

Goldsmiths, University of London,  
School of Art  
Diploma in Art and Design  
Fashion and Textiles,  
Specialising in Embroidery  
Class of 1968

Threading  
Our Way



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Threading Our Way  
A Retrospective

Goldsmiths University of London  
Diploma in Art Design Fashion and Textiles  
Specializing in Embroidery  
Class of 1968  
Exhibit: 9 November – 23 November 2018  
Curator: Penelope Colville Paine

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*With special thanks to Philip Davidson*



Diane Bates



Kingsway Corridor, Goldsmiths College



**The Class of 1968 would like to dedicate Threading Our Way to our 1965-68 teachers and lecturers:**

Constance Howard ARCA  
 Betty Swanwick MSIA  
 Barbara Dawson  
 David Green DesARCA  
 Christine Risley  
 Anne Butler ATD  
 Eirian Short  
 Jane Boswell  
 Janet Graham  
 Anthony Haines  
 John Norris Wood ARCA  
 John Mansbridge

**And**

The Goldsmiths School of Art,  
 Painting, Sculpture and  
 Printing Faculty

**Special thanks:**

*Conversations with Constance Howard*, 2000  
 Jan Beaney and Jean Littlejohn  
 Double Trouble Enterprises, 2000

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Women Beyond Borders, CA

Danielle Sprecher  
 Charlotte Parker  
 Phillip Davidson  
 Marny Godden  
 Hazel Tyler  
 Maggie Grey  
 Cathy Feldman  
 Jolyon Drury  
 Jenny Dousson  
 Camilla Parker  
 Lizzie Cannon

**This exhibit includes**

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 Matthew Bigwood

**Also recognizing 1968 graduates:**

Carol Gethin, Penny Hickman, Shirley Martin,  
 Sally Thompson and Joanne Webster



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Goldsmiths Textile Collection  
 and Constance Howard Gallery  
 Special Collections and  
 Archive Library

**Also sponsoring:**

The New Embroidery Group  
 50 Year Exhibit  
 Constance Howard Gallery  
 Deptford Town Hall, Newcross  
 November 09 - December 13, 2018

**Design and Typography:**

Paul Warrington  
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 Teddington Lock  
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'The Daffodil Dress'  
 For Marie Curie Charity  
 Diane Bates

Detail 'Blocks'  
 Barbara Dawson  
 Held at Goldsmiths Textile Collection

# Goldsmiths, University of London, School of Art Diploma in Art and Design Fashion and Textiles Specializing in Embroidery Class of 1968

## **Threading Our Way**

### **A Retrospective**

**9 November – 23 December 2018**

In 1968 a class of “embroidery” students, all female, graduated from Goldsmiths College School of Art, with a Fine Art degree. Embroidery was not new to Goldsmiths, there had been a department for some years, but a degree level Diploma in Art and Design, Fashion and Textiles, Specializing in Embroidery was and this was the first class with this designation.

It was the idea of Constance Howard, CBE, also known as Mrs. Parker, noted for her dedication to and skill in embroidery. She wanted to change what embroidery was, to take it away from embellishment and let it become the art form itself. Fourteen students were selected (many of whom had not applied to do embroidery) from several pre-diploma courses and under her careful eye and often insistent direction these students met the requirements of an honours degree and completed three years of comprehensive art studies.

For these pioneering students it was early days of acceptance for a medium that was both gender and craft stereotyped. Now fifty years on a retrospective exhibit titled Threading Our Way shows snippets of their lives and work.

Supported by The Constance Howard Gallery and Goldsmiths Textile Collection.  
Sponsored and curated by Penelope Colville Paine.

Exhibit Venue:  
Richard Hoggart Building Kingsway Corridor  
Lewisham Way  
London SE14 6NW



John Mansbridge, Patrick Millard, Harold Parker



Paul Drury—Principal 1966–1969



In 1965 fourteen Goldsmiths students began the first university degree level course to include embroidery. They also studied drawing, illustration, painting, sculpture, printing and history of art, architecture and fashion and in 1968 they graduated with a Diploma in Art and Design-Fashion and Textiles Specializing in Embroidery.

Fifty years on we, the Class of 1968 are sharing the story of our work embroidered and threaded in many different ways.



Class of 1968 Embroidery students



Constance Howard was a lecturer at Goldsmiths. She was known as Mrs. Parker to students and often identified as "the woman with green hair". Constance Howard came to embroidery as a trained artist and she wanted to advance her love, appreciation and the importance of embroidery as an "art" form. This possibility came about both personally and universally with the 1960 National Council for Diplomas in Art and Design decision to establish arts degrees.

*"It is possible to express as much with a needle as with a paintbrush."*  
Constance Howard, 1969

Conversations with Constance Howard  
Jan Beaney and Jean Littlejohn  
Double Trouble Enterprises, 2000

The County Wife (detail)  
Constance Howard  
for the Festival of Britain 1951



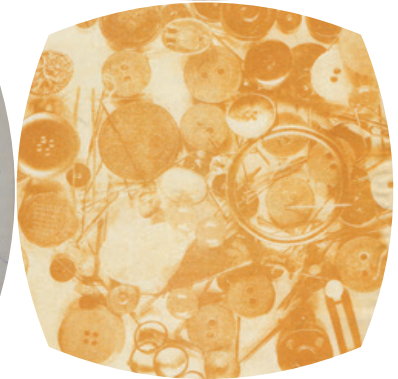
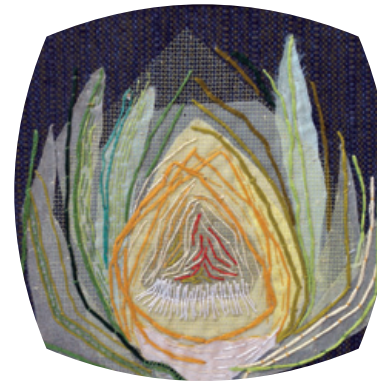
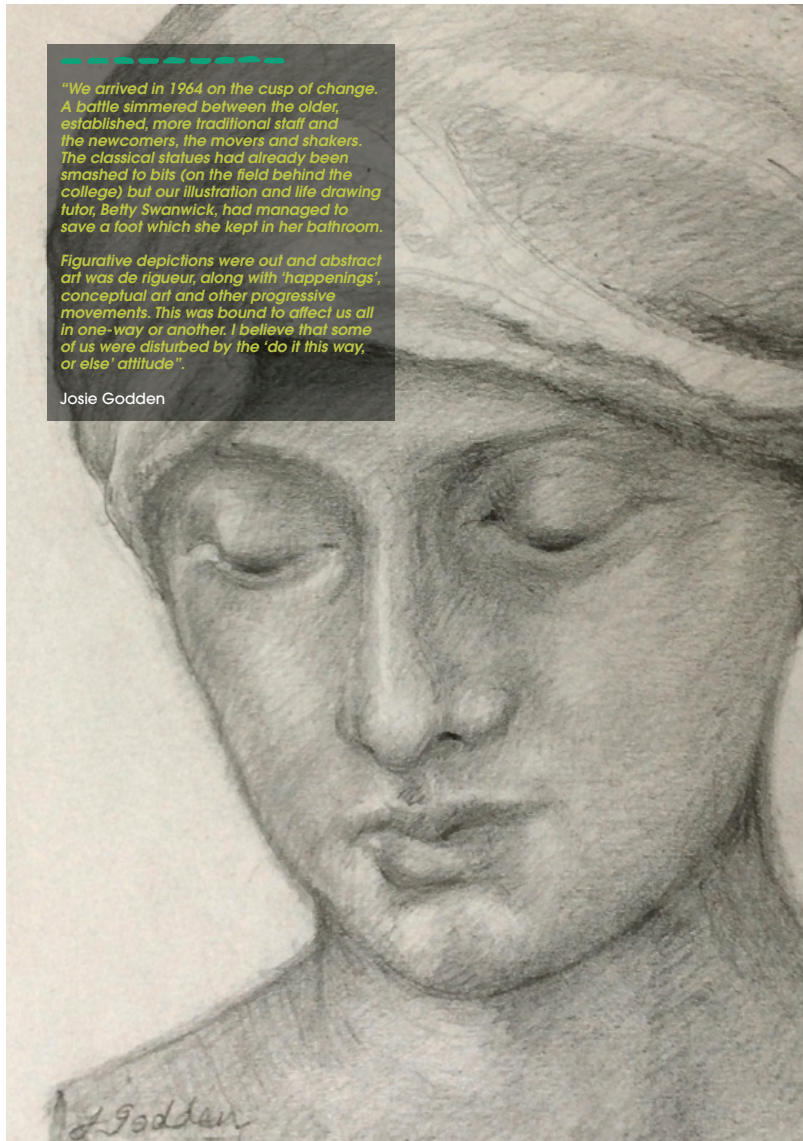
In the 1960s the acceptance of embroidery as a "fine art" was going to be difficult. Embroidery was generally considered women's work and a domestic pastime. As Constance Howard put it "Most of the men...didn't agree with embroidery at all...and they used to be terribly rude!"

