



THE SIXTY TWO GROUP OF TEXTILE ARTISTS

# NEWSLETTER

January 2011  
Issue # 25

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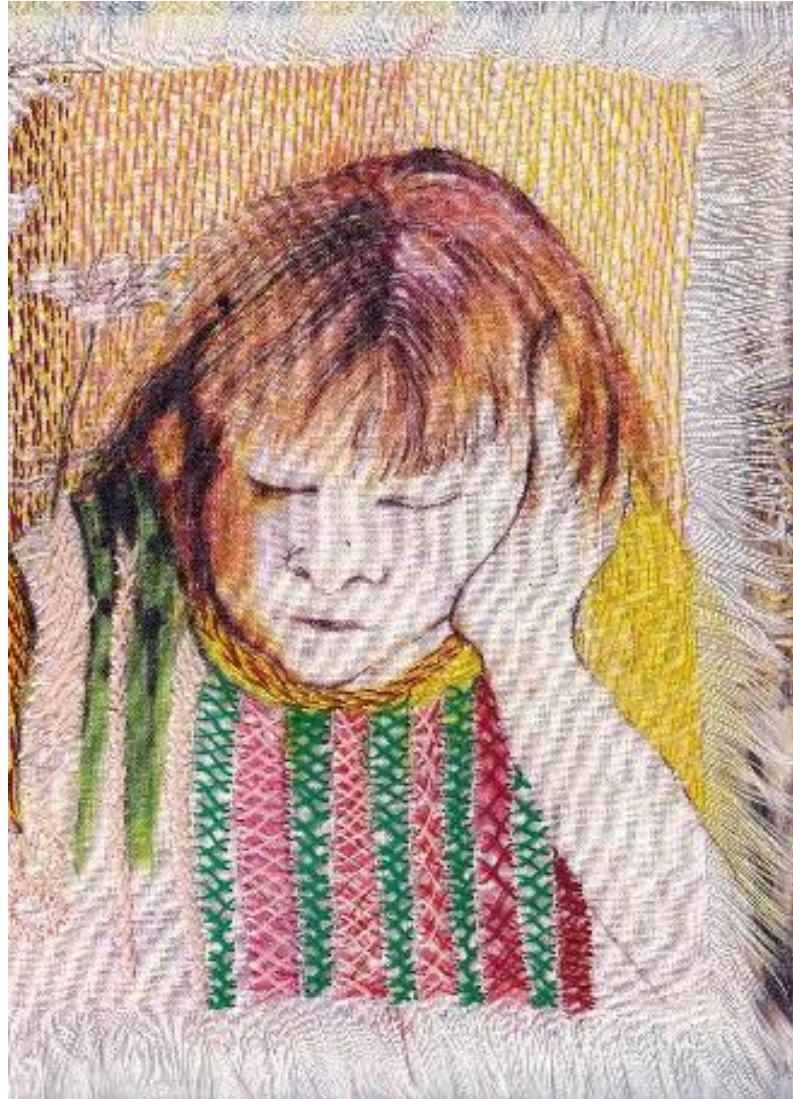
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Jane McKeating - 'While I was gone'

THE SIXTY TWO GROUP OF TEXTILE ARTISTS

[www.62group.org.uk](http://www.62group.org.uk)

## **LETTER FROM THE CHAIR**

Dear Members,

Here we are at the beginning of a New Year and may I wish you health, happiness and creative fulfillment. I do hope you all managed to relax and enjoy the break over the festive season.

Despite the weather there was a good turnout at the AGM. Unfortunately Lesley Millar wasn't able to make it due to the snow and we were very sorry to miss her. The afternoon was taken up discussing the publication for 2012 and the possibilities of acquiring funding to see the project through. There was a general consensus for us to continue even though the costs will be high. (see Minutes)

By the time you get this Newsletter, our exhibition 'At a Tangent' at Gallery Oldham will be up and running. 34 members will be exhibiting their work and it promises to be a good show. The Opening will be on January 29th. and I am looking forward to seeing some of you there.

The Oldham exhibition is the final show before 2012 which gives us all plenty of time to start planning and looking ahead. We have an ambitious exhibition programme with three venues booked starting in January 2012 at The Costume Gallery, Platt Hall, Manchester. We then have a wonderful space in July through to August at the Holden Gallery, Manchester. Then onto the Knitting and Stitching Shows beginning in Alexandra Palace, London early October, Dublin late October and finally Harrogate in November 2012. To complete our 50th anniversary, we will be organising a special event during the Harrogate weekend to include an afternoon event followed by an evening dinner. (See the 2012 Exhibition Programme page 4)

As you are aware the Newsletter is in electronic form and from now on the majority of our members will receive it by email. We hope that you will be happy with this format.

Please take the time to read it and print out whatever you feel is necessary and please let us know any changes that we can incorporate to make it accessible.

Jae Maries

## 2012 ANNIVERSARY PROGRAMME - EXHIBITIONS

VENUE	DATES	TITLE
<b>PLATT HALL</b> Gallery of Costume Platt Fields Park Rusholme Manchester M14 5LL  Director: Dr Miles Lambert	January - April 2012  <u>Sending in Dates:</u> To be confirmed  <u>Selection date:</u> To be confirmed	'Interventions' New Work by the 62 Group of Textile Artists
<b>HOLDEN GALLERY</b> Grosvenor Building Cavendish Street Manchester M15 6BR  Director: Stephen Garside	16 July -17 August 2012  <u>Sending-in dates:</u> 9 - 12 July 2012  <u>Selection date:</u> 13 July 2012	62@50  New Textile Art Work Celebrating The 62 Group's 50th. Anniversary
THE KNITTING AND STITCHING SHOWS		
VENUE	DATES	TITLE
Alexandra Palace London	4 - 7 October 2012  <u>Sending-in Dates:</u> To be confirmed  <u>Selection Date:</u> To be confirmed	'Package Tour'  Celebrating The 62 Group's 50th. Anniversary
Dublin	1 - 4 November 2012	'Package Tour'
Harrogate  Final Event (Old Swan Hotel, Harrogate to be confirmed))	22 - 5 November  24 November 2012 Afternoon - event Evening - dinner	'Package Tour'

Each venue will have a Group member in charge and heading up a team to run the exhibitions.

**Platt Hall:** Ann Goddard  
**Holden Gallery:** Penny Burnfield  
**Alexandra Palace:** Shuna Rendel  
**Dublin:** ?  
**Harrogate:** Clyde Olliver (exhibition), Helen Weston, Rachel Gornall  
(afternoon/evening event)

We would like as many members of the Group to be involved as possible and although this seems early do please offer to help.

## THE 2012 BOOK.

Thank you to all our exhibiting members for the return of Lesley's Questionnaire. Your answers are the foundation for all Lesley's work for us now- your current practice and its "history " and your thoughts about the future. In February Audrey and Lesley will be meeting the designer of the book to begin to establish its overall "feel" and "look". We aim to have your individual voices coming through but consistent with a defined layout.

The next thing we need you to do is to think what images you would like to use to illustrate your work. With a double page spread for each of you they will fill 114 pages of the total 128 pages and so it is essential that the photography is of a consistently high standard. For this reason we have contracted Michael Wicks to photograph the majority of members' work - (we know there will be a few exceptions e.g. our overseas members or those with specific requirements e.g. site specific work ). Michael's studio sessions will be in August and there will be details in the next Newsletter.

FUNDRAISING is underway and we are applying to every conceivable organisation. If **YOU** have any suggestions as to who might be approached , particularly if you can suggest a named person to write to, please let Audrey know as soon as possible. As agreed at the A.G.M. we will be asking every exhibiting member to pay towards the cost of their pages. We will also be writing to all our Friends and Honorary members asking for a donation. We could not be asking for funding at a worse time economically, but this special anniversary is fixed and we cannot delay the applications.

Wish us luck!

## **FOR YOUR ATTENTION**

In future, items that require action by Members will be highlighted in red.

\* Please make a note of the 2012 exhibition dates in your diary - and print out page 4 as a reminder.

\* If you have work at Oldham, please remember to liaise with Jennifer Vickers about collection/return at the end of the exhibition.

[Jennifer.Vickers@oldham.gov.uk](mailto:Jennifer.Vickers@oldham.gov.uk)

\* Fund-raising suggestions to Audrey Walker, please.

\* A volunteer is needed to head up the Dublin exhibition.

## **CHANGES OF ADDRESS**

You should have received the up-dated address list from Marilyn Rathbone, by email or by post. Please discard the 2010 list and notify Marilyn about any further changes: [marilyn.rathbone@talk21.com](mailto:marilyn.rathbone@talk21.com)

And please add the following additions that have come in since the list was circulated:

Alice Kettle	email	<a href="mailto:alice.kettle@gmail.com">alice.kettle@gmail.com</a>
Jan King	email	<a href="mailto:jan@twistedthread.com">jan@twistedthread.com</a>
Andrew Salmon	email	<a href="mailto:andrew@twistedthread.com">andrew@twistedthread.com</a>

**FROM THE NEWSLETTER TEAM:** Penny, Siân and Paddy

This is our first newsletter that is being sent out in digital format. This time we are sending the committee and AGM minutes out as a separate document as it is a very large document.

Our thanks to Elizabeth Tarr, who is dealing with the newsletter which still have to be posted.

Please let us know what you think about this edition - we value your feedback - and remember to send us your news!

**Deadline is the end of March, please.**

[penny.burnfield@andover.co.uk](mailto:penny.burnfield@andover.co.uk)

**At a Tangent: Official Opening Sat. Jan 29th 2011: 1.00pm.**

From Gallery Oldham publicity:

AT A TANGENT  
GALLERY OLDHAM  
**Textiles by The 62 Group**  
**22 January – 10 April 2011**

The 62 Group of professional textile artists includes many with established international reputations. The members' individual aims are not only to extend their practice by making more expressive work but also to widen viewers' horizons of their field. Each explores diverse current social, domestic and personal issues.

'At a Tangent' underlines a divergence away from the predictable, as members of The 62 Group take textile art into new and challenging territories. Their message is that textile art should not be 'comfortable'. The touching point of the tangent is the materials with which the artists work; fibres and filaments such as threads, cane, paper and metal.

In 2012, The 62 Group will celebrate its 50th Anniversary. This exhibition demonstrates the group's energy and vitality, and their continuing determination to produce innovative, exciting work.



## **DIGITAL PICTURES AND PR**

Below you will find some advice as how to deal with images for the press.

We are always dependent on what the press prefers to use. But colourful images or pictures with plenty of contrast have the best chance. The European magazine Textile Forum published a good announcement of our show in their March 2010 issue.

The quality of (textile) magazines has improved a lot in the last twenty years and in order to improve further they demand very good pictures. That means images should be of a very good quality and as large as possible. For textile art this is even more important as images need to show the surface qualities and texture of the work. So this means large images and/or adding a few extra details. It is best to have your work professionally photographed. I know this is expensive but it helps a lot to get your work published in the major magazines.

In general images of about 300 kb to 1000 kb (1 MB) will be sufficient for the website and for a small image in a magazine, for large images in magazines or for invitations your digital images should be a lot larger (at least 3 MB). The larger the better. Keep in mind that most magazines prefer colourful images and if printing in black and white print they like images with enough contrast. So if you make lovely subtle work this won't always be used.

As to the format: most common used are jpg but for printed images tiff is often preferred.

Do label all your images well, with your name and title of the work (and even sizes and material). Do also include a separate list with captions containing your name, name of the work, size, material, year finished and - if you like - a few lines of background information.

Digital images are easy to use and they are fast and cheap. If your email does not allow sending large files you can use a special programme for instance Yousendit. This service is free and it is quite easy to use and clearly explained at the website [www.yousendit.com](http://www.yousendit.com).

Good luck, Tilleke Schwarz

**WELCOME TO OUR NEW MEMBER**

**JANE MCKEATING**



Pages from "While I was Gone"

Making things for me involves telling stories. I have been using Textiles in my work since graduating from Goldsmiths College in 1983 and Manchester Polytechnic in 1984. I went on to make large wall based work which was largely machine stitched for many years, but I now work almost exclusively using hand stitch.

The ideas evolve from drawings in visual diaries, which develop through print and stitch onto cloth, most recently as rag books, where the tactile quality of cloth and thread is important. Inspired by a child's rag book, it solved the growing dissatisfaction I had with making pieces for the wall. I really like the intimacy of the book format.

The process of making stitches into cloth turns the printed image into something new, and links with an obsession with repetition and sequence as part of an underlying narrative. The Images play with the inconsequential detail of life, but often signify bigger issues. I move back and forward through time using images drawn over many years, dipping back to redevelop images, like revisiting and distorting memories. Old and new sit together through the pages like the jumble of experiences we hold in our heads at any time.

The qualities of the soft cottons and linens I have been using recently are an important part of the reading of the work. The touch of the pages, as they are turned, and the handle of the books as objects has a growing significance. I began recently to experiment with different formats, where glimpses of pages are seen through others, and where the layering and fringing of the pages gives continuity.



**'While I was gone - A counting book'**, was a reflection on the upcoming 18th birthday of one of my daughters, I looked back over drawings I had done of her since her birth. They told a story of growth that I wanted to document sequentially, like a child's counting book; to celebrate the safe arrival at adulthood through the stormy teenage years and to acknowledge the independent life of children, as they become individuals. I used photographic images of my daily train journey to work alongside the stitched images to illustrate the passage of time and my own distractions; hinting at the mother-daughter relationship.



**'Of No Particular value'** recounts a little chair retrieved in a dilapidated state from my cellar, which became the muse for a reflection, looking back on a scrapbook of images to review its value. Inspired by the sad, damp remains of this small chair I bought for £3 as a student. I was asked why would I want to keep it? I am not a keeper of things.



I was surprised at the strength of my response as I realised that the chair symbolized the arrival at a point in time. Over 30 years I had drawn it as part of many observations of people, places, dreams and stories. Reflection, repair and renewal were vital to the chair as to life.

Alongside stitched images of the chair amidst the chaos of a life changing transition, I continue to document the process of repair through 2 volumes. The photographic images set alongside it add a narrative about obsession, detail and time. A 3<sup>rd</sup> volume about renewal will emerge to complete the story when it's ready to.



Pages from "No Particular Value"