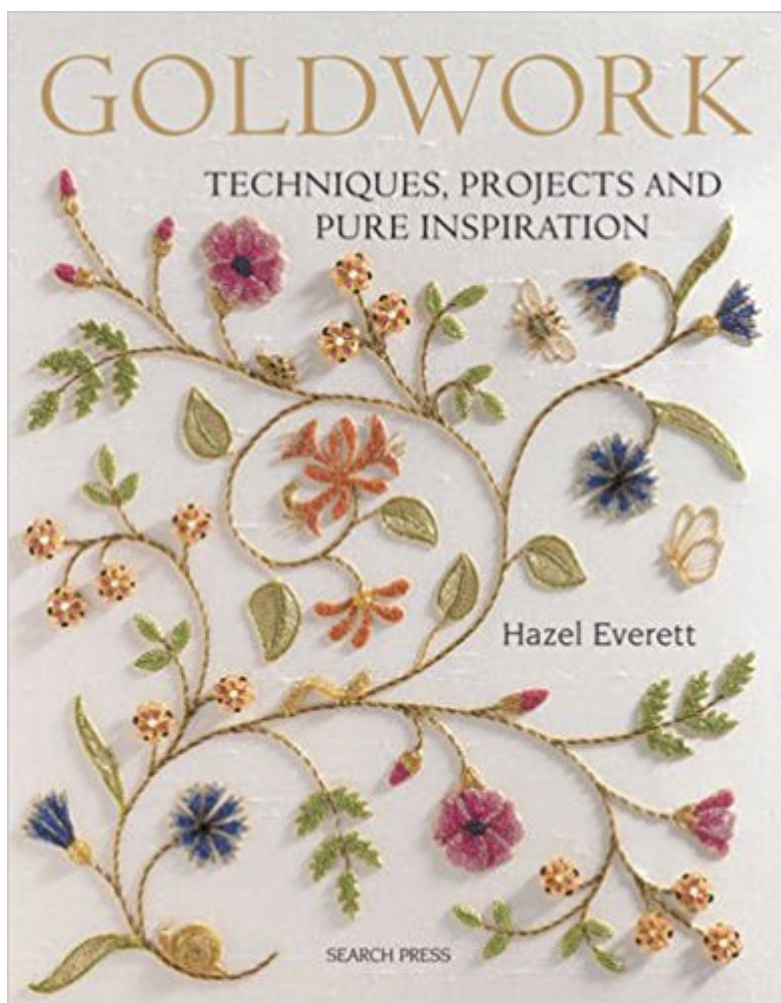


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Goldwork: Techniques, Projects And Pure Inspiration



Synopsis

A unique source of information and inspiration for anyone interested in goldwork embroidery.

Book Information

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Customer Reviews

"The book thoroughly explains in detail the array of Goldwork threads and their different applications and effects. The stitches and methods of working with them are detailed in each section so you have an encyclopedic reference to help or inspire you." [New Stitches \(December 2011\)](#)

Hazel Everett is a professional embroiderer who specializes in goldwork.

Hazel Everett's new book is simply one of the best I've seen on goldwork. While it doesn't knock the greats by Jane Lemon, Beryl Dean, Valerie Campbell-Harding, and others out of the box, it certainly belongs in there with them. I was wary about ordering it sight unseen and without reviews, since I have an excellent collection of gold/silver/metalwork books already, and this book isn't cheap. But boy, I'm glad I did. It's worth every penny and then some. It's not a pattern book; however, Everett has designed several pieces which are suitable for anyone who wants to get started in this fascinating subgenre of surface embroidery. Her brother, she writes, is an entomologist; thus, she's designed more than a dozen delicate "bugs" to be done in gold thread. They're delightful--even whimsical--and I plan to try several, perhaps in a sampler (she illustrates one) or simply adding a few bugs to another work. There are three dragonfly designs, although one is actually a piece of jewelry, not embroidery. The large one, not part of the bug section, is a perfectly elegant

interpretation of these fascinating insects. She also has two butterflies, a spider (with gold kid leather, too), a cricket, beetle, ant, hoverfly, bumblebee, shield bug, ladybug, weevil, caterpillar, and two views of a snail. She's taking liberties by putting snails in with bugs, but they look good together. Lest you think she's bug-happy (or I am), there's a dragon, seahorse, two lovely needlebooks (and how to fabricate them once the needlework is complete), a beautifully-realized fritillary, a butterfly, six simple designs for hanging ornaments which would look lovely on a tree or in a slightly shady window, and what I believe to be one of the ugliest samplers I've ever seen, titled "Cornucopia." Maybe Warren Buffett could pay me enough to make this pattern for him; then again, maybe not. Your mileage may vary. The cover piece is gorgeous, and she includes a pattern and instructions for it. Her ability with a needle is evident. Glancing through the book, just seeing Everett's work, makes that clear. While mostly taught at home from youth, then self-taught after, she did study formally in England at (of course) the Royal School of Needlework, where she was an apprentice. It's telling that this book is by an Englishwoman, by the way. With the exceptions of the notable Shay Pendray and a few other Americans, all of the great metalworkers seem to be from England. Even Japanese embroidery, while making dramatic and supremely artistic use of metal threads, doesn't go completely mad the way the English do. There are a few photos of historically significant pieces, and a very few words about the history of the craft. This just isn't that sort of book. She spends a lot of time explaining supplies and technique, which makes this an excellent book for beginners. In fact, I believe it just might be the best book out there for beginners. All of the photos are full color, and most of the patterns are life-size. Some are enlarged by 50% to give embroiderers a better view while working on the smaller pieces. I haven't done metalwork in at least 20 years and didn't realize how much I'd forgotten about materials. I was crestfallen to find out that my favorite supplier was no longer in business, and Everett doesn't list any vendors in the book. While I know that any such list could become outdated, I think it's an oversight on her part. Still, using the search phrase "goldwork supplies," I was able to find two perfect ones, plus a few other half-decent sellers. One great one is in Canada, so our noble neighbors to the north don't have to struggle with outrageous postage and customs people. (I'm a bit jealous of them; that supplier has everything.) Everett illustrates everything, showing how each material is used, warning not to mistreat some (take care not to stretch the pearl purl!), and discusses the pros and cons of real gold and silver threads as opposed to mostly common metals. If you're a beginner, I believe you can't be without this book. By beginner, I mean someone who has at least some proficiency with beadwork and embroidery floss, including silk. You're stepping up to the "bigs" when you enter the house of goldwork. It's difficult, but not as difficult as you may think. You're not going to be working with

cotton floss anymore, because it just doesn't do justice to the metal the way silk does. Besides, it's simply not sensible to spend the time and money you will with metals only to couch work down with cotton, or miss out on the nuanced, sophisticated luminosity of silk's sheen next to gold's on a satin stitch leaf. Honor your work, your art, your craft. You're worth it, and so are your creations. The fine samples we have today of works done several centuries ago would never have lasted this long had they not been done in silk, and on a silk or linen ground. Experienced embroiderers will also enjoy this contribution to the field. Not only is it useful for review, it's a marvelous source of inspiration. Her style is traditional-modern, if that makes sense: representational, not abstract expressionism. In other words, she's not Jan Beaney, whose work is beautiful but certainly modern. Everett's work has supremely clean lines, is elegant and graceful, often airy, occasionally complex, and sometimes even has a touch of humor. If this book is her debut, and I believe it is, I can't wait to see what she comes up with next.

I have bought almost all of the books on goldwork embroidery and have also gone to classes with Hazel. (if you can, take a class with her). But this book surprised even me. It begins with loads of information for the beginning goldwork student and is also useful for someone coming to it again. A lot of this material is not covered in any other book. The style of writing is lively and enjoyable as is the author. A short introduction of the history is followed by equipment all in color photographs. Needles and frames and how to dress a frame. Working with hoops and mounting the finished piece are also well covered. Another page just for the fabrics. Two pages on transferring a design and two on designing a motif. Order of work with illustrations of a tulip and a 3 dimensional beetle. Felt padding, methods of applying bump or soft cotton, string, basketweave patterns. One page on the golden rules of goldwork embroidery including threading a needle with illustration. Four pages in color of the metal and other threads. The techniques section covers pearl purl, purls, purl chippings, shading with chippings and order of work, stem stitch formation, purl loops, embellishing beads and stones with purls, graded and geometric cutwork, plunging threads (unpleasant task), couched threads, or nue, twists, broad plate and also whipped and crimped, millinery, kid, spangles, Elizabethan twist, flatworm, embroidery stitches, applique. All of these topics covered in at least two pages each with ample color photographs. Then come the projects. The cover photograph, four different flowers, 15 assorted bugs. Fritillary, butterfly (4 pages), sampler (I did this one) of 6 pages. Hanging decorations, needlebooks, dragon and seahorse. All of these covering many pages. Book ends with glossary and index. Search Press has done an amazing job on this book. Search Press books are always nice but this one is absolutely amazing. It is quite large in size and is a paperback

but seems very sturdy with good paper and print and beautiful illustrations. I think the beginner will find this book very useful and also makes a difficult type of embroidery much more approachable and the more advanced worker can find a lot of material such as the needle books very useful.

I'm not sure I need to say this because so many other reviewers have, but this is (among the many goldwork books in my library) the best goldwork instruction book out there. It is written and organized by a teacher (RSN), who KNOWS how to present information. The photographs are spectacular, but they are designed to teach. They demonstrate a point! They aren't just pretty pictures. It's not inexpensive, but instead of buying three of the cheaper ones, buy this one -- the one that will make you a goldworker!

The book covers pretty much everything you ever wanted to know about goldwork embroidery. From the different types of gold threads, recommended fabrics and other supplies to very detailed stitch technique and projects, lots and lots of projects.. I'm not a fan of bugs, but the bugs (12 of them) in this book are absolutely gorgeous (especially the beetle on page 28), I can hardly wait to incorporate some of them into a project. There are a variety of other projects in this book as well that don't involve bugs, the dragon is really cute and seahorse is quite lovely. If you are not into critters, there are several other lovely projects The needle book on page 132 is super cool. I highly recommend this book, it's a great addition to our embroidery library.

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