

---

**62group**

**Members Newsletter  
March 2022**

---

# Contents

[Letter from the Chair](#)

[Next Exhibition - Essence](#)

[Review of Conversations - St Barbe](#)

[Remembering Rozanne & Eirian](#)

[Associate Members Scheme](#)

[Online Networking Meetings](#)

[Decisions and Actions from March  
2022 Committee Meeting](#)

[General Information](#)

**(Click on any of the headings above  
to go straight to that page)**



# Letter from the Chair

Dear Members

It is good to be writing to you all with signs of spring here in London; with all of the complexities of our current world, it is good to see these symbols of hope and joy.

In this newsletter we have the opportunity to be reminded of those wonderful women who have inspired so many of us and others with their skillful textile work and artistry. Rozanne Hawksley and Eirian Short demonstrated the capacity of textile to speak in new ways through traditional and innovative means. It is good to remember them and their work with delight and raise a toast to all that they gave us all.

In the same vein, we are working towards building the future membership of the group with our new Associate Member Scheme. This is an important moment for the group; when I was in the archives with Richard over the summer, we saw letters noting the difficulties in recruiting younger and emerging artists to the group. This scheme aims to support that ambition and it is exciting to launch it this year particularly. BUT, we need support and mentors to make this work, so please do offer your skills; you all have many and even a small offering will go a long way.

Finally, don't forget that we have the Knitting & Stitching Show, 'Essences' ahead of us. Let's make it a real celebration of past, present and future textile art and art inspired by textiles. We have so much to celebrate; let's do it in style!

Catherine



**Next 62group Exhibition:**

**‘Essence’**

**Deadline for Digital Submission – June 24<sup>th</sup> 2022**

**via CuratorSpace**

# Next exhibition

## 60th Anniversary Exhibition - Knitting & Stitching Show

Alexandra Palace/Harrogate

Exhibition Theme: Essence

### 1<sup>st</sup> Round Selection - Deadline for Digital Submission – June 24<sup>th</sup> 2022

2<sup>nd</sup> Round Selection – Physical – October 4<sup>th</sup> 2022

Exhibition installation – October 4<sup>th</sup> – 5<sup>th</sup> 2022

Exhibition – Knitting + Stitching Show Alexandra Palace – October 6<sup>th</sup> – 9<sup>th</sup> 2022 then moves to Harrogate Nov 17<sup>th</sup> - 20<sup>th</sup>



## The Brief:

**Essence:** the intrinsic nature or indispensable quality of something

62 Group members should submit work that conveys what it is that motivates and drives their practice - its 'essence'. This could be anything, and could include concept, process, materials etc. Members can respond to the brief in any way they want but the connection to the brief should be made clear in their statement.

**Restrictions:** With 65+ artists exhibiting we need to restrict the size. 2-D work should be no bigger than 30 x 30 cm. 3-D work should be no bigger than 30 x 30 x 30 cm. Please also consider that exhibition will be also tour. Work should be easy to install and shipped.

The same piece of work may not be exhibited in 62 Group Exhibitions on more than two occasions. Work included in touring exhibitions may not be re-submitted for subsequent exhibitions. For clarification: a work can be made up of several modules to be hung together but must be sold as one complete work.

# Review of St Barbe

Emily Jo Gibbs

It was brilliant to be able to finally show my project **The Boat Builders** at St Barbe Museum and Gallery at the beginning of the year, prior to opening I was still quite nervous that it might not go ahead! Being alongside the 62 Group Show **Conversations: People, Places, Materials, Objects** was fantastic and hopefully mutually beneficial. The layout of the Gallery really lent itself to this format. Steve Marshall and The St Barbe team are very well organised and professional so both shows went up really smoothly. We found it to be a well-equipped modern gallery with great lighting and I understand the digital selection really helps with the curation.

Everything still felt quite covidy at the opening in mid January despite this there was a good turn out, St Barbe's have a supportive local audience, several 62 Members came and Catherine Dormor gave a great introduction. There were 1607 visitors over the course of the show. One of the most rewarding experiences for me was showing the work to the apprentices and foreman themselves, expressing my admiration for their work and having that admiration for skill reflected back. I visited the Gallery several times over the course of the exhibition I ran two workshops, gave a gallery talk and an online talk. Vanessa Rolf also ran workshops and got involved with school visits at the request of the Gallery, which was brilliant.

