

# The Hand & Lock Prize for Embroidery

Hand & Lock, London's oldest embroidery house, has been providing embroidery and embellishment services to the Royal Family, the Military, Savile Row as well as European fashion houses since 1767.

In 2000 the company launched The Hand & Lock Prize for Embroidery to highlight emerging embroiderers and promote the fine art of embroidery.

The Prize has been an invaluable opportunity for new designers to showcase their finest creations and win their share of a life changing prize fund. Previous winners have been able to fund their designs and start their own businesses.

Originally aimed at students, 2009 saw the addition of an open category resulting in great success allowing graduates and designers to also be part of the competition. The Prize continued to evolve and in 2016 a 'Textile Art' category was introduced. Now accepting submissions in fashion embroidery and textile art, The Prize is an international recognised celebration of embroidery skill.

Conceived originally by Hand & Lock Chairman Alastair Macleod, The Prize encourages the use of embroidery in fashion and textiles and now receives hundreds of entries annually from all around the world.

Each year The Prize brief and promotional content is distributed to hundreds of colleges and universities throughout the world. The deadline for the first round of entries is the beginning of July when our selected finalists are paired with industry mentors before submitting final completed work for the exhibition and prize-giving ceremony in November. The prize-giving ceremony is an opportunity for embroiderers around the world to come together and be recognised and celebrated.



Ana Maria Restrepo  
Colombia  
Textile Art Open Category 2022

# 2023 Brief

## Modern Mystic Arts & the Power of Colour



### Context for the Brief

Uncertainty and the unknown fuel our ongoing interest in spirituality. The climate crisis, war, economic uncertainty and the pandemic have many turning to spiritual practice for solace. Our almost universal sociological need for deeper meaning has created an increasing number of outlets, each with its own visual and textural language. A rubbery yoga mat, a set of intricate carved and painted rosary beads, the rich velvet tablecloth of a tarot reading, the gold lustre of a Sikh temple, and the coarse wood sculptures of the pagan faith. Colours contain different meanings in different beliefs and practices and have sacred significance to followers and practitioners. In this time of uncertainty, this brief asks you to interrogate the physical and visual language of spirituality through your embroidery practice.

In 2023 the Hand & Lock Prize wants you to look to consider belief, spirituality and the mystic arts to revisit your elemental enduring curiosity.

Ask yourself if embroidery is a form of meditation? Interrogate your own experiences as an embroiderer paying attention to the mental, physical, psychological and spiritual state you enter as you create. Away from your own practice, question cultural beliefs and meditate on the role of textiles and embroidery in common rituals. Consider the emotional and symbolic power of colour and imagine your own emotionally and spiritually charged colour and material combinations. Ask yourself, why does spirituality still hold so much power in the age of science?

### The Brief

In recent decades the world of science and the world of spirituality have collided. For many, personal beliefs and scientific truths often hold equal importance. History shows us that after times of sacrifice and loss, communities seek comfort in the mystic arts. After the trauma of the American Civil War, spirituality and an interest in the afterlife became a mainstream practice for widows and bereaved families. From seances in Victorian living rooms to pilgrimages to Mecca, spiritual hunger can be satisfied by belief in another realm.

The 2023 brief asks you to give physical form to the intangible universe, we want you to interrogate spirituality, rituals, and ceremonies thinking about the textiles involved. Consider the formation of these pieces and the many hands working through the repetitive stitch (in an almost meditative state) to bring them to life.

Familiarise yourself with the history of artistic practice and spirituality and explore the work of artists such as Madge Gill, who created mediumistic textile arts. Gill claimed to be guided by a spirit, 'Myrnerest' (my inner rest) and her pieces have an otherworldly quality that provokes questions about reality. Also, pay close attention to the colours used in spiritual and ritualistic textiles. What are the cultural meanings and how do those meanings shift when cultures clash? In Buddhism, meditating on the colour yellow transforms inner pride into wisdom. However, in the Christian faith yellow is associated with Judas Iscariot and has become linked with betrayal, envy, jealousy and greed. Play with contradictions and semiotics and weave new meanings into your creation. Consider both the light and dark aspects of the mystic arts.

In Fashion at The Edge, Caroline Evans asks that we recognise that fashion and textiles are perishable and therefore remind us of our fragile and finite lifespans. The Memento Mori present in art and fashion is also there in many spiritual rituals. In your work try to speak to beauty and decay, life and death, light and darkness. Finally, contemplate the performative role of your creation. Invent your rituals and consider how the item engages with the physical and spiritual realm. Think about combining the ritual of making with the performance of using. Also, imagine the future, the metaverse, augmented reality, and cryptocurrencies and consider how evolving technologies might play a part in the next era of spirituality. Your work should be in conscious dialogue with current consumer trends. The international textile trade show Premiere Vision has predicted a growing emphasis on the binary concepts of nature and technology, natural and artificial, the real and the virtual. While View 2023 (Issue 137), Forward Matter, discusses the importance of digital art, metaverse worlds and 'digital dreamscapes'. Alongside how restorative connections with nature developed during the pandemic act in collaboration with science and technology to form new expressions – contemplative and healing, magical and mystic, surreal and dreamlike but overall reviving and energising with 'emotionally charged colour'. Above all, embed spiritual meaning into your work, and create something that vibrates with mystic power and evokes an emotional response in the viewer. Create your own mythic and mysterious universe and make an embroidery statement that resonates with reality.





## The Judges

Our 2023 judging panel is comprised of educators, practitioners and specialists from every sphere of the creative universe. They consider the work in progress at the first stage to determine our finalists, and again at the live prize-giving where they judge the completed embroideries. At the live grand final our judges also have the opportunity to review supporting research materials to form a comprehensive understanding of each submission.



## Alastair Macleod

The Hand & Lock Prize for Embroidery was established in 2000 by the visionary Alastair Macleod, who sought to promote and encourage the art of embroidery. Since then, this competition has become a global platform that empowers and inspires aspiring embroidery students and designers to showcase their talents, gain exposure, and experience.



## Anna Murphy

Anna Murphy joined The Times as Fashion Director in 2015, having been the launch editor of Stella at The Sunday Telegraph. Throughout her career, she has interviewed some of the biggest names in the fashion industry and has done everything from wearing a frock made of bin bags to attempting the Angelina leg pop. Her latest book, *Destination Fabulous: Finding Your Way to the Best You Yet*, combines her belief in fashion and beauty as a means of empowerment with advice on various aspects of life, from work to relationships.





## Anthea Godfrey

Anthea Godfrey is an experienced embroiderer, educator, and the current Artistic Director of the Embroiderers' Guild. She has previously held positions as the Principal Lecturer at the London College of Fashion and the Principal of The International School of Creative Arts in London. As a lecturer, she has been invited to speak in various countries, including France, Germany, Denmark, Australia, Finland, New Zealand, Japan, and Kenya. Anthea has also worked as an examiner for various programs, including 'O' and 'A' levels, City and Guilds Creative Studies, Diploma in Foundation Studies, and B.A. Hons Embroidery.



## Cornelia Parker OBE

Cornelia Parker is one of Britain's best-loved and most acclaimed contemporary artists. Known for her curiosity and unique approach in questioning the human connection with the world through the transformation of everyday objects. Her work often touches on significant issues like violence, ecology and human rights through the use of playful storytelling.



## Esme Young

She has designed costumes for several iconic movies such as *The Beach*, *Bridget Jones's Diary*, and *Trainspotting*. In addition to this, she has also worked for various editorial advert campaigns. Some of her notable clients include Tia Maria (with Iman), Levi's, Boots No. 7, Marlborough, De Beers, Pretty Polly tights, Max Factor, Yardley, and Rimmel. She has also worked on individual commissions for famous personalities like Phil Collins, Dame Kiri Te Kanawa, Cher, and Jane Asher. Since 2016, Esme Young has been serving as a judge on the popular TV show, *The Great British Sewing Bee*.



## Jamie Chalmers

Jamie Chalmers, aka Mr. X Stitch, aka the Kingpin of Contemporary Embroidery, took up cross stitching fifteen years ago, and he's never looked back.

Since establishing the Mr. X Stitch website in 2008, he has been showcasing new talent in the world of textiles and stitching and has curated several stitch-based exhibitions in the UK and Ireland. Jamie is the curator of PUSH Stitchery and the author of the Mr. X Stitch Guide to Cross Stitch. He is the founder of XStitch, the game-changing cross-stitch design magazine which launched in Summer 2017.

Jamie is an active leader in the online stitch community and what he has dubbed 'the new embroidery movement' and is active on various social networking platforms. He loves introducing new people to the benefits of embroidery from a creative and well-being standpoint and is proud to be an ambassador for this ubiquitous craft.





## Jenny King

Jenny King has an established embroidery studio in Brighton and has produced high-end embroidery for fashion, theatre, film, interiors and art for over 20 years. Her studio specialises in the craftsmanship of freehand satin stitch embroidery created on “Irish” Singer 107 machines.

Jenny’s clients include luxury fashion brands such as Erdem, Aspal of London, Mary Katrantzou, Vivienne Westwood, Tom Ford, Roksanda, J W Anderson and Olivia Von Halle. In addition to working with fashion industry clients, the studio collaborates with theatre, film, and costume designers, including the Royal Opera House, Shakespeare’s Globe, the Royal Shakespeare Company, and many West End theatre productions.

The studio’s recent bespoke highlights include collaborating with Suzanna London to create the Duchess of Edinburgh’s Coronation gown and Sam Ryder’s epic Eurovision Song Contest jumpsuit for stylist Luke Day.



## Polly Leonard

Polly Leonard launched Selvedge in 2004 to celebrate our cerebral and sensual addiction to cloth whilst promoting skillfully made and carefully considered textiles. Polly has fallen increasingly in love with textiles in every issue, enamoured by the stories and lives of the talented makers they feature. These stories, told through the magazine pages, acknowledge the significance of textiles as a part of everyone’s story. She believes that the most exciting and evocative textile stories deserve to be shown in the best possible light and aspire to create an aesthetically beautiful experience.

# Dorine Leenders

Mother Mercury

Country: USA

Mentor: Justine Bonefant

Open / Fashion



The idea for this piece came to Dorine after watching a documentary called 'Seaspiracy', in which people are attacking and hurting nature. Nature obviously fights back, trying to create a new balance for each of her children. Nature continues to love, therefore sacrificing parts of herself. Her waves wash away all the imbalances and create new life.

To design this new life on the bottom of Mother Mercury tail, Dorine used an early version of Midjourney, which she then translated to these final two pieces of embroidery through several techniques as thread painting, goldwork, turkey stitch, beading etc.

Mother Mercury's waves show the sad events of the Faroe Islands. Her arm consists of patterned images of baby jellyfish, as seen under a microscope. The playful adult jellyfish are based on a deep sea picture. The fishtail pattern on her tail is inspired by art deco.







# Grace Gatley

Cathedral

Country: United Kingdom

Mentor: Olga Prinku



‘Cathedral’ arises from the aching grief of losing a dear friend. Solace from sadness, in the peaceful, meditative act of embroidery. A declaration of enduring faith and hope for something more than the brokenness of this world.

Grace found rest in the calm stillness of Gloucester Cathedral, where jewel-coloured lights refract from medieval stained glass onto ancient stone. Cathedrals were built to stretch to the skies in worship. My embroidery is a form of worship to God who is with her in sorrow and rejoices in her joy.

The idea for this work began at a Barbara Hepworth exhibition, where Grace felt compelled to reimagine Hepworth stringed, sculpted forms with sequin and thread. Soon after, walking through the Cathedral cloisters, Grace found a resemblance between her embroidery and the decoratively carved fan-vaulted ceilings. Returning to her notes on the exhibition she discovered this quote:

‘My sculpture has often seemed like offering a prayer at moments of great unhappiness. In another age... I would simply have carved cathedrals.’

In response, Grace has created her own wearable ‘sculpture’, draped, cut, and stitched from beautiful silk, and embellished with the fan motifs inspired by both Hepworth and her beloved Cathedral.

# Holly Gray Shepley

The Norns Dress  
Country: United Kingdom  
Mentor: Stacey Jones



Holly's piece was inspired by a group of goddesses from Norse mythology called the Norns. They sat at the foot of the world tree Yggdrasil and wove the threads of fate which determined the future. She incorporated elements of Norse mythology such as Viking runes and ravens into the embroidery. Holly wanted the design to be chaotic up close but make sense once you stepped back and saw the bigger picture. Some of the techniques I used were feather stitch, chain stitch, satin stitch and whipped running stitch. The main body of the dress and lining are deadstock fabrics, with the wing motifs appliquéd out of fabric scraps and feathers leftover from her 2020 graduate collection.





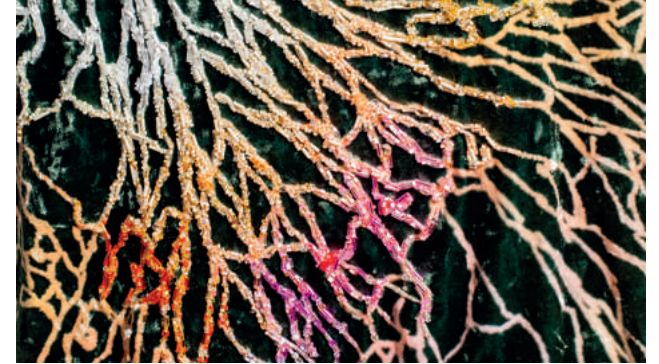


# Megan Rose Neko

SABINA

Country: United Kingdom

Mentor: Stacey Jones



Sabina centres around the imbibing of psychedelic mushrooms and imagines a near future where taking a psilocybin trip is a perfectly normal type of therapy.

The shape of the garment is inspired by the Mexican huipil. In the article 'Seeking the Magic Mushroom' written by an American 'Mycotourist', for Life Magazine in 1955, the author describes a huipil worn by Mazatec healer Maria Sabina, the wise woman that conducted their first magic mushroom ritual. I have come to view Sabina as the 'mystical mother of mycelium'.

In the future, we no longer have therapists, or take anti-depressants – the research undertaken into psilocybin because Sabina shared her knowledge means a monthly trip is all you need.

This garment celebrates Sabina, its pattern comes from mycelium, the network that connects all fungi together, and now connects us to her. The green fabric becomes the moss that the fruiting bodies of the collar and trim grow upon. It is made of digitally printed velour, hand embroidered with layers of knots and glass beads in various shapes and colours. The underskirt is iridescent organza, the collar and trim around the skirt are made of gold organza and chiffon, embellished with bugle beads and goldwork.



# Vella Akhtimer

Linking Realities

Country: Russia

Mentor: Anna Taylor



The artwork presents a dress and scarf ensemble inspired by the artist's exploration of dance as a form of transcendental liberation and physical control. Influenced by Chuvash mythology and traditional costume, the dress incorporates vibrant red hues symbolizing vitality, while white represents purity. Embroidered motifs of magical creatures such as "Pireshti" and winged horses called "Urhamahs" adorn the dress, serving as spiritual guides. The scarf, embroidered with elements inspired by the Chuvash headdress "surban," features the figure of Severbi, a superheroine symbolizing a spiritual avatar. The artist employed machine embroidery exclusively, evoking a connection between





# Viale-Fraine, Yasmina

Karesansui, Zen Garden Dress

Country: Hong Kong

Mentor: Sonny Bailey-Arid



The zen garden dress, like the Japanese dry garden it inspires from, is an abstract representation of nature. The dress invites you to watch it from different perspectives and to meditate on the slow passage of time and the cycles of life.

The dress includes a sand garden made of cord, set in a complex geometrical shape. The two sets of eight lines make you imagine yourself travelling on a sinuous river. They also refer to the classic eight yin/yang trigrams said to constitute the matrix of the universe.

The plants represent the endless cycle of seasons: bamboos on the sides for spring, lotus in the back for summer, honeysuckle on the shoulders for autumn and snowflower on the chest for winter. They are created using different silk ribbon embroidery techniques.

The embedded lights create a sense of movement and represent the duality of light and darkness; their brightness slightly changes with the wearer's body movements. The low-consumption LEDs are powered using an originally patented electromagnetic induction system. Two rechargeable batteries (one for the front, one for the back), hidden under the skirt, will keep the dress alight for several hours.

# Kate Pankhurst

Fancy Free

Country: United Kingdom

Mentor: Diana Springall

Open / Textile Art



The fish symbol is ubiquitous in spiritual practices. Representing freedom in Buddhism, fecundity and luck in Judaism, happiness and good fortune in Confucianism - and to the Christians as the acrostic ICHTHYS (fish), standing for Iesous Christos Theou Yios Soter, i.e. Jesus Christ, Son of God, Savior.

Celtic lore is the Sassy Salmon who gained wisdom, creativity and foresight by eating magical hazel nuts that he found in a sacred well.

Representing all is this commonplace, domestic "Fancy" goldfish (*Carassius Auratus*). Contrasting the densely-stitched goldwork body with the diaphanous running stitched organza fins and tail achieves a weightless quality.

Free of restraint, he swims transcendent through the elements of fire, water, earth and air.

In addition to the goldwork and stumpwork, extensive use of the rare technique 'underside couching' is homage to the great ecclesiastic embroiderers of Opus Anglicanum in medieval times.







# Kate Tume

Triple - Faced Deity

Country: United Kingdom

Mentor: Elizabeth Ashdown



Mask culture has always existed as a spiritual tool for healing and transformation, and so make contact with the Divine.

As Kate experienced death and transformation in her own life, she used mask making to manifest what she could not voice to make this rite of passage tangible, a means to inhabit my emotions. Kate's piece is her interpretation of The Triple-Faced Deity - three masks representing aspects of the human condition: grief, transformation and transcendence.

Grief is the Divine Hag, inspired by the Cailleach, Celtic goddess of winter and death, The colours - the blue of death and the red of life reflect the ancient traditional folklore.

The second - Transformation - is based on a personal dream, imagining the pink moth as a spirit guide and magical portal. The pink moth destroys and metamorphoses again and again, as we all do throughout life.

Finally, the mask of Transcendence seeks to personify joy, a portal to healing. All shades of yellow clash in a childlike symbolism of play and ever-possible moment of happiness.

Kate has developed her own techniques for mask making, using stumpwork, wire and mesh for the base, with hand-embellishment, appliqué, padding and surface embroidery.



# Lori Field

Country: USA  
Mentor: Sorrell Kerrison



After the sudden loss of her husband in summer 2021, Lori Field began to take up embroidery, as a medium of artistic self-expression she'd always wanted to try but also as a form of grief therapy. The careful, time consuming stitches calmed her and helped her cope with the process of mourning. It also felt significant to be working on an art form traditionally considered women's work and within social confines of what was expected but to create imagery that stepped outside of those constraints and stitch surreal, mythic and even subversive narratives.





# Mariia Khmelnytska

Wreath of thoughts

Country: Ukraine

Mentor: Olga Prinku



Through Mariia's art she visually represent the idea that even in the midst of dark times, there are people who strive for goodness and positivity. In this work she wanted to show the thoughts of millions of people about war and peace, about beautiful and terrible, good and evil.



# Takumi / Pom Zyquita

Not A Puppet  
Country: Japan  
Mentor: Elena Ciarrocchi



Takumi's work was inspired by contradictory ideas within himself, between his desire to pursue creation for himself and the frustration of wondering what art could mean. This is Takumi piece that he gave colour, shape, and meaning too. He drew the design inspired by a poem he wrote based on his own experiences

A walrus drowning in greed devoured even its own flesh. A person in power who sits cross-legged would turn into a bronze statue. White rabbit successfully escaped from a jail but still handcuffs remain. A messenger who believes in freedom is a marionette in the Looking-Glass. Your eyes, afraid of shame and mistakes, are reflected in the mirror.

Go around, the front is anyway where your eyes see. To express broken mirror, Takumi cut a real mirror into small pieces and sewed them together with silver beads. The face of the actual person who sees this work would be reflected in the mirror. He made the picture frame with copper plates to express the atmosphere of submarine. The traveler is imagining to be on the outside viewing through the window of a submarine and remembering the vision of his dream.





# Teresa Burrows

Cease and desist: the sin eater

Country: Canada

Mentor: Angie Wyman



In these days of climate crisis, the sin eater is an invocation and intersection with forgotten histories and restless spirits. Hand stitched glass beaded beaver fur are a "second skin" cape or blanket for the complicit, echoing the laments of the lodge ladies and their songs of solastalgia.

Old sins cast long shadows. In 1946, beavers from Manitoba, Canada (land where the spirit lives) were released in Tierra del Fuego, Argentina (land of fire/the end of the world). Seventy five years+, these now 200,000 beavers are wreaking havoc on a sensitive rainforest ecosystem. They are hunted and killed in the same manner that Colonizers exterminated the Indigenous Selknam peoples.

In earlier times, for a sixpence, some bread and ale, you could buy salvation from the sin eater. In contrast, offerings were given each year to the Pachamama in celebration of humanity and nature for the/gifts of "the land". Green in the fur and beads, is for life/death and the hope for the endurance of Mother Nature. Orange, like the beaver teeth, are for embracing selflessness, sacrifice, and paths too perfection. And for the fire needed to burn impurities and allow transformation.

# Chloe Angrave

Protective Natures

Country: United Kingdom

Education: Royal School of Needlework

Mentor: Elena Ciarrocchi

Student / Fashion



Chloe Angrave is a textile embroiderer who creates innovative pieces using traditional embroidery techniques combined with contemporary fashion forward materials. Chloe's pieces examine her fashion with sea life, created from living in Devon, and presents through suitable embroidery how climate change is affecting our oceans. Coral bleaching is where the coral reef is dying, transitioning to bleached white. She has pressed this through beauty and decay and the power of colour. Using bright pