

Windows of WHITE

Caroline Zoob shares some ways in which you can use scraps of antique linen, whitework and lace to create miniature textile collages or 'windows of white'.

ALL IMAGES WORK IN PROGRESS OF PARTICIPANTS IN HER 'EXPLORING WHITE' WORKSHOP AT THE BATH TEXTILE SUMMER SCHOOL IN AUGUST, 2022

THIS PAGE Laying out materials, here some antique lace and fragments from the hem of an old sheet, allowing the shapes of the materials to dictate the curves and flow of the final piece.

RIGHT The damaged fine lawn collar on which these flowers were embroidered was backed with Bondaweb and, before removing the paper backing, the flowers were cut very carefully away from the lawn and couched into place.

BELOW Subtly different shades of linen are pieced together to form a background for an embroidery in shades of white.



RIGHT This piece was made using some of the contents of a trunk of laces, tablecloths and other materials inherited from a grandmother. The maker is a very fine needlewoman who has managed to combine a great deal of material in a very small space (it is the size of a postcard) a perfect balance of texture and detail. ➤➤





LEFT Sometimes, using a fragment of clothing as a base fabric or starting point can be very touching. Here, the beautifully pleated front of an antique French smock, a fine silk sleeve worked with exquisite embroidery and a small child's dress each offer an inspiring starting point. The delicate leaf and clover 'decoratives' were purchased from www.theinengarden.co.uk

BELOW Decorative edges are useful for softening a seam, or breaking up a line.



ABOVE A collage can serve as a sampler of different whitework or drawn thread techniques, a way of gathering precious pieces you have collected and creating something you can frame and enjoy forever. ➤➤

BELOW The pleasure of finding a darned patch or mend in an old sheet has been written about many times in the pages of *The Stitcher's Journal*. A large patch in a sheet can provide a framework for a whole piece, and darns, holes and raw edges, especially on a sheet with a lovely grainy texture, can inspire an entire piece.



'Restricting yourself to working with white forces you to explore different ways of manipulating fabric and thread to add texture, using the ways that light plays upon different shades and the way one white can become grey or cream when set against another...'



LEFT The art of considered artlessness. A perfect balance of texture and shades. The stems and flower on the left were cut painstakingly from whitework on muslin and couched through the layers of lace and linen. The other flower heads were ready-made 'decoratives'.

RIGHT Here, the maker has couched threads and fragments to a small scrap of patched antique sheet, adding paint and stitch, the use of vertical lines lending the piece the look of part of a building, the walls distressed by time and wear. ❖

