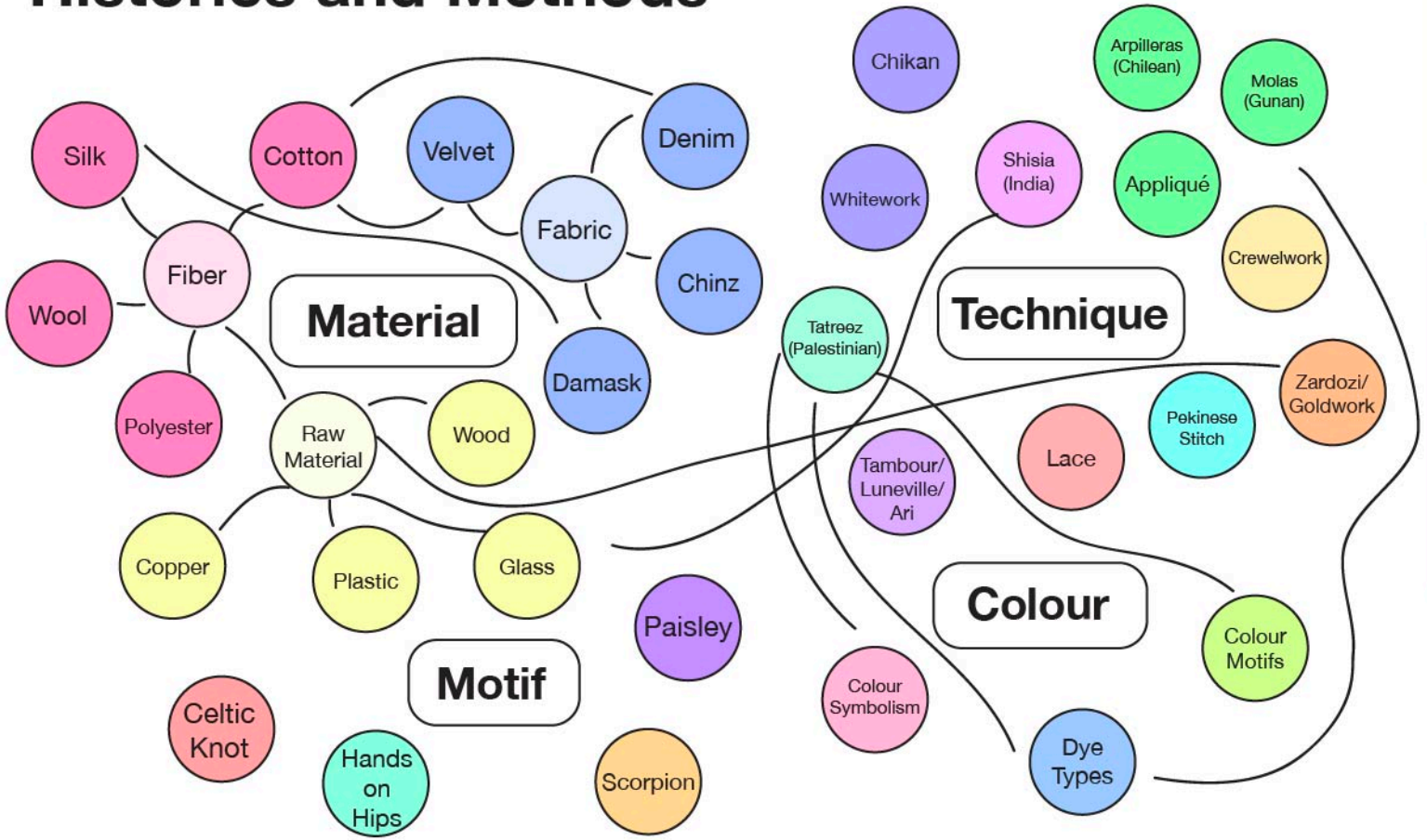
Stitching the Self: An introduction

I have added notes to the presentation referenced in the "Stitching the Self" activity to clarify my thought processes behind the slides.

