sautari in

10) Fine towel bought from
Albanian dealer / Raf-
in 1907. Obtained by him
Prizren. Embroidered with
Return of the Dove to the
May be either Sautari or Albanian

Unbound

Visionary Women Collecting Textiles



Front & Back Cover: Sehyr Saigol (designed by), *Zardosi Robe* 1994
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Inside Front & Back Cover: Edith Durham, *Handwritten Labels*
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