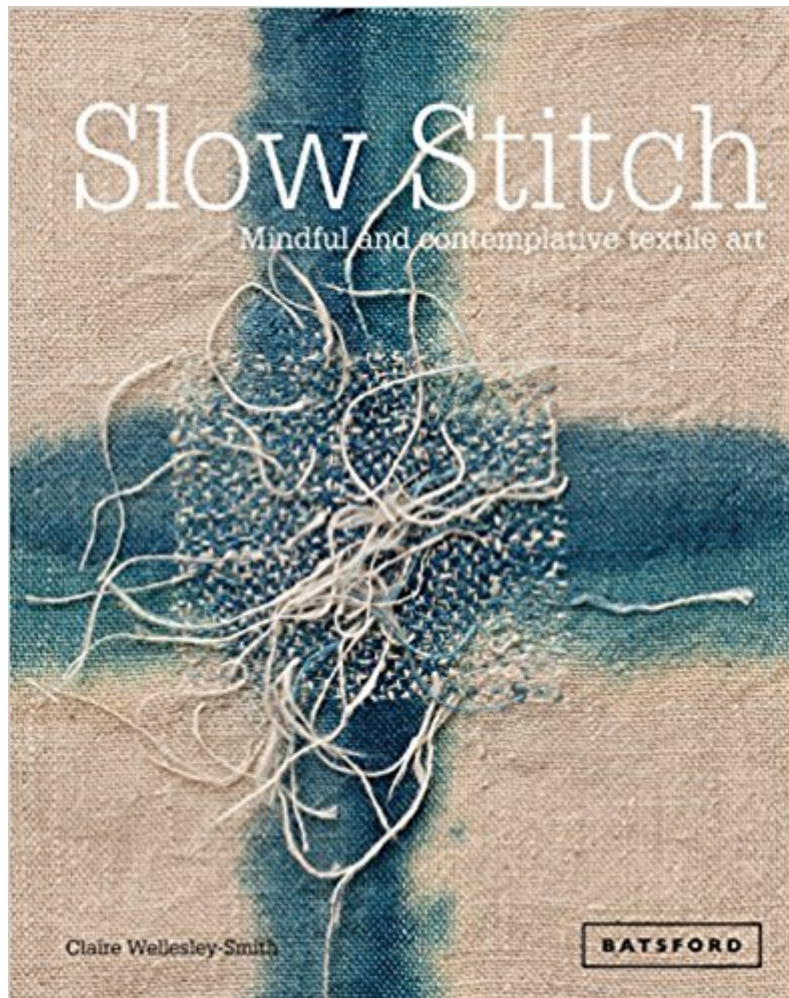




The book was found

Slow Stitch: Mindful And Contemplative Textile Art



Synopsis

Sometimes less is more – and quality is more important than quantity. That's true in textile art too, and this much-needed guide brings a meaningful, thoughtful, and sustainable approach to stitchery. See how to slow down and experience more joy in your craft by trying simple techniques based on traditional practice, reusing and reinventing materials, and limiting equipment. Richly illustrated throughout, this inspirational book will connect with those who seek a new way of working – whether it's starting a stitch journal or joining a community of like-minded artists.

Book Information

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Customer Reviews

Claire Wellesley-Smith is a textile artist living and working in Yorkshire, UK. She teaches extensively, working in adult education, schools, community-based projects, museums, and galleries. Her workshops involve sustainable stitch, repurposed cloth, and traditional techniques.

This is an art book discussing philosophy with a little 'how to' for dyeing with plants and over-dyeing commercial, recycled fabric, very old linen fabric, lace and thread, as well as new floss & threads in a very simple process. (Basically fill a canning jar with X and water, insert Y's plant's roots and leaves, then add small fabric, thread, floss, etc and set in sunny window with the top on for z's days or weeks.) Anyone who is very committed to acid-free, exacting, and archival processes may be disappointed. However, this book is fantastic, gorgeous, and put together beautifully as almost all of Batsford's books. It has given me some starting places to think through several questions rolling

around in my head about what has been pulling me away from the sewing machine and toward handwork in my art. It has great photos of current fiber installations, plus close ups of beautiful handwork with collaged pieces incorporating old textiles with new. What I found the most fascinating is all the different incredible textures one can make by repeating the same stitches in different densities over an area of layered, old soft fabrics that have been already sewn, used and loved-possibly for a few generations. And that's just the first 1/2 of the book, as I've not finished yet. I can slam through bedtime kindle novels embarrassingly fast. But this book not only encourages slow thoughtful stitching, but of slow thoughtful reading and thinking as well. It would be a shame to skim the images and ooh and ahh and then relegate it to a bookcase somewhere. I've not had another hour since pulling the book out of the box to sit in a comfortable chair with good lighting and a cup of tea/coffee/wine and finish the book. There is also some discussion about the new do it yourself and handmade sale website boom philosophies. It makes me wonder if we defeat the process by being caught producing 10 pieces of widgets as fast as possible to get out to 7 different customers ASAP. This is one of my favorite books bought in a while.

Lovely, wonder filled book. I am a long time reader of the blog this writer has maintained over a period of years. The blog was very good but this book is better than I could have hoped for. Claire has a unique way of touching the world through the art of stitch. Her words make us stop and think about our impact on the world and how we could make that better. The illustrations in this book are tactile and evocative - they make me want to put little stitches on every garment I own. The world needs more of Claire and her ideas and less of mass produced stuff. If you are trying to express yourself through stitch and dye then this book may inspire you to great things (possibly great small things). Hopefully this talented author will write more and leave a stitch trail for the rest of us to follow.

This is a must have book for anyone who enjoys hand stitching. It gives a very clear historical, personal and emotional perspective to slow- hand-stitching. It talks about Kantha and boro, Gees Bend quilts and the community that develops by groups stitching together. It provides clear stitch explanations and sample projects to practice. I highly recommend this book.

This book is absolutely beautiful in every respect, both photos and text. You will not be disappointed. It is calming, restful and inspiring! Full of beautiful textiles and lovely stitches. I do not embroider or do needle work anymore, but it doesn't matter; I just love having this book on the table

to read and reread.

I took this lovely book out of its package only a few minutes ago and first was intrigued by how the cover felt. It's soft. The photos inside are a muted palette of inspirational shots with closeups of stitches and weaves, light and shadow. Kantha and boro are discussed, along with contributions from various artists in the slow stitch field. I'm rushing to write this review because the book has made me (quietly) excited to explore my own handwork, but also because I have to go work at a quilt show today. This is a pleasantly inspiring book, accessible but not academically in-depth--and that's not a complaint. I have many more academically directed books in my textile library so this is a refreshing book to have on hand. A nice primer for those who are exploring hand work as well as those who already enjoy it.

I like the book, because it's not very complicated, and it suggests ways to not waste resources. For example, to dye fabric takes water, heat, and energy - she solves this problem easily by keeping in mind less is more - dye only a scrap of fabric with dye poured over it, or dye only yarn in a jar. The tools she suggest are uncomplicated and don't take up much room. The whole spirit of the book is in "make do with what you got" and "look around you". Yes there's not much in the book, but that's the point. It has a very prairie feel to it. Only downside is, my modern eyes have a hard time adjusting to the wisper quite, soft color palettes. Where is the bright stuff? How am I supposed to use this book when almost every scrap of fabric I have is bright with boldish patterns, that I am loathe to alter. Oh well, I guess all my slow stitch projects will be a blend of modern fabrics and old fashioned techniques.

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