However, her dedication and perseverance prevailed within the School of Art hierarchy and a Fashion and Textiles, Specializing in Embroidery course at Goldsmiths was approved in 1963.

In 1964 she was able to select fourteen students for the 1965-68 diploma course. The Diploma in Art and Design (DipAD) later became a BA (Hons) in Fine Art and now fifty years on the 'specialized fields' within Fine Art are fully integrated.

*"Undoubtedly Constance Howard wanted to promote her love of embroidery and we were part of her vision. We were her protégés. With the new degree course she was creating more Constance Howards... a living legacy of artists to take embroidery forward."*





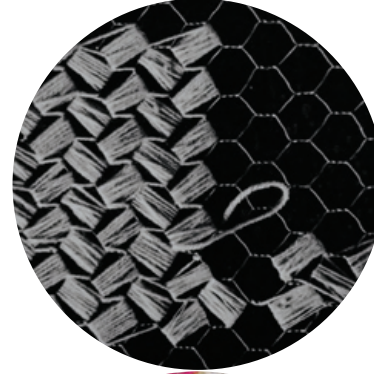
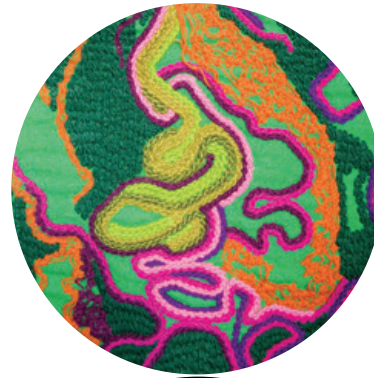
Marian Palmer  
 Lydia Newman  
 Josie Barnes

Josie Barnes  
 Penny Wallington  
 Nora Evans



Josie Barnes  
Penny Wallington  
Lydia Newman

Nora Evans  
Lydia Newman  
Josie Barnes



Lydia Newman  
Diane Bates  
Joanne Webster

Josie Barnes  
Marian Palmer  
Josie Barnes



Diane Bates  
Josie Barnes  
Sylvia Haley

Josie Barnes  
Diane Bates  
Lydia Newman



*"While we were encouraged to be experimental and explore new limits Mrs. Parker made sure we didn't fall flat on our faces. She had an extraordinary responsibility to insure our success and her expectations were of a high order, she taught by example and students were to behave professionally and take pride in their creative practice. Above all she taught us to see ourselves as artists."*  
Diane Bates, 2018

Portrait of Diane Bates  
Frank Johnson, 1988



**But getting a JOB was a new challenge**  
*"I hesitated to mention the word embroidery because it immediately put you in the lazy daisy handcraft class and I found it impossible to explain what I did without people looking at me with sympathy!"*

Marian Palmer



*"People have a funny attitude to (embroidery). They think it's something like 'O'level needlework and so galleries are not keen to show my work. But I have been lucky in Richmond as a man there has let me exhibit. Now I want to get somewhere in Windsor as I think it would go down well... There isn't any organization to get you jobs... but there will have to be something soon. The main difficulty is that you are not going to be able to use your qualifications unless you teach and it is not easy to get teaching jobs."*

Penny Wallington, Windsor Express, 1969

Penny Wallington 1969

Embroidery Diploma Exhibition, Diane Bates 1968

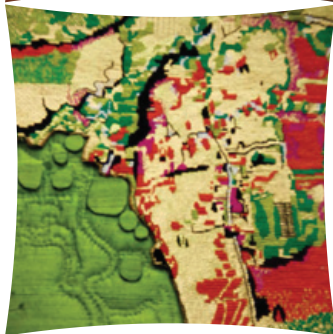
Josie Godden, Blue Mantle, Old Kent Road 1970

*"Many students are reluctant to teach. Though very often these are the people who make good teachers!"*

Constance Howard

Feltham Secondary School, Feltham | The Howard School, Santa Barbara, CA  
 Girls Incorporated, USA | George Washington University, Virginia  
 State of California Department of Education K-12 and Community Colleges  
 National Alliance for Partnerships in Equity, USA | An Income of Her Own, CA  
 Santa Barbara High School, CA | Ventura Youth Correctional Facility, CA  
 Carrillo High School, Lompoc, CA | YWCA, Santa Cruz, CA  
 St Angela School, Stevenage | Magna Carta School, Egham  
 Easthampstead Park Comprehensive School, Wokingham  
 Windsor Girls School, Windsor | Windsor Adult Education  
 Dover Federal Education | Tonbridge Adult Education  
 Slough College of Further Education | St Mary's Grammar School for Girls  
 Buckinghamshire County College of Education  
 Pipers Corner School for Girls, High Wycombe | Tring Secondary School  
 Bow Girls Grammar School | Cardinal Griffin Secondary School, Mile End  
 Inner London Education Authority (ILEA)  
 Greenwich Hospital, Foxhill Center, Plumstead  
 Chevening Road Psychiatric Day Centre, Greenwich  
 James Wolfe Primary School, Greenwich  
 Hammersmith College of Art And Building  
 Acland Burghley School Tufnell Park, London Nw1 | Brookmans Park School  
 Private Prison for children who have killed their parents, Kent  
 Mental Home, Kent | London College of Fashion  
 University of The Arts, London | International School of Creative Arts  
 Victorian and Albert Museum | Windrush Junior School, Thamesmead  
 Museum of Fine Art, Boston | Loughborough College of Art  
 Manchester Metropolitan | Carrington Polytechnic, Auckland  
 Auckland Regional Prison | Whitecliff College of Art, Auckland  
 Justhands-on.tv | Sevenoaks Adult Education Centre  
 The Spanish Experience, Valencia, Spain.

And so we taught!



Marian Wallis

Detail: 'All Stitched Up'  
Nora West

Detail: 'Jakurpa Murri Quilt'  
Sylvia Critcher

Marian Wallis

Anthea Godfrey

'Dublin and UK'  
Nora West



'The Game of Thrones' 2016  
Supervisor: Anthea Godfrey

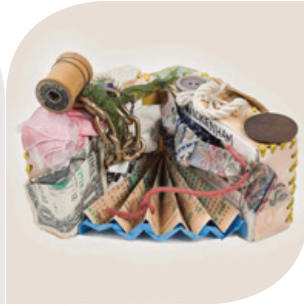
Verina Warren

Marian Wallis

Diane Bates

Quentin Crisp  
'Orlando' costume  
Anthea Godfrey

Josie Godden



'Out of My Head'  
Josie Godden

'Marriage'  
Penny Paine

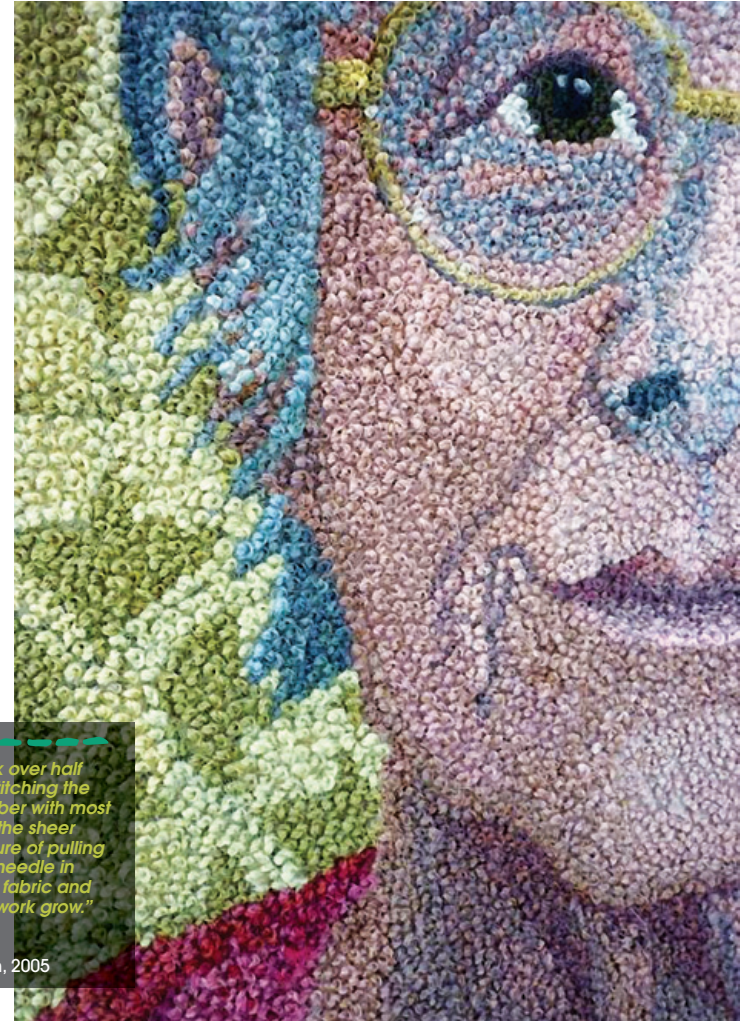
'In Memorium'  
Marian Wallis

'In Half'  
Penny Paine



[www.womenbeyondborders.org](http://www.womenbeyondborders.org)

A cross-cultural exhibition to honor and document women's voices and visions, encourage dialogue and collaboration and inspire creative expression. Held at the University of California Santa Barbara.



*"Looking back over half a century of stitching the thing I remember with most satisfaction is the sheer sensual pleasure of pulling the threaded needle in and out of the fabric and watching the work grow."*

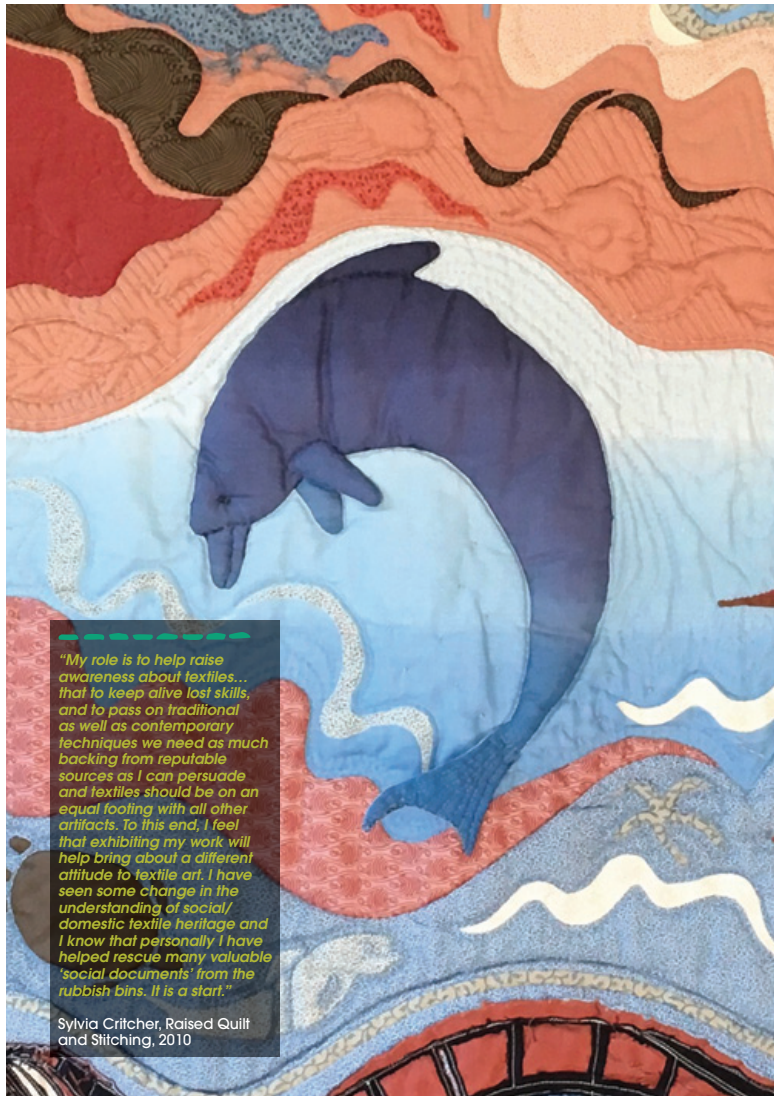
Eirian Short,  
A Recollection, 2005

In 1951 Eirian Short attended an embroidery evening class taught by Constance Howard and by the late sixties she was a part time teacher for the embroidery students at Goldsmiths School of Art and Hornsey College of Art. The latter position ended abruptly when she participated a

little too enthusiastically in a student sit-in and was sacked! Eirian has written four books and her work has been featured in many exhibits and collections. Now 94 years of age Eirian is still creating embroideries. She recently won a prize at her local Art Society show.



Studios and workplaces



*"My role is to help raise awareness about textiles... that to keep alive lost skills, and to pass on traditional as well as contemporary techniques we need as much backing from reputable sources as I can persuade and textiles should be on an equal footing with all other artifacts. To this end, I feel that exhibiting my work will help bring about a different attitude to textile art. I have seen some change in the understanding of social/ domestic textile heritage and I know that personally I have helped rescue many valuable 'social documents' from the rubbish bins. It is a start."*

Sylvia Critcher, Raised Quilt and Stitching, 2010

Detail: Jakurrpa Murri Quilt  
Sylvia Critcher



Professor of Textiles and former Head of Embroidery at Manchester Metropolitan University Anne Morrell (Butler) is a consultant at the Calico Museum of Textiles, Ahmedabad, India. In 1965, her own studies barely over, Anne was invited to teach full-time for the new DipAD Embroidery students. She recalls that with no established curriculum to follow for the 1965-68 class, she and teaching colleague David Green were asked to "Come up with some key activities!" They did and the course was successful.

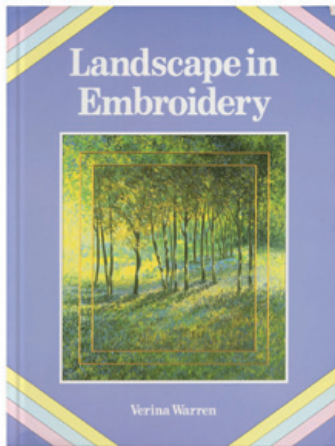
Anne wrote Simple Stitches published by Batsford in 1968 and today she has thirteen textile and embroidery books to her credit. Her embroideries have been commissioned and exhibited nationally and internationally.

*"Thelma Nye at Batsford (also an author) was a great supporter of textiles and thanks to her encouragement many embroidery titles were released and remain valuable resources. Of course in those early days the Diploma students helped a lot by providing many of the stitched examples!"*

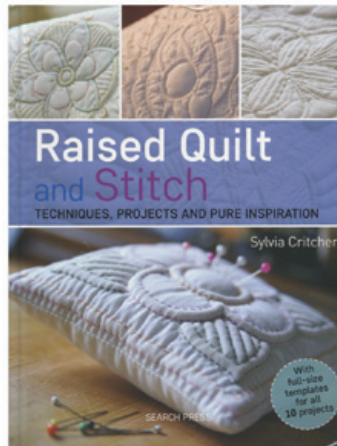
Anne Morrell  
[www.annemorrell.com](http://www.annemorrell.com)

Sample Stitches  
Anne Morrell





**Raised Quilt and Stitch**  
*Techniques, Projects and Pure Inspiration*  
 Sylvia Critcher, June 20, 2016  
 Published by: Search Press Limited

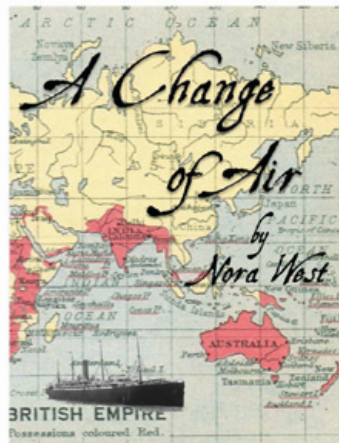


**Landscapes in Embroidery**  
 Verina Warren, June 1, 1986  
 Published by: B.T. Batsford Limited



*"The future of the textile world needs our support and help to maintain and develop what we know and love. We underestimate our strength and influence at our peril and the future peril of our subject area. We owe it to the past to pass on our heritage in a healthy form with value added."*

Anthea Godfrey, FRSA,  
 Artistic Director,  
 The Embroiderers' Guild



Books written by:  
 Verina Warren  
 Nora West



Sylvia Critcher  
 Penelope Colville Paine

Embroiderers' Guild  
 'Campaign for Creativity'  
 Embroidered Petition



'Rose' silver tiara



Enameled silver boxes  
and brooch  
Marian Wallis



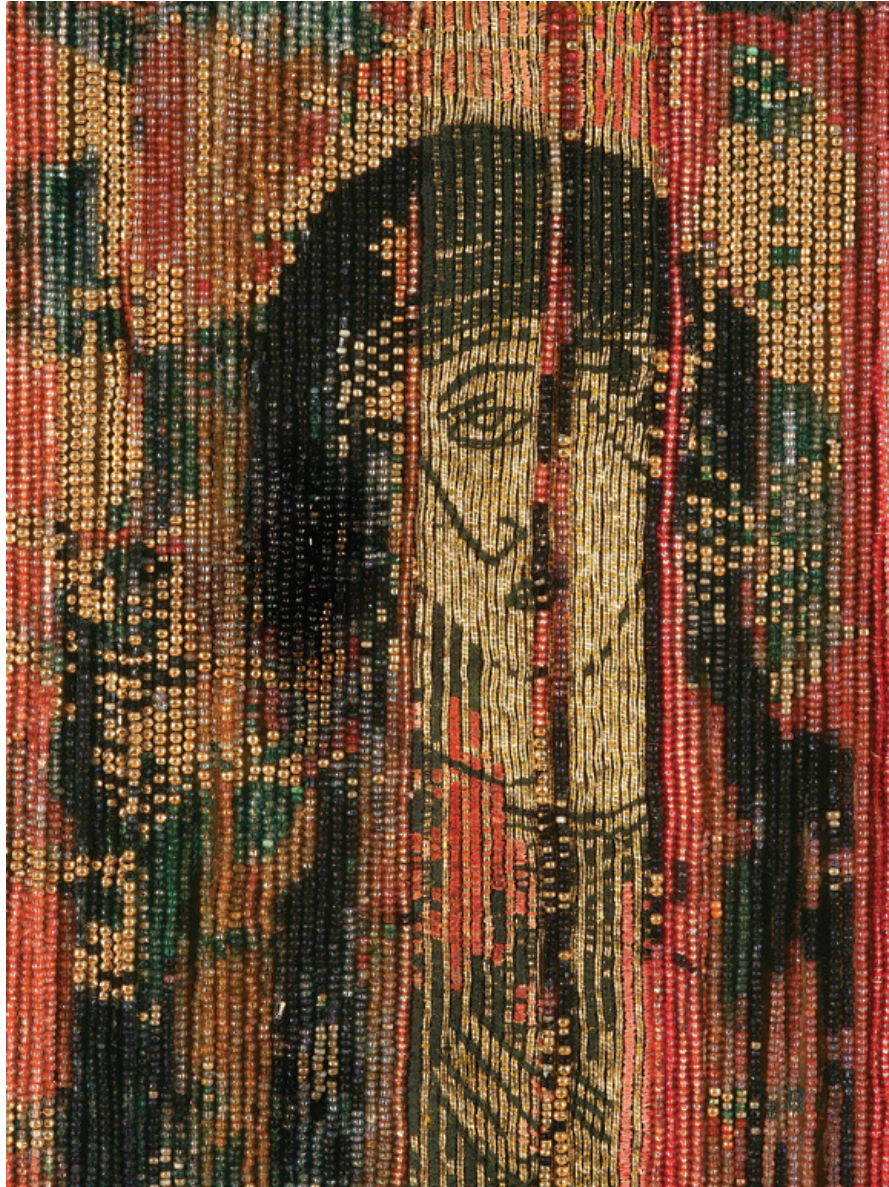
'Signs of Change'  
Nora West



'Ancient Hillside'  
Verina Warren



'Woodland Interior'  
Verina Warren



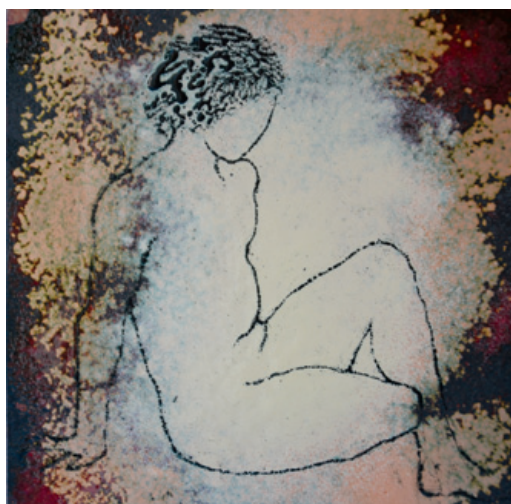
'Icon in Disguise'  
Anthea Godfrey



Charlie Chaplin Quilt  
Sylvia Critcher



"Anna"  
'Figure Study'  
Marian Wallis







'Twenty-six Below'  
Diane Bates

From the 'Painted Lady Collection'

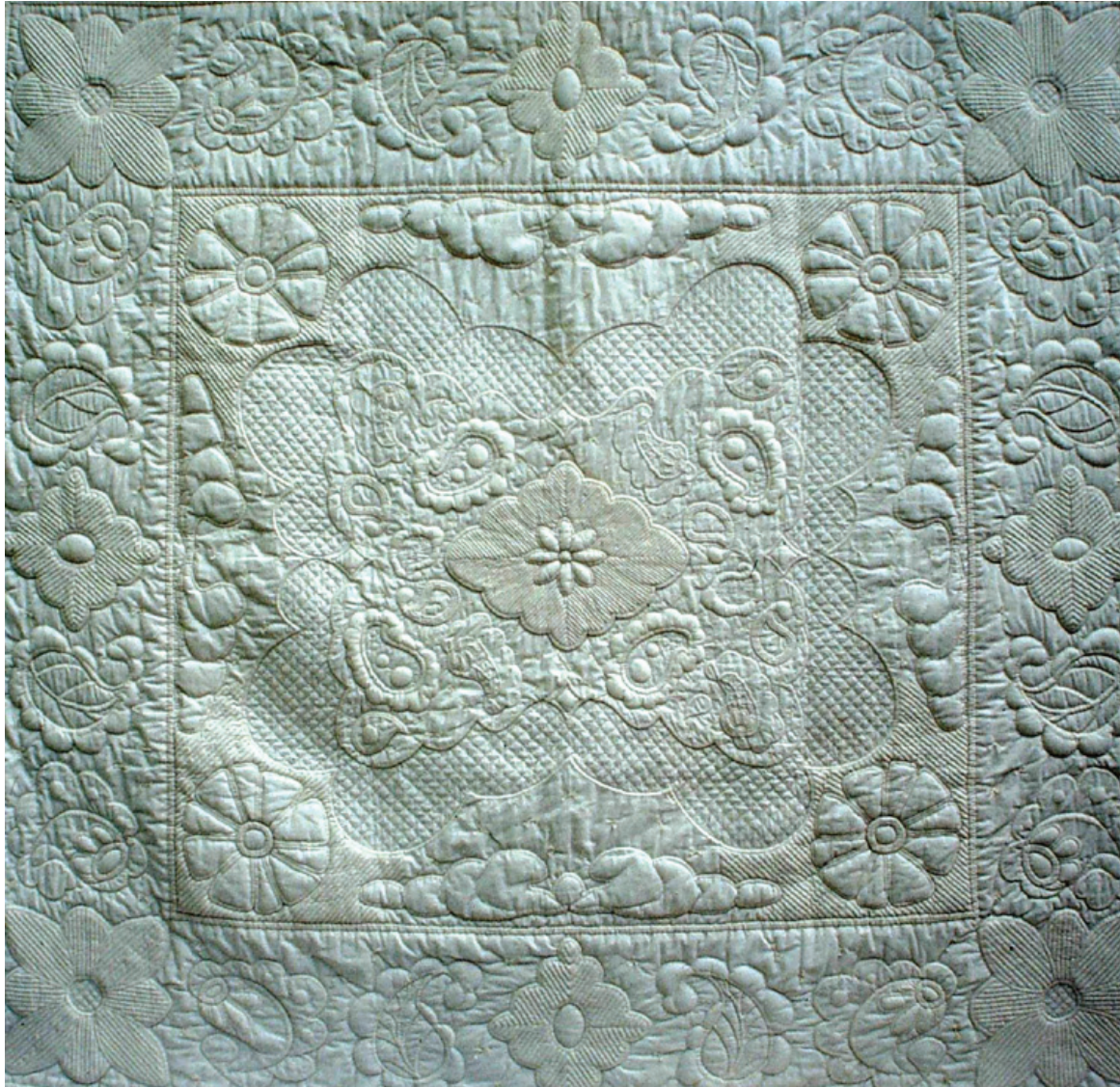


'Camouflage'  
Diane Bates

'The Keepers of Water Lilies 2'  
Diane Bates

From the 'Painted Lady Collection'





Symphony Quilt  
Sylvia Critcher



The Hardhome Embroidery  
'The Game of Thrones' 2016  
Supervisor: Anthea Godfrey



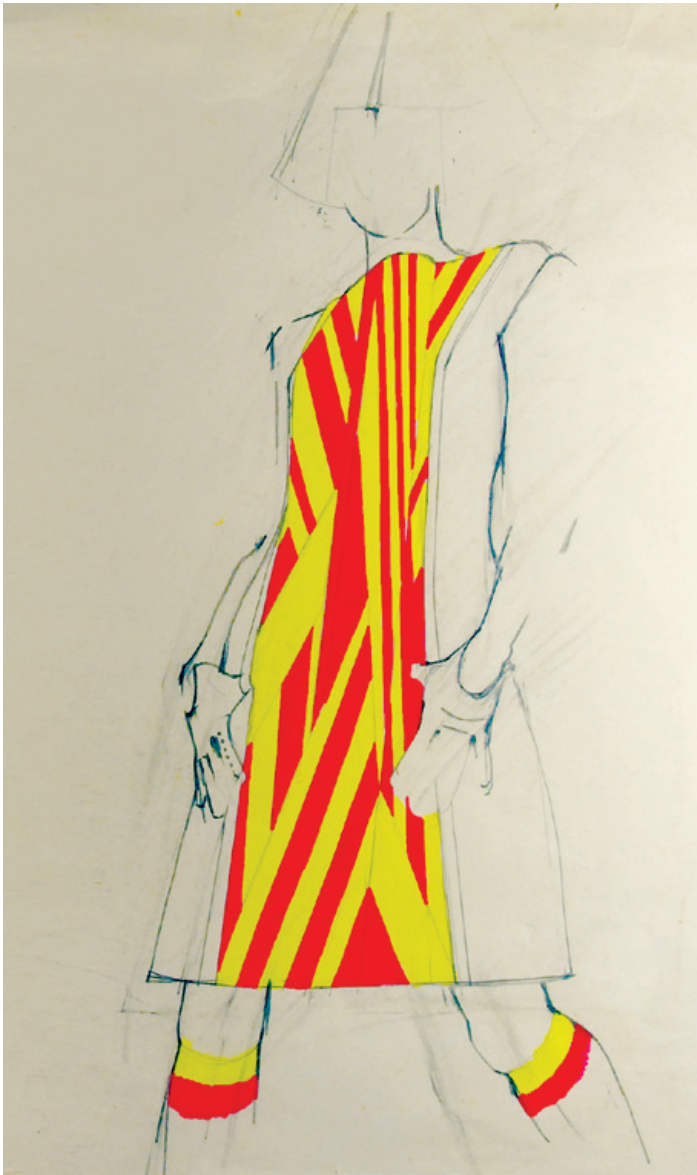
Stump Work  
Lydia Newman 1967 / Photo Bruce Collins



Blue  
Young Woman 1966

Josie Godden





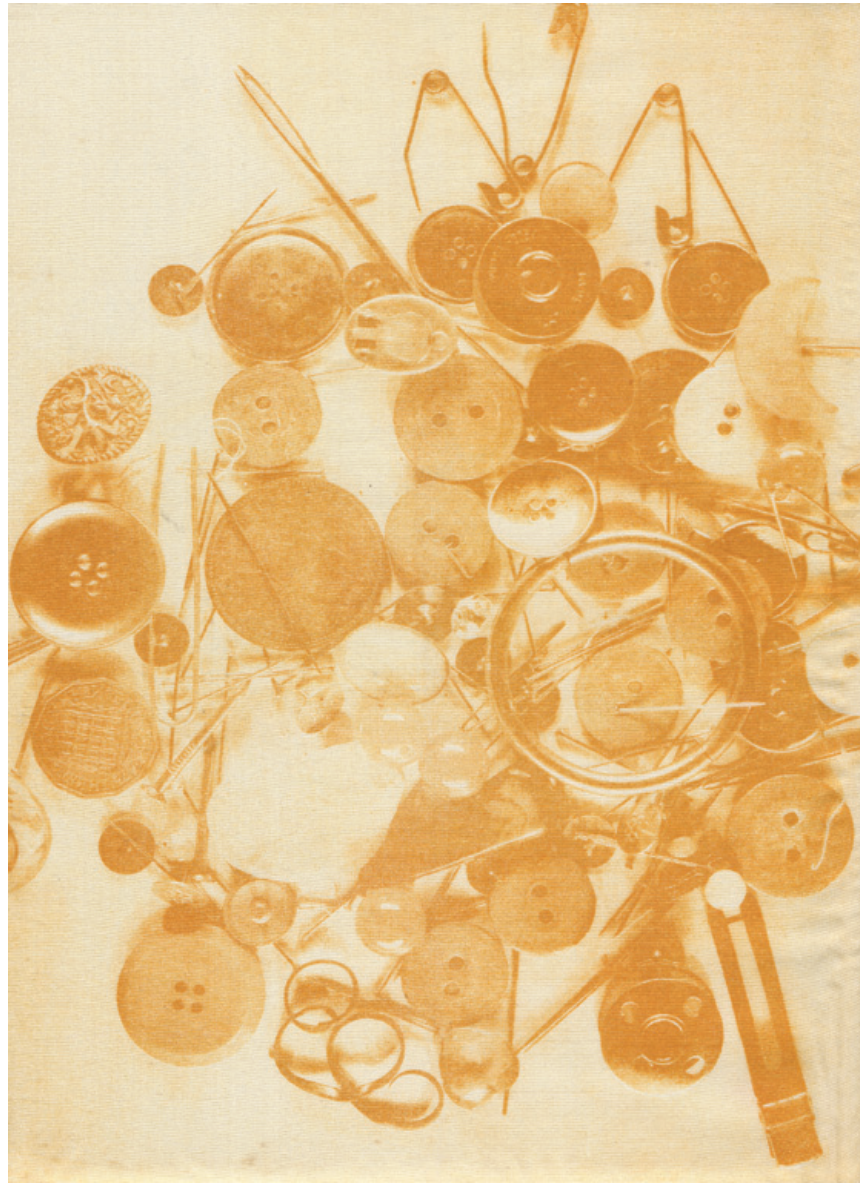
Diane Bates  
1965-1968



Lydia Newman  
1965-1968



Detail 'On My Window Sill'  
Diana Springall Collection/Photo Simon Olley



Lithographic print on silk  
Penny Wallington 1967



# Embroidery As Art

In the modern period cultural progress has moved between revolutionary and normative moments (in art, science, philosophy, etc.) First, a generation of innovators describe something new or have a new way of looking at the world— then they work out what to do with it, or what it “means”. This exhibition, *Threading Our Way*, refers to a particular experiment at one of the revolutionary moments. The definition of art has never been clearly defined and the question whether embroidery could be considered a fine art was explored in this course. Constance Howard had believed that embroidery was an art form all her professional life and had promoted this view passionately. A unique combination of circumstances gave her the opportunity to project the possibility that it could be taught as the core of a degree course. Expansion of university education was government policy and the desire to move to a post-industrial economy included the growth of design and fashion courses and proliferation of new ideas. But it was also an era of cultural revolution.

Her students were ideally suited to demonstrating her point. Usually art students have an expectation of the subject matter they’re engaging in, or at least what they want to supercede. But mostly this group had not intended to specialise in embroidery and were a clean sheet. However, unlike later generations, they had still grown up with experience of basic needlework skills. Their will was to be artists, so they necessarily used the medium at their hands to produce what otherwise would have assumed a different form (a sort of sculptural textile painting) and in doing so actualized Constance Howard’s idea. They provided the creative artistic imagination and enthusiasm whilst the staff taught the technical skills.

In general the post war generation had the enviable advantage of having the grounding of a rationalised and unified intellectual heritage, combined for the first time with a freedom and means to experiment with new ideas of how to re-describe their past and become who they wanted to be.

This was not yet the era of the arbitrary “meaninglessness” of idiosyncratic post modernism. Where all possibilities for progress have already been exhausted.

So these students had the ability and confidence to embrace the challenge and bring the experience of their own time to articulation in this traditional form.

Over three years their portfolio was developed. Certainly it engages the audience’s aesthetic sensibilities, and allows for a conceptual as well as perceptual encounter with the artwork. There is also a correspondence to trends and styles in other art media and disciplines of the time. Of course some of these aesthetic forms now appear mannered and dated but it was a chaotic time and subsequently new norms have distilled themselves from the abundance of ideas.

It was possible that it wouldn’t have succeeded but the final recognition was achieved when a panel of qualified examiners conferred the “pass” status on their work and subsequently it was classified as fine art. Constance Howard’s determination and vision had been vindicated and her reputation as the evangelist of embroidery was secured.

## POST SCRIPT

The question had been answered but that was not enough for the status of embroidery as a degree subject to be sustained in its own right. In our much more conformist era, the proliferation of anything depends on its accessibility, universality and homogeneity. Popularity is the indicator of value and anything that is loud and easy is ultimately dominant. Identification with abstract ideals has triumphed over expanded mind and a mapping out of endless new possibilities. Eschewed by modern young hopeful artists as unsuitable for making the desired “statements” embroidery has once again been relegated to the role of a decorative niche.

February 2019

## Anthea Godfrey (Nicholson)

Anthea Godfrey and 'embroidery' are synonymous. A vibrant and dedicated advocate for the arts, she is a teacher, director, lecturer and mentor. She was awarded the Fellowship of the Royal Society of Arts and has project managed two major works. One for Cornelia Parker, *The Magna Carta*—an embroidery and then the 6m x 4m *Hardhome* embroidery for *The Game of Thrones* and HBO where she supervised 50 workers over 30,000 hours of stitchery. Her committed involvement has helped bring contemporary embroidery to the media and national audiences. At the moment, she is working on *The Petition for Creativity*, which aims to raise awareness about the demise of creative education provision in our schools

She has worked for Paris House as a couture button designer/maker, Mr Fish in The Kings Road and Ian Thomas, the royal couturier. She has also worked on several films including *A Touch of Class* and *Orlando*.

Her many teaching positions include the London College of Fashion, and the University of the Arts, London, where she has been involved in embroidery, textiles fashion and theatre design. Nearing retirement she interviewed in the International office at UAL and then became Principal at the International School of Creative Art—a sixth form feeder school for the University.



Anthea has been an examiner for City and Guilds Creative Studies, B.Tec Diploma in Foundation Studies Art and Design, 'O' and 'A' levels, and more. Anthea has also served in various leadership positions for the Embroiderers Guild and is currently Artistic Director. She mentors five exhibiting embroidery groups, travels worldwide lecturing and is currently teaching and lecturing at the Victoria and Albert Museum. When not on the road Anthea can be found in her studio in Hertfordshire creating her own embroidery which she exhibits nationally.



## Diane Bates

Described as eclectic, someone who turns heads, and the Mistress of Stitch, Diane Bates is known both nationally and internationally as the artist who produced *The Painted Lady Collection*, a form of hybrid art anchored in aspects of embroidery, fashion, sculpture, costume design and fairy tales. Diane received an MA in Industrial Design from Birmingham University, is a Fellow of the Royal Society of Arts and she holds a patent for a clothing fastening system. Diane's work has been featured in many publications and most recently can be found in Maggie Grey's *WOW* booklet and in *Experimental Corsets* by Val Holmes. Diane had an unconventional childhood in Barnsley, Yorkshire where she lived with her parents and brother in a double-decker bus. She loves to break design rules and regulations and her approach to costume design is very sculptural for which she credits the sculpture class at Goldsmiths. Diane has retired as a Senior Lecturer of thirty-five years at Bradford College, she continues her own professional practice teaching by giving talks, mentoring and exhibiting. To accommodate *The Painted Lady Collection*, Diane recently moved to and decorated a Victorian villa and is looking forward to offering in-house open studios and exhibitions.

*"I have been marinated in art all my life and you can't retire from creativity. I have a responsibility to my talent and ability to keep going and to keep up to date."*



Marian Wallis  
(Palmer)

Marian Wallis has worked in a range of media from paper sculpture commissioned by the NatWest Bank to illustrating a manual for non-English speaking crews on Esso oil tankers. She taught Art & Design across the education system, her last post was as Head of Art at an independent school for girls. Leaving teaching she returned to study at Sir John Cass College in Whitechapel where she learned to make precious jewellery and the rudiments of silversmithing specializing in enamelling. Her work is published and can also be found in public and private collections worldwide, including work in the international touring exhibition *Women Beyond Borders*. She is a regular exhibitor at Bucks Open Studios and has also shown her work in several galleries including Woodstock Museum & Gallery, Oxfordshire, the Waterperry Gallery and the Bucks. County Museum. She has been invited to produce a collection for Liberty and for Neil Cunningham, couturier. She is a Company of Goldsmiths prizewinner and most of her work is to commission. Observational drawing is the cornerstone of her work which is predominantly inspired by the surrounding countryside.



## Verina Warren (Jones)

Verina Warren is a freelance artist who has developed and shown her work for over forty-five years. After graduating from Goldsmiths Verina taught at Loughborough College but soon began focusing on her own work. Drawing on aspects of nature and stylising images and patterns within landscape, Verina paints with dyes and textile paints and uses machine and hand embroidery. Her work has been exhibited widely in the UK and internationally including the Gallery on the Green, Lexington, MA, and the Boston Museum of Fine Art, USA. She also completed many large works commissioned by major corporations in Japan and the USA. Today Verina's work is in many private and public collections including the Victoria and Albert Museum, National Gallery Of Victoria, Melbourne, Australia and the Museum of Modern Art, Kyoto, Japan. She has lectured for the Embroiderers Guild and has been featured in magazine articles and TV shows. Verina is the author of *Landscape in Embroidery* and is currently a member of the Peak District Artisans. Her husband Stewart, also a Goldsmith's graduate, has been her business partner and picture framer throughout. As she says, "Great teamwork!"

## Nora West (Evans)

Two years after graduation Nora left London's underground music scene for a lectureship at Kettering Technical College. There she met a Formula One mechanic from New Zealand and after travelling with him in the USA and New Zealand they moved to the Cotswolds. While raising four children, Nora embroidered, knitted, and curated various textile displays. She also made banners for Northleach Peace Group. In 1982 the family moved to New Zealand at the height of the Springbok Tour and anti-nuclear protests, an historic time of change. Nora joined forces with artist activists to produce banners, marches and installations that helped to change opinions, culminating in New Zealand's Nuclear-Free legislation. She was in her element! A textiles tutoring job at Unitec Institute of Technology was followed by a small business screenprinting T shirts and deck chair covers, and creating mixed media works for solo and group shows. *Flying Colours*, a community banner making enterprise, saw her travelling the country with a big silkscreen on the roof rack, printing large murals with paper stencils and masking tape for community halls and churches. Nora also ran an art gallery in central Auckland and tutored art classes in prisons and the mental health sector. She received a Master's degree from Auckland University of Technology, with her thesis *FibreActive* on protest banners in New Zealand. Now living on Waiheke Island, she is active in the local Green Party, and eight years ago she started a collective shop called Upcycle Re-Design featuring recycled crafts. Nora also finds time to write and perform poetry and drama, and sings in the Choral Society. Her first novel, *A Change of Air*, is available as an e-book.



## Lydia O'Connor (Newman)

Although she never intended to become a teacher, Lydia O'Connor has opened the door to the world of art for thousands of students. *"It turned out that I could teach, was well organised and liked being in control,"* she explains. *"It was a perfect match!"* Lydia began teaching at a Hertfordshire school and quickly became Head of Art going on to teach in several comprehensive schools over thirty-seven years! She was an expert scrounger of materials but it was her commitment to the arts that kept her fighting for the subject, for sufficient presence on the timetable and for adequate finance. She refused career promotion preferring to stay in the art department and classroom. Lydia saved Textiles in one school by incorporating it into an examination course she wrote guidelines for teaching 11-16 years olds for Windsor Art Teachers and she was Vice Chairperson of the Berkshire Art and Design Teachers Association. In 1991 ten of her students contributed to the Museum of Mankind's exhibition of Palestinian Costume, and in 1999 she was selected for a Hitachi Teacher Exchange to Japan. Her work was shown at the Exhibition of Embroidery at The Commonwealth Art Gallery, London and she painted murals for Daniels Department Store and the Combermere Barracks, Windsor. She was also involved in creating a series of life size painted wooden animals for Windsor Safari Park Education Centre. Now retired, Lydia continues with her own work, preferring mixed media using layers of any type of distressed materials, fixed, fastened, printed, stitched and painted. As she says *"I discovered colour, texture and light in 1964, and I haven't looked back!"* Lydia works at home and volunteers for a local art centre.





Josie Godden  
(Barnes)

In her Greenwich studio overlooking the Thames, Josie Godden studies stones, plants, trees, faces and found objects which she draws, illustrates and paints. In recent years she has used various mediums including inks and tissue paper to create textured paintings and collages.

In 1970, with a Goldsmiths painting school graduate and friend, Sue Mulley, Josie started printing in her attic which led to the opening of a fashion boutique, Blue Mantle, in the Old Kent Road. In those early years they were trend-setting designers printing images and patterns on T-shirts and loon pants. Josie also taught art at several local schools and for the Inner London Education Authority providing GCSE teaching for home tuition students and students in Greenwich Psychiatric Programmes. As well as taking various commissions including landscapes, portraiture and murals, Josie has exhibited locally with the Blackheath Arts Society and Made in Greenwich Gallery. She was also a contributing artist with the international *Women Beyond Borders* exhibit for which her piece *Out of My Head* reflects her personal struggle with early signs of Multiple Sclerosis. Observant, wise and welcoming, over the years Josie has supported and mentored many artists, actors and writers while sharing cups of tea around her kitchen table.

*"I am glad I studied embroidery and textiles. I discovered the exciting possibilities provided by fabric and thread with such a huge variety of colours and textures. This influence remains in the collage works I currently make which are at first glance abstract but on second glance you might see a scene, a face, a figure or a creature. What an adventure!"*





## Sylvia Critcher (Haley)

From making just one small sampler to illustrate the possibility of combining Italian Quilting, Trapunto and French Boutis (cording), Sylvia Critcher not only energized quilters but she also developed a whole new genre of textile art that has garnered a national and international following. Always a talented seamstress, Sylvia embraced the embroidery skills she learned at Goldsmiths. After college she ran her own Dressmaking & Interior design business before teaching Life Drawing, Fabric Printing & Porcelain Doll making, as well as various other textile courses, including City and Guilds classes in Embroidery & Patchwork and Quilting for Sevenoaks Adult Education Centre. She creates textile art with fabrics such as calico, butter muslin, silk and cotton, embellishing her work with machine & hand quilting, hand embroidery and beading. Sylvia says she can find inspiration *"Pretty much anywhere and many design elements have found their way into my work."* Author of *Raised Quilt and Stitch*, she also uses the digital world to reach her audience. Sylvia can be found on Justhands-on.tv, internet programmes and YouTube sharing guidance on the entire creative process, along with instruction on many hand and machine techniques. Sylvia conducts many workshops and courses in person throughout the UK and she was project coordinator for the magazine *Fabrications* and organises the judging for the *Grosvenor Quilt Shows*. Her own work has been exhibited throughout the country and Sylvia is an inspirational and passionate advocate for the preservation of fine art textile skills both traditional and contemporary.

[www.sylviacritcher.co.uk](http://www.sylviacritcher.co.uk)

## Penelope Paine (Wallington)

Penny Paine brings her English sense of humour and an American can-do spirit to everything she does. In 1972, after selling tartans, being a movie extra and working for a London stockbroker, she says she moved to California, "...with a degree in embroidery and an English accent." Her first job was teaching needlepoint at a 'yarn store' and then 'stitchery' to girls attending a local member agency of the national non-profit Girls Incorporated. She was soon invited to become the Executive Director and her work with girls and women eventually led to a state and national education role as a gender-equity and career guidance consultant. As such Penny has conducted hundreds of workshops for teachers, community groups and social services throughout the United States and has developed national, state and local materials and programmes including *Mother Daughter Choices*, *Girls and Women Today* and *The Willa Brown Aviation Project*. She has written several award winning children's 'concept' picture books and established her own publishing house Paper Posie, in 1999, to create and manufacture books and activity kits for 'kids at weddings'. Penny also shares her expertise as a publishing consultant and art director for many small presses and self-publishers. Never quite losing her artist's calling, for fourteen years she taught part time for The Howard School in Montecito, CA, completed the Getty Museum's Discipline Based Art Education programme and exhibited in the San Francisco, Festival of Needlework. She was a curator and contributor for the traveling exhibit *Women Beyond Borders* taking the exhibit to England and Ireland. Today Penny divides her time between England and California where her tiny studio boasts a panoramic view of Santa Barbara and the Pacific Ocean. Currently she is creating a legacy book for a local textile artist and one day she hopes to catch up on her embroidery!

[www.pennypaine.com](http://www.pennypaine.com)





## 1965-1968

Fashion Drawing  
Mitre and Stole  
Diane Bates

Green embroidery and  
studies  
Lydia Newman

Pink beaded dress  
Purple beaded kaftan  
Lydia Newman

Hessian Embroidery  
Diane Bates

Velvet hat  
Josie Barnes

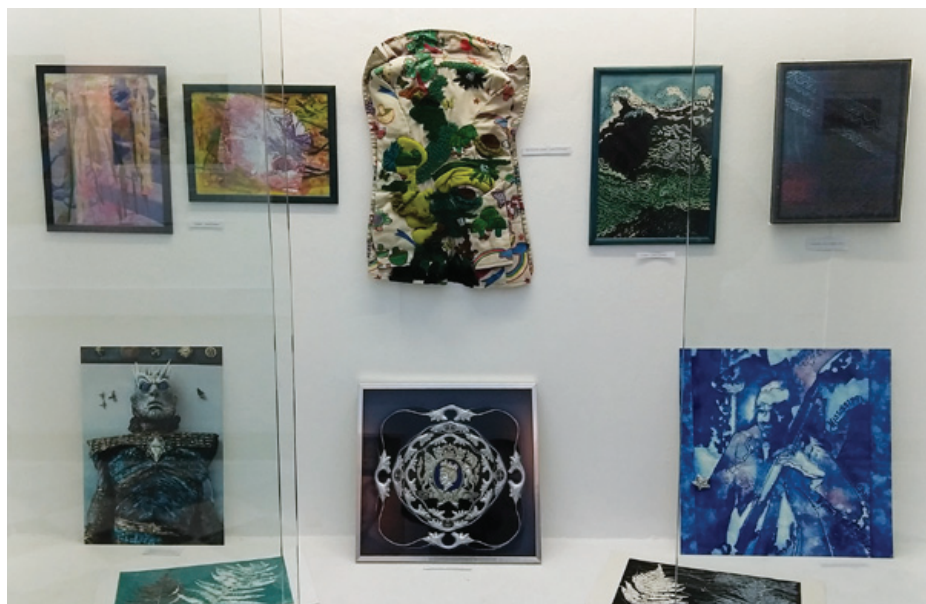
Figure Embroideries  
Josie Barnes

Printed Fabric  
Josie Barnes

Betty Swanwick  
Oil Portrait of Christine Risley

Threads  
Constance Howard

Nude  
Penny Wallington



## 1968-2018

'My Favorite Jacket'	Lydia O'Connor
'Leitmotif'	Anne Morrell 2014
'Silver Jubilee'	Diane Bates 1977
'Studies'	Josie Godden
'Ocean'	Josie Godden
'Leaf Prints'	Lydia O'Connor
Game of Thrones	Anthea Godfrey
'New Orleans'	Sylvia Critcher

Library

**Goldsmiths**  
UNIVERSITY OF LONDON

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# Threading Our Way: A Retrospective

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Goldsmiths, School of Art Diploma in  
Art and Design Fashion and Textiles,  
Specializing in Embroidery  
Class of 1968

**Exhibition**

9 November-23 December 2018  
11am-5pm, Mon-Fri

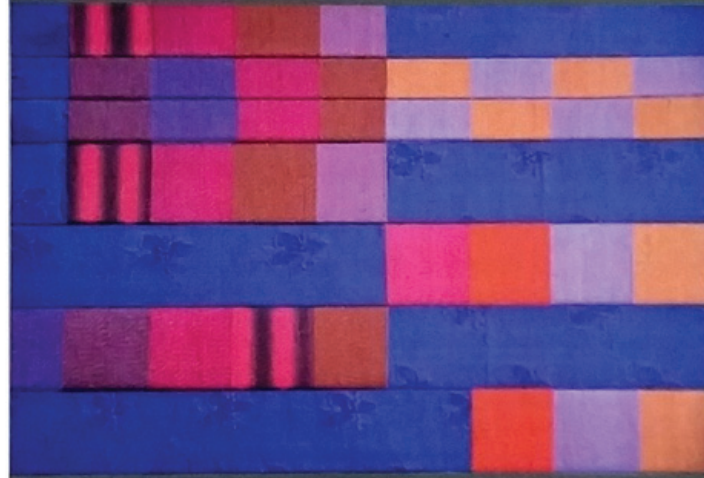
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