The creation of the presentation was one of the key responses to the student feedback

1. *Motif creation*
2. *Motif transfer*
3. *Tools and methods*
4. *Beading stitches*
5. *Metalwork techniques*
6. *Identity expression*

Stitching the Self: Histories and Methods



This page was introduced to explain the intersectionality between material, form (motif), technique, and colour, as well as their social/historical context.

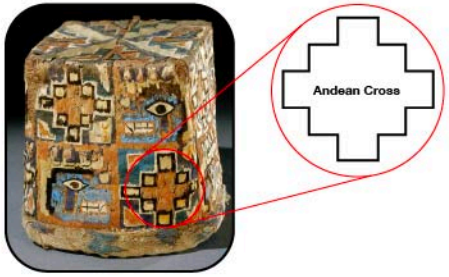
Global styles were included and techniques were listed with varying names from different locations.

Motif

The repeatable unit (a shape, line, color, or idea) that forms the foundation of a larger pattern



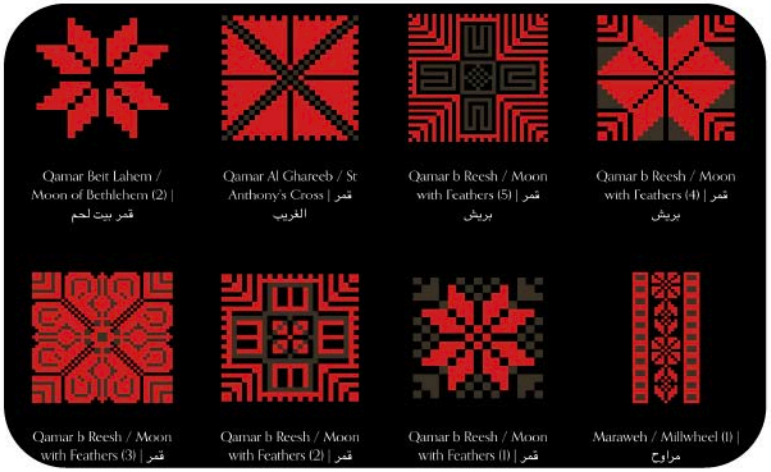
Tupa (T' oqapu) Inca tunic



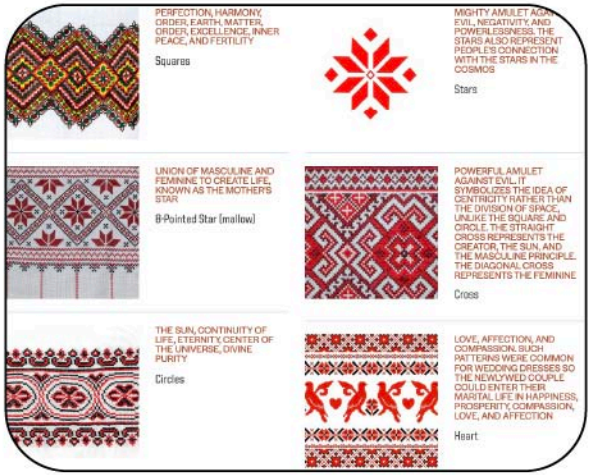
Four-Cornered Wari Hat



Hmong Motifs, China and other parts of Southeast Asia



Palestinian Embroidery Motifs

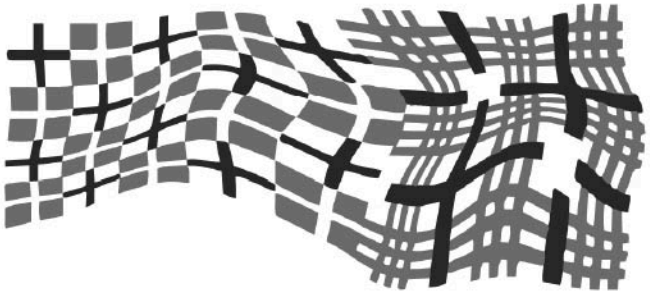


Ukranian Embroidery Motifs

This slide encourages students to consider the meaning of form and colour, and to consider their own motif creation and how they may embue them with their chosen symbolism

Examples from the Arab world, Europe, East and South East Asia, and South America were used

Designing a Motif



1. Liquified Check



3. Simplified Object Mosaic



2. Object Mosaic (AI)



4. Final Cross Stich Pattern

This page addresses the student feedback below:

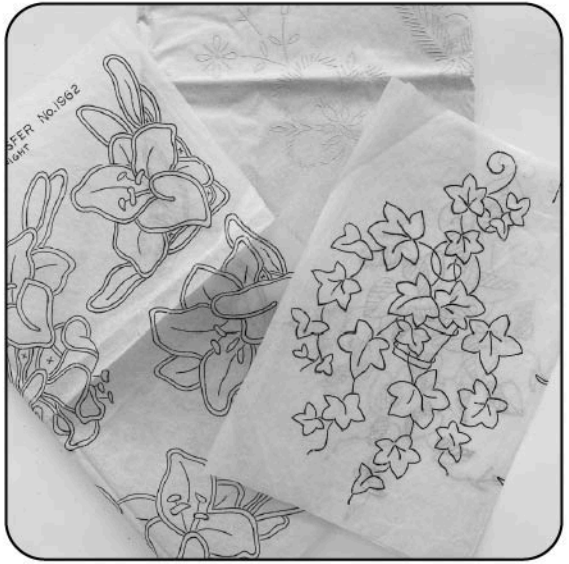
Acquiring practical skills that can be applied in the industry post-graduation

2nd choice:	2 (29%)
3rd choice:	3 (43%)
4th choice:	1 (14%)
5th choice:	1 (14%)

In reference to more time learning digital skills: “For surface design, maybe the more computer/techy side of the process.”

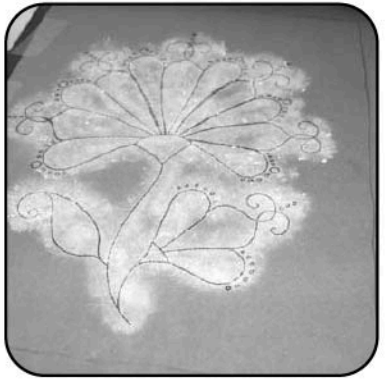
Transferring a Motif

1. *Hemline transfer pen*
2. *Frixion pens*
3. *DMC magic paper*
4. *DMC dissolvable paper*
5. *Tissue paper/tracing paper*

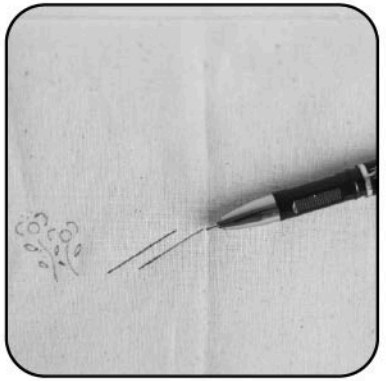


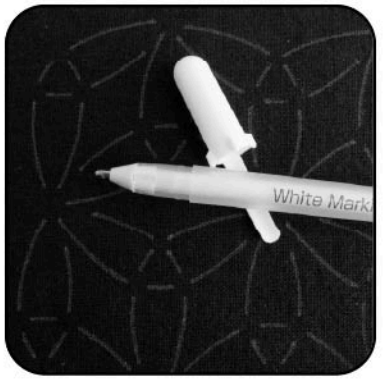
Iron on Transfers





Prick and Pounce





Soluble + Transfer Pens

This page addresses the student feedback below:

Acquiring practical skills that can be applied in the industry post-graduation

2nd choice:	2 (29%)
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Learning how to transfer a motif on to a fabric is a fundemental skill.

Style and Technique



Darning | Shashiko | Kogin-zashi

Technique | Style



Whitework | Broderie anglaise | Chikan

Technique | Style



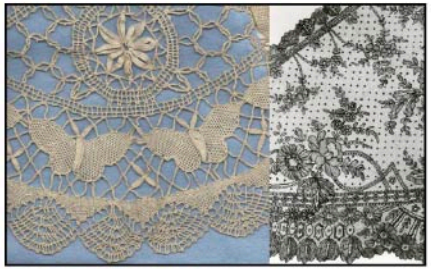
Counted-thread | Bargello | Shashiko | Tatreez

Technique | Style



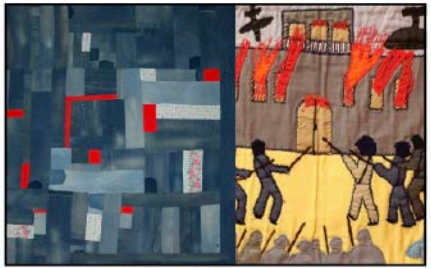
Metalwork | Zardozi | Taraq/Muqayyash

Technique | Style



Lace | Guipure | Chantilly

Technique | Style



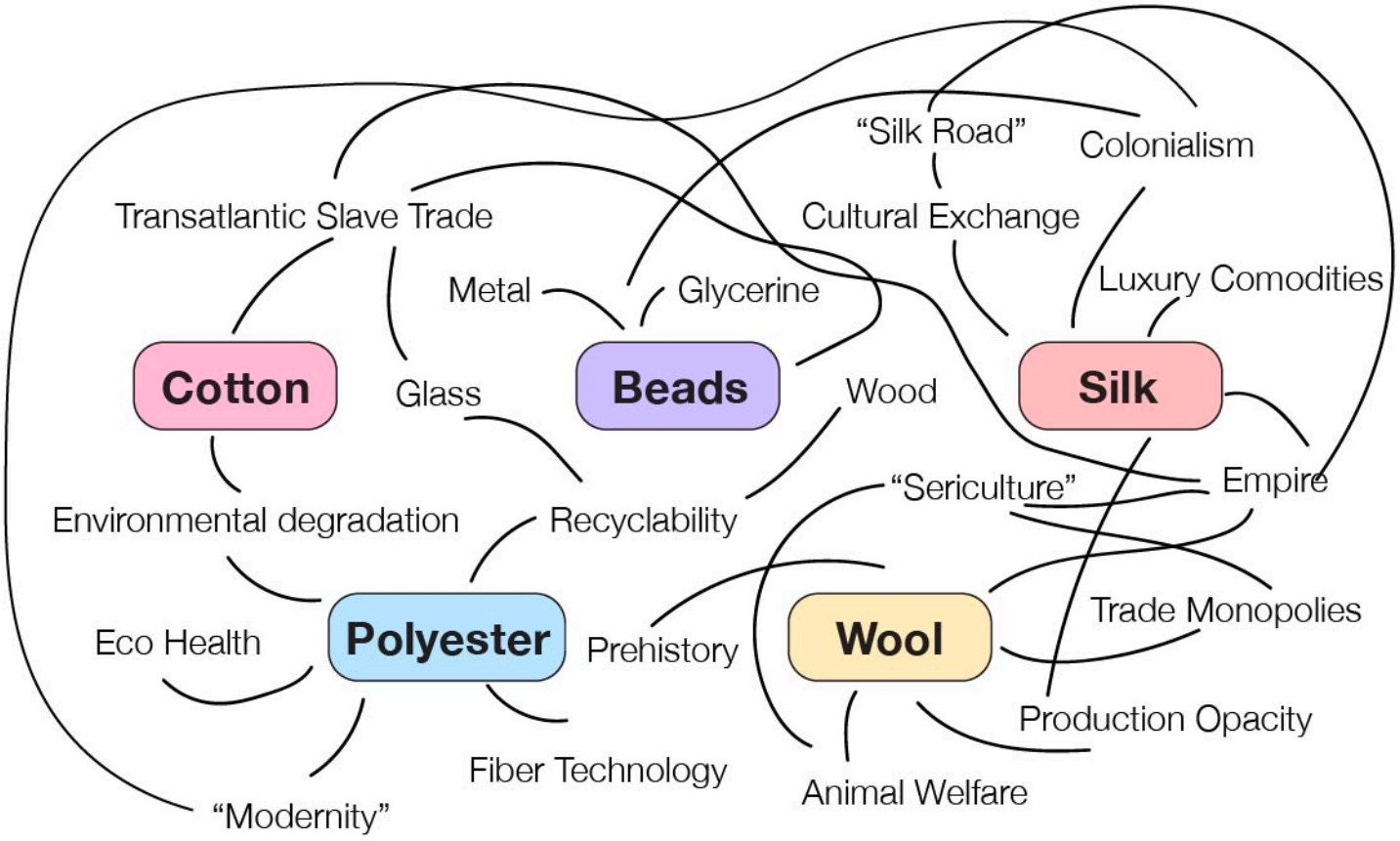
Patchwork | Quilting | Appliqué

Technique

Global styles were included and techniques were listed with varying names from different locations.

Knowing the difference between ‘style’ and ‘technique’ will serve students well post graduation.

Material



This page prompts discursive dialogue with students and highlights the relationship between certain materials and colonialism and imperialism, as well as other ethical implications of using certain materials

Stitch and Identity



Palestinian Tatreez



Ukranian Vyshyvanka



Chilean Arpillera

Identity Preservation | Anticolonial Action | Covert Communication | Experiential Design | Social Signaling | Resistance

This slide encourages students to consider how embroidery has been used for identity preservation amongst opressed communities who have resisted erasure

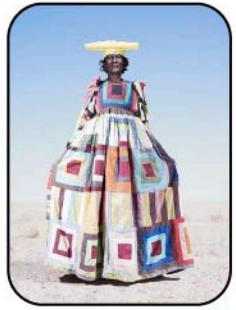
This slide also encourages students to consider the power of art and craft in its ability to insight and document political action and social change

Stitch and Identity



Gunan Molas







Herero Dress



Jewish Wimples

More examples of global styles

Herero dress was chosen because they also exhibit the material timeline of colonialism. Molas use the same technique with an entirely different sylistic rendition.

Wimples were referenced because they are a Jewish ceremonial cloth that is tied to the identity of the owner. The Wimples of Worms have a particular significance in that they archive the attempted erasure of the Jewish community.

Tools: Threads



Stranded Floss
Mercerized (has sheen)
All purpose embroidery thread
Relitively strong
Devisible, 6ply



Verigated Floss
Can be painted or dyed
Used for a painterly effect
Devisible



Crewel Wool
Fluffy and matt
Used for crewel work
Soft and easy to fray
Non-devisible, usually 2ply



Cotton Pearle
Doesn't fluff or kink
Versatile
Sateen finish
Non-devisible



Gimp
Technically a cord
Lusterous
Used for passementerie
Can be couched or stitched



Silk Floss
Smooth and lusterous
Used for silk shading
Spun silk is relitively strong
Devisible

Tools: Beads and Wires









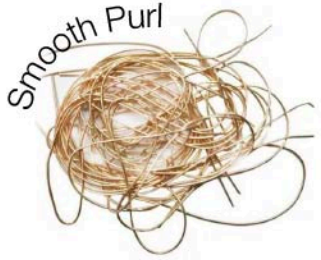








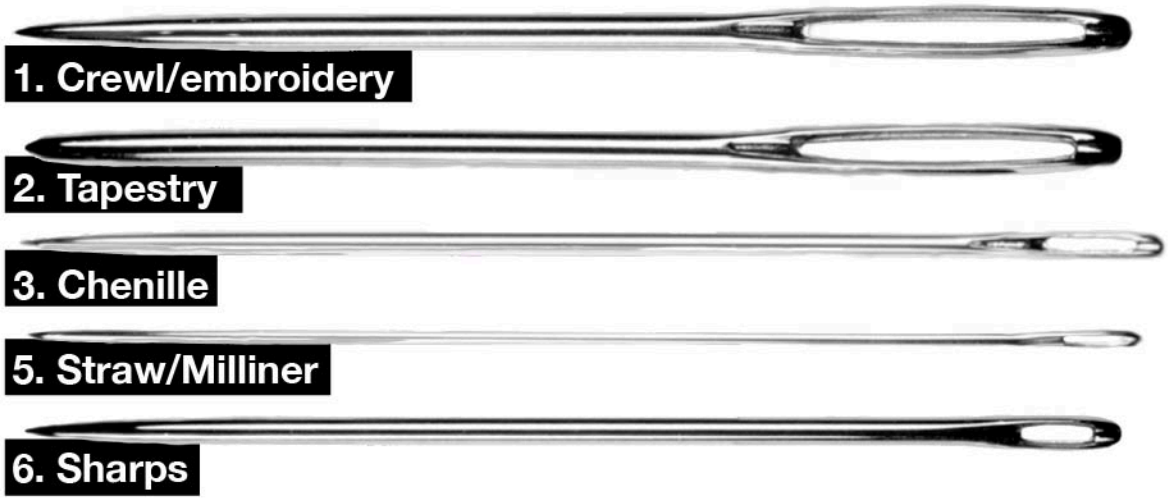






Tools: Needles

(The larger the number, the smaller the needle)



1. **Crewl/embroidery:** *sharp ends, long eye (standard embroidery needles)*
2. **Tapestry:** *blunt end, large eye (for fabric with holes)*
3. **Chenille:** *sharp end, large eye (for thick threads, ribbons)*
4. **Beading:** *sharp end, long fine eye*
5. **Straw/Milliner:** *eye is same width of shaft (good for small beads, french knots)*
6. **Sharps:** *short fat eye (general sewing)*

Cecily Cracroft-Eley







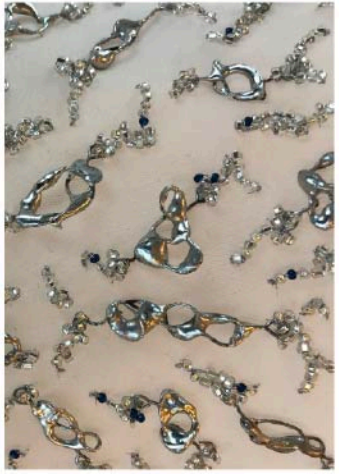
Alumni runway show exhibiting the use of sustainable materials to create embellished pieces.

The student collaborated with artisans in Rwanda and Uganda to create her collection

Knowing the difference between ‘style’ and ‘technique’ will serve students well post graduation.

Angelica Ellis





In this collection, the student made her own embroidered embellishments - I wanted to encourage the students to explore their 'material' agency

Using mass produced embelishments can limit experimentation and lead to unsustainable material choices.

The student was exploring the aesthetics and beauty in design for people with disabilities

This student is from a B.A.M.E background. I wanted to represent a diverse selection of students with varied work.

Angelica Ellis



More hand made embellishments were used here - same student.

In her project ‘Full Metal’ the student aimed to create a signature style of clothing that will be worn by a new subculture who are descendants of the wind rush generation in Britain.

Ayham Hassan





A 2025 graduate who collaborated with artisans from his home city in Palestine to create embroideries that was sensitive to his cultural heritage but adapted to his personal identity and political messaging.

Both hand and digital embroidery processes were used in these works.

This student is from a B.A.M.E background. I wanted to represent a diverse selection of students with varied work.

“attention is concentrated, focused, repetitive”
"organic practice of mindfulness”
“transcending the self”
Belonging: A Culture of Place, bell hooks

Textiles and garments are used in times of conflict as narrative tools of self-identification, to enact and express a sense of belonging and resistance. Textiles are “Auxiliary materials for weaponry as well as for protection”
Kerstin Brob-Krupe et al.

Quotes describing bell hook’s personal memories growing up with quilters.

This was introduced because the chapter describes the importance of the art of craft, and it’s meaning to the community of women who practiced it

The last quote was added to remind students that embroidery is well situated for political action and a communicater of identity, in line with the the theme of the presentation