

# ***Fantasy of colours with Fabrics in Miniature***



**Lim Gek Kheng**

Quilting, Patchwork and Embroidery Exhibition 2020

# The Gek Contemporary

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**Cover**

**A Log Cabin Quilt**

10 cm x 7.5 cm

# ***Foreword***

This exhibition presents miniature samplers of needlework on fabrics, made by Gek using the following techniques.

***Patchwork*** involves sewing small pieces of fabrics of different designs and colours together.

***Quilting*** is the process of sewing together three layers of fabrics – the quilt top, a batting or insulating material, and a backing material. The quilt top is usually a patchwork pattern.

***Applique*** is a needlework technique, sewing a piece of fabric over another for decorative purposes.

***Embroidery*** is the craft of decorating fabrics with thread or yarn and needle. Sometimes, beads and sequins are used.

*Quilt-making* has been actively pursued for centuries. With so many varieties of patchwork and appliques, and quilting techniques, a quilter will never get bored.

## ***Artist Statement***

I found quilting addictive after joining a local group of quilters in 2016. The simple act of rhythmic stitching is so enjoyable that before I finish one project, I am thinking of the next one. I am still a learner.

There are so many patterns that I would like to make, but I don't think that I could do them in my lifetime. However, making miniature quilts has helped me to try out the different techniques in a short time frame.

The embroidery works covering four periods – Tudor, Georgian, Regency and Victorian – are based on a book “Embroidery Projects” by Sue Hawkins in the ***Dolls House DIY*** series.



### **Blackwork Embroidery – Tudor Period**

This embroidery work of geometric and small floral patterns was sewn using back stitches with a tapestry needle. It is counted-thread embroidery stitched on even-weave fabric. This style was used on garments since the time of Henry VIII in England. You may have seen portraits of Elizabeth I in dresses with sleeves embroidered in black thread. Blackwork in silk on linen was commonly used in clothings during her period but it lost its popularity in the 17<sup>th</sup> century. Today, the term “blackwork” is used to refer to the technique rather than the colour.

Size: 6.8 cm x 10.6 cm



### Georgian Embroidery

Canvas work is a form of embroidery worked on a stiff open-weave canvas. The stitches, as seen in this example, completely cover the whole canvas. Besides needlework on a canvas, embroidery was also an important element of fashion in the early 18<sup>th</sup> century. Aprons, stomachers, hanging pockets, shoes gowns, and men's coats and waistcoats were all decorated with embroidery.

Size: 5.6 cm x 4.5 cm

### Embroidery for a Regency Fire Screen

Regency in the UK was a period (1811-1820) at the end of the Georgian era. A bird sitting amongst fruits and flowers is the traditional pattern for a fire screen which was used to shield a person's face from the direct heat from the fire in a room. Strawberries have appeared in embroidery from medieval times.

This embroidery was sewn on linen.

Size: 5.6 cm x 4.5 cm





### **Victorian Rose.**

This is an example of counted-thread embroidery on a canvas where threads are stitched through a fabric mesh. The background in black thread was sewn with 2 strands of embroidery floss, while the rose in 3 strands, creating a denser pattern. Floral patterns with silk floss were popular on clothings in the 19<sup>th</sup> century.

Size: 5 cm x 5 cm

### **Triskelion**

The symbol, exhibiting rotational symmetry, appeared in many early cultures, as early as the Neolithic and Bronze age. It is also found as a decorative element in Gothic architecture.

This piece of embroidery on sewn using chain stitches on calico.

Size: 3.5 cm diameter





### **Log Cabin Quilt**

This exhibit is a basic Log Cabin; hundreds of patterns could be created by arranging the log cabin blocks differently and playing with the light and dark coloured fabrics.

Size: 10 cm x 7.5 cm

### **A Simple Quilt**

This is a non-patchwork quilt. The top fabric was first attached to the green background piece by blanket stitches. Then this top piece, the backing and the padding between them were stitched together using running stitches.

Size: 5.5 cm x 5.5cm

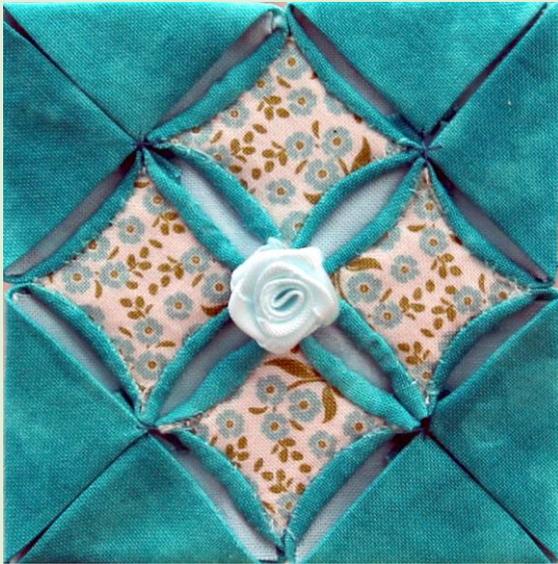




### **Suffolk Puff Patchwork**

There is no quilting in this piece which consists of 16 Suffolk puffs arranged in two groups. The embroidery on the border was machine-sewn.

Size: 16cm x 11 cm



### **Cathedral Window Quilt**

This piece shows only one block. Many blocks need to be assembled to form a cathedral window. The folding of the fabric is rather fiddly especially for such a small sized quilt. And I included something non- traditional in the pattern – attaching a fabric flower at the centre.

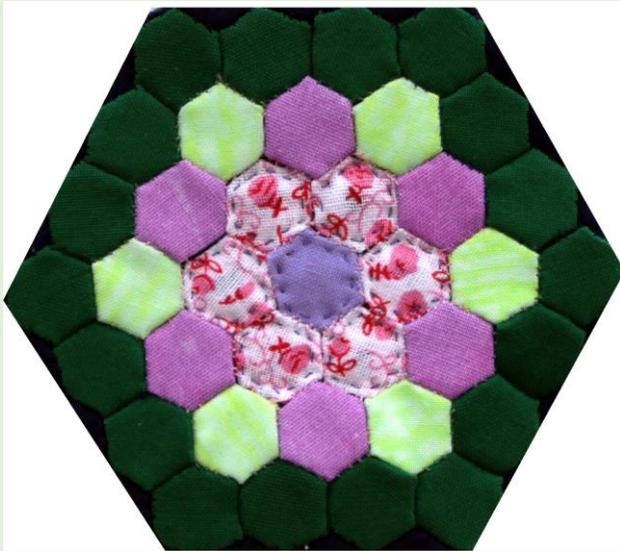
Size 8cm x 8cm

### **A Tulip Quilt**

Applique and quilting are used in this sampler. After I attached the tulip design on a piece of calico, I quilted around it by hand following the outline of its shape. This is known as echo quilting.

Size 14 cm x 11.6 cm





## The World of Hexagons

The earliest hexagon template was made in England in the 1770 and has become a popular pattern used for patchwork quilts. The hexagon shaped pieces are sewn together using the technique known as “English Paper Piecing”, with paper templates.

Size: 9 cm x 10 cm

## A Flora Quilt

The stalk of flowers was quilted with invincible thread.

This method can be used for any fabric with a “themed design” such as Christmas tree, a landscape, or an animal.

Size 8.3 cm x 8.3 cm





## A Welsh Landscape Quilt

This is a non-traditional quilt created by sewing together irregular shaped fabric pieces. Anything goes in creating a contemporary fabric art - portraits, landscapes and abstract artworks.

This piece of work is inspired by the Welsh landscape. The black represents the coal deposits. The world's industrialisation in the last century had been fuelled largely by the collieries in the South Wales valleys.

Size: 13.6 cm x 11.5cm

# ***Acknowledgements***

Thank you, Carolyn Crimmins, for giving me the fabric for the rotating cylinder.