Prior to opening Jo Hall listed us in Embroidery Magazine's Best and Biggest Shows to see in 2022. The Berthon interviewed me and wrote a blog post about The Boat Builders which is on their website <https://www.berthon.co.uk/berthon-blog/berthon/the-boat-builders/>. We commissioned Yeshen Venema to photograph the exhibition for our archive and for future exhibition proposals.

Photo credit Yeshen Venema



Photo credit Yeshen Venema

# Review of St Barbe cont'd

Emily Jo Gibbs

We had many many great comments in the visitors book. People found the work moving and thought provoking and were glad to see the 62 Group in their local area.

*What a fantastic art textile exhibition both challenging and beautiful. SJ*

*Really enjoyed the exhibition – I'm coming back to see it again. CR*

*Fascinating/Beautifully curated... Thought provoking and full of emotions... Family Ties... so powerful and important. GC*

*Well done we loved it and the curation was superb. A beautiful, thought provoking and emotional exhibition. Thank you. SL*

Many thanks to Richard McVetis for all his work twice over! And to everyone involved, one of the nicest things was getting to see other members at the set up and opening.

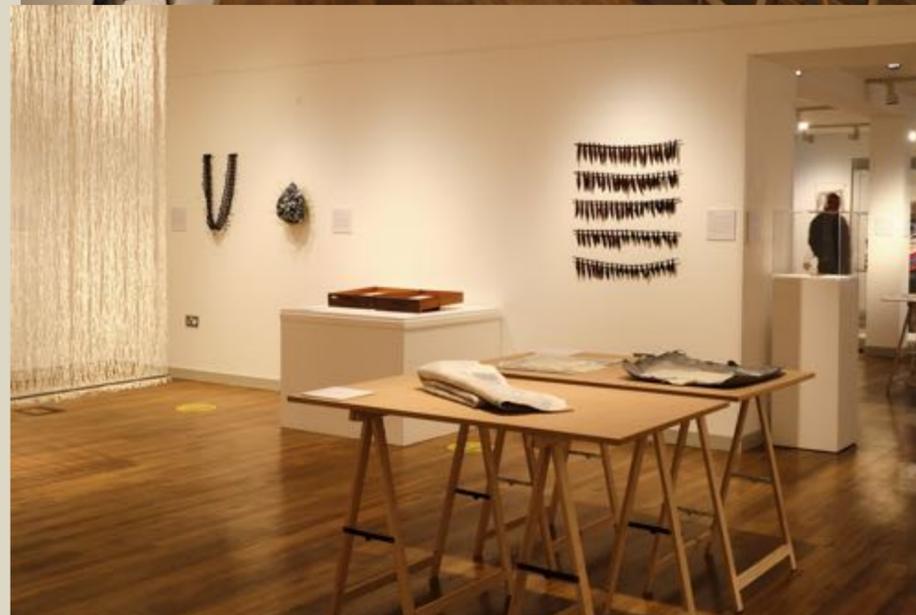


Photo credit Yeshen Venema

Photo credit Yeshen Venema

Emily Jo Gibbs  
The Boat Builders

# Remembering Rozanne

Jan Beaney and Jean Littlejohn

Roz was unique and we have many happy memories of spending time with her.

Although, respecting, admiring and in awe of her many works, we have both chosen to talk about happy, social times over many years.

Her body of work was impressive, not only in its skilful interpretation but the messages she chose to highlight. Many works were inspired by her hatred of war and the people lost. Seeing the installation '....a treaty will be signed sometime today' made a lasting impression as did 'Pale Armistice' which was so beautiful and so sad.

Old bandage wrapped around pieces of bone mounted on blocks of wood alongside ribbons from medals made the strong point. This was an installation that evokes such an emotional response – such a simple interpretation but with the fragility and vulnerability of the soft fabric somehow made a stronger point.

Some of her beautifully drawn self- portraits are breath taking and emotional and will be long remembered.

Although ensconced in serious subjects within her practice, Roz was a lovely lady, elegant, witty, at times quite mischievous and such fun.

There are fond memories of our times at the Knitting and Stitching Shows at Ally Pally and Harrogate, laughing at dinner, introducing us all to limoncello, a very interesting liqueur!

We enjoyed a happy visit to her house and we were totally intrigued by her studio and great collection of tiny bones and other oddities.

Jean remembers....

When the 62 Group had the 30<sup>th</sup> Anniversary retrospective members exhibition at the Embroiderers' Guild, Hampton Court, Ros submitted a mixed media piece incorporating a long dead bird. Stored with the other exhibits in my house I noticed that the bird was being attacked by tiny insects I contacted her to find out what she wished me to do. She was very relaxed and said that decay was in the natural order of things so not to worry. She was a fascinating person who could combine gravitas with a lightness of touch. In common with many others Ros found February to be depressing and I was unsurprised to receive a phone call around that time to just catch up and talk it all through. I very much enjoyed her calls and despite her reservations about the season felt energised by our conversations.

Jan remembers....

I spent an amazing journey with Roz on a train from London to Manchester and felt so humbled that she felt that she could talk to me about her son Matthew who had recently died. It was a treasured and very special memory.

We both remember wonderfully joyful chats on the phone at 'gin and tonic' time!!!

You can see pictures of Roz's work in the book mentioned below which covers her attitude towards historical events, Christianity, death, injustice and memories of her much -loved son.



# Remembering Rozanne cont'd

## Jan Beaney and Jean Littlejohn

Philip Hughes has very kindly allowed us to print his Preface.

### **Rozanne Hawksley**

The 1988 *Subversive Stitch* exhibition at Manchester's Cornerhouse Gallery, is today recognised as a seminal point in the history of contemporary textile practice. Rozanne Hawksley was one of its stars. Two decades on, she is today known as one of the UK's great textile art innovators, whose work lies far beyond simple categories. Her best known piece, *Pale Armistice*, is now in the permanent collection of the Imperial War Museum, and has been widely exhibited. Her installation, *...a treaty will be signed sometime today*, was originally devised in 1997 for the Mission Gallery in Swansea, then toured the UK and Ireland as part of the 2000 Knitting and Stitching Show. In common with other pieces, both railed against the iniquity of those who conspire to wage war, but in very different ways. *Pale Armistice* was a quiet, reflective wreath made from white and cream gloves and imparts its message with subtle dignity. *Treaty* is a visceral tableau of bones, blood and rage.

A recent piece, *The Seamstress and the Sea*, was inspired by the life experience of her grandmother, an outworker for one of the (then many) naval tailors in Portsmouth. It recounts a sailor's life through her piecework on hundreds of collars, and subtly draws on the realities of naval life at that time, such as the suture patterns a surgeon would have used to close wounds. The resulting tableau charts the passage of time and the arc of a sailor's life, from the making of his collar to his shroud, and final resting place deep in the ocean. Assembled before the onlooker they form a quiet altar, a contemporary relic, a contemplative shrine to the perils of life at sea, and a celebration of the invisible seamstresses and the sailors who were buried anonymously at sea in the garments they made.

Rich in allegorical references, her work charts an odyssey encompassing the universal and intensely personal. Recurrent themes are the fragility of the human condition and the immorality of war. There is fascination with revealing the darker, macabre even, side of existence, with reinterpreting centuries-old *memento mori*, but within a unique and life-affirming embrace. She mistrusts the glib certainty of authority, and feels profound rage against loss and injustice. She questions Catholicism, yet retains a love of ritual. These tensions underpin her creativity. They are manifest throughout her work, and in her messages and strategies to engage and draw us in – a combination of opulence, horror, 'decadence' and theatre. All are vehicles for her messages, which can be as subtle as faint music from long ago, or can strike with visceral power. Any study of her work will stimulate, provoke, inspire and mystify.

Philip Hughes  
Director, Ruthin Craft Centre

An account of her work can be found in the book 'Rozanne Hawksley' by Mary Schoeser and published by the Ruthin Craft Centre/ Lund Humphries.

Courtesy of Jan Beaney



# Remembering Eirian

Jan Beaney

I first met Eirian at Hornsey College of Art during my 5<sup>th</sup> year. Previously, I had qualified in Painting with Lithography at Southampton and West Sussex Colleges of Art. To please my mother and so as not to starve painting in an attic, this final year was to gain my Art Teachers Certificate at Hornsey Art College. Besides learning classroom skills, I was encouraged to select a range of new disciplines to study. Having disliked any form of sewing at school, I'm sad to say that I reluctantly went to listen to Eirian's lecture not expecting to be so excited by the images she showed. I chose to study with her one day a week and evenings for a year except during teaching practice in a school. To my surprise, I loved it. She was a good teacher, very much to the point, straight talking but great fun too. Along with experiencing other disciplines such as silver smithing and screen printing, embroidery was my favourite. The other big surprise was that I found that I really enjoyed teaching!!

The story continues. My first job in a school was teaching Art to 'O' and 'A' levels. I was learning all the time but did not feel too daunted. However, I found that I was to teach 10 girls to pass 'O' level Embroidery in a year – a huge syllabus! PANIC! I was one page ahead of Mary Thomas's Book of Embroidery and the same situation with Barbara Snook's History of British Embroidery. I was excited, challenged but VERY stressed!! A few weeks into my first term, I travelled from Ealing into London and on to Archway to talk to Eirian. She was terrific, calmed me down and suggested I should study for a City and Guilds' Embroidery, Part 1 exam. So for the next three years I travelled weekly on Wednesday evenings to study both Parts 1 and 2 C&G embroidery with Eirian at Hornsey. (Incidentally – this was when I first met Julia Caprara) This experience totally changed my creative direction, I became completely hooked on stitched textiles, all thanks to Eirian's enthusiasm, continual encouragement and her inspiration. It led to me discovering the Embroiderers' Guild, joining the 62 Group, writing my first book etc.



# Remembering Eirian cont'd

Jan Beaney



Over the years, I always kept in touch seeing her at Goldsmiths College, with Audrey Walker, buying work from her house in Camberwell, staying in her cottage in Pembrokeshire when my children were young, receiving her original, homemade cards at Christmas – the list is endless. More recently, I would visit she and Denis while staying with Audrey Walker when in Wales either visiting for special Birthdays or teaching a Group nearby. It was always good to see the projects she was working on and to admire the quality of her stitching. Initially she studied sculpture at Art College and that discipline plus fabulous drawing skills enabled her to create many memorable works. She was a 'one off' doing her own thing and not influenced by particular trends. Eirian was a very special lady, her work was often well ahead of it's time, her books were tremendously helpful. Her book on quilting and is still one of the best for anyone wanting to learn the basics. She worked on many themes over the years .Her topics included Death and Mourning with some works displaying a great sense of humour! 'The Pearly Gates' being one. Her Welsh heritage and local landscape also featured strongly. Her interpretations of the Pembrokeshire countryside were beautifully stitched capturing the essence of the time and place. Her influence was often greatly underestimated. I was extremely fond of her. I will always be grateful for her friendship and guidance and I will miss her.

Please read a super account of her work in 'Inspired to Stitch – 21 Textile Artists'' by Diana Springall

Finally, one true story I often tell students when they are having difficulty with a certain stitch is my total confusion over learning Double Knot stitch! It took three Wednesday evenings before I mastered it. The third evening I almost 'chickened out' about attending but did and was greeted by Eirian who having read the expression on my face, guessed the reason and how ever frustrated she may have felt, she managed to sort me out. I have never forgotten how to do that particular stitch since!

(Images on these 2 pages are some of Eirian's works we have)



Images courtesy of Jan Beaney

# Associate Members Scheme

## An important message from Vanessa

Dear Members,

Our invitation to emerging/early career textile artists to apply to our Associate Membership scheme is live. We hope to have 2 Associate Members joining this Autumn.

We are looking for members who can offer practical support, guidance and mentoring over 6 sessions per year or who can share a specific skill in a one off session.

If you would be willing to be a supporting friend to our associate member or if you can share one of the following skills (or something not listed) please do get in touch.

- Development of a CV
- Development of a business plan
- Marketing and networking
- How to respond to an exhibition brief
- Advice on putting together exhibition applications
- Photographing work
- Writing statements
- Advice on putting together a 62 Group full membership application

Please do not be modest about your skills and expertise! Remember these new members will be at the beginning of their journey so your insight will be invaluable.

On the next two pages you'll find a full brief for mentors with more detail.

Please let us know if you can help in any way by getting in touch with Vanessa Rolf. [vanessa.rolf@network.rca.ac.uk](mailto:vanessa.rolf@network.rca.ac.uk)

Look forward to hearing from you

Best wishes  
Vanessa

# Associate Members Scheme

## Proposed 62 Group Associate Membership

### Brief for Mentors

#### What is the Associate Membership Scheme?

The 62 Group of Textile Artists are inviting early-career textile artists to take up the opportunity of a two-year programme that includes financial and practical support, guidance and mentoring, and the opportunity to exhibit with this renowned textile group.

Associate Membership of the 62 Group will be offered to one textile artist a year who demonstrates excellence in their work. The selected textile artist will be offered financial and practical support, as well as guidance and mentoring from 62 Group members. The recipient will have the opportunity to develop their practice and become a part of a successful International textile group.

Associate membership will be awarded to the applicant who not only impresses the panel with the quality, originality and technical expertise of their creative practice, but who also shows a commitment to the 62 Group for two years and how they will benefit from the opportunity.

The aim of the 62 Group of Textile Artists is to open up access to professional practice for emerging textile artists by increasing opportunities to progress in their field. By having creative conversations and making connections between established artists and early career makers we hope to increase the visibility of the potential of textile art to a new cohort of textile artists.

#### How can I support the scheme?

The 62 Group will offer Associate Members practical support, guidance and mentoring. The aim is to do this through a 62 Group member who will be allocated to each Associate member and who will act as a friend. Further targeted support will be offered to the Associate Member by other members 62 Group members through skill sharing.

#### What will I have to do as a 62 Group Associate Member 'friend'?

- Offer support, advice and motivation to the emerging artists through up to 6, one to one structured mentorship meetings per year.
- Meetings may take place in person or on Zoom.
- Be available to offer support when needed by email.
- Be the Associates Members main point of contact and a friendly face to encourage them to get involved in 62 Group activities. This could include introducing them at a networking session; welcoming them to an AGM; taking them through an exhibition submission process etc.

#### In the first mentoring session you will:

- Discuss what to expect whilst working together.
- Agree goals to commit to whilst working together.
- Put together a professional development plan, with relevant actions tailored to the emerging artist's needs and ambitions.

# Associate Members Scheme

## **How other members can support through skill sharing**

As part of their associate membership we would also like to offer Associate Members skill sharing sessions led by existing 62 Group members to explore elements of professional life as a textile artist.

If you have any of the following skills and would be happy to share them with an associate member in a one off session in person or via zoom please get in touch.

- Development of a CV
- Development of a business plan
- Marketing and networking
- How to respond to an exhibition brief
- Advice on putting together exhibition applications
- Photographing work
- Writing statements
- Advice on putting together a 62 Group full membership application

If you have other skills to share not listed here please do let us know.

## **Do you have a network you could share this opportunity with?**

We are aware our usual press and marketing connections for the group may not allow us to extend the reach of this opportunity to ensure those who we are keen to support are aware of it and encouraged to apply. If you teach in FE, HE with alumni links or in community settings and would be willing to share this opportunity with

your networks please could you get in touch to let us know where you could share this and who that might reach. If you have any suggestions on good routes to promoting this as widely as possible we would love to hear your ideas.

Please let us know if you can help with the Associate Member mentorship in any way by getting in touch with Vanessa Rolf.  
[vanessa.rolf@network.rca.ac.uk](mailto:vanessa.rolf@network.rca.ac.uk)

## Online Networking meetings

The next online networking meeting is scheduled for:  
Tues 26th Apr 7-8pm

**We are looking for a volunteer(s) to host this meeting on 26th April. Any takers? Any topics go, we just know these are more successful when there is a focus for the chat.**

Sally will send around a zoom link a few days in advance of each session and set up the meeting,

Anybody who is up for hosting a *future* networking session, please email Sally on [secretary@62group.co.uk](mailto:secretary@62group.co.uk)



05 03 22

**Committee Meeting  
Decisions & actions**

**Present:**

Catherine Dormor  
Richard McVetis  
Isobel Currie  
Vanessa Rolf  
Emily Jo Gibbs  
Ealish Wilson  
Sally Spinks

**Apologies:**

Hannah Lamb  
Anna Gravelle

**Committee:**



We're looking for a new exhibition committee member to replace Richard. We have a few volunteers who are considering how to split the role.

Also on the hunt for someone to **partner with Vanessa to take the Diversity and Inclusion** work forward.



**Finance:**

We still have a healthy balance £18,436.



**Please note:**

**Only bank transfers or Paypal will be accepted for subs, selection or hanging fees. NO CHEQUES**

**Membership:**

Public facing website is updated with all member changes. Isobel shared a review categories of membership which will be shown on the website. We also agreed to make more use of Friends to champion our group.

**PLEASE LET US KNOW IF YOU CHANGE YOUR EMAIL**

**New Members:**

Ealish and Vanessa have launched the application process for both New and Associate Members.

Please help spread the word.

Here is a [link to information](#) you can share to all your contacts. Thank you!



**Publicity:**

Embroidery magazine featured the exhibition in Jan/Feb issue 'the Year Ahead' on p.9, accompanied by an image of Ealish Wilson's work.

New Members and Associate Members schemes have been shared

**Social media:**

Please keep tagging 62group in your posts ;)



**Audrey Walker Legacy:**

We are delighted to have received a donation to the 62group from Audrey's estate. We will announce later in the year how we might use this to best support the group.

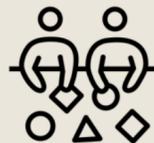
**Diversity & Inclusion:**



Associate Members Scheme is open for application.

Vanessa is looking for a partner to help her with the rest of the Diversity and Inclusion plan. Including setting up some talks in dialogue with artists from different backgrounds. **Any ideas on guests, let Vanessa know.**

**Education:**



Emily Jo Gibbs and Vanessa Rolf ran a number of successful workshops to accompany Conversations at St Barbes.

K&S Show are keen to support a programme of workshops for the autumn exhibition. More to come on this during the year.

**Previous Minutes:**

Approved and will be on the members site soon

Date of next meeting:  
4 June 2022



**Newsletter:**

March edition has been circulated by Emily.



**Exhibitions:**



Great feedback received from St Barbe. Over 1600 visitors. Thanks to everyone involved.

K&S show Autumn 2022. Brief has been sent out with **Digital selection deadline set as 24 June 2022.** Theme is "Essence"

Options being explored at FTM and Sunny Bank Mills for 23/24.



**Artist Films:**

Vanessa is organising for a film workshop for members so we can capture great footage to accompany the K&S show in our anniversary year. **Look out for a questionnaire coming your way soon** so we can tailor an online workshop, following by a Q&A.

# Important info

## Your Committee 2022

### Officers

Catherine Dormor - Chair [chair@62group.co.uk](mailto:chair@62group.co.uk)

Sally Spinks - Secretary [secretary@62group.co.uk](mailto:secretary@62group.co.uk)

Christina Hesford - Treasurer

### Committee Members

Vanessa Rolf - Education [vanessa.rolf@network.rca.ac.uk](mailto:vanessa.rolf@network.rca.ac.uk)

Richard McVetis - Exhibitions [richard.mcvetis@network.rca.ac.uk](mailto:richard.mcvetis@network.rca.ac.uk)

Hannah Lamb - Publicity [hannahjlamb@hotmail.com](mailto:hannahjlamb@hotmail.com)

Emily Jo Gibbs - Public Newsletter Editor

[emily.jogibbs@btinternet.com](mailto:emily.jogibbs@btinternet.com)

Ealish Wilson - New Members Selection

Isobel Currie - Membership [i.currie@myphone.coop](mailto:i.currie@myphone.coop)

Anna Gravelle - Social Media [studio@annagravelle.com](mailto:studio@annagravelle.com)

### Contacts

Sally Spinks [secretary@62group.co.uk](mailto:secretary@62group.co.uk) to send information to all members

Isobel Currie [i.currie@myphone.coop](mailto:i.currie@myphone.coop) to update contact details

David Pitcher [davidpitcher@me.com](mailto:davidpitcher@me.com) to update your personal page info or to login into the members area of our website

### Newsletters

We have 2 newsletters.

A Members newsletter which contains a letter from the chair, important news about 62 group events, membership news and committee reports. This is sent out quarterly in Spring, Summer, Autumn and Winter

The Public Newsletter is mailed out to subscribers on 1st of March, June, September and December. It includes 62 Group news and events and individual members' news. To share your news with the public, please send details to Emily Jo Gibbs or add [emily.jogibbs@btinternet.com](mailto:emily.jogibbs@btinternet.com) to your own newsletter mailing list so she can share your news.

### Social Media

Contact Anna Gravelle [studio@annagravelle.com](mailto:studio@annagravelle.com)

Facebook @62groupoftextileartists

Twitter @62group

Instagram @the62group

### 62group website - Members area

Here you can find information and documents for exhibitions, newsletters and the full minutes of committee meetings.



**62group**

**March 2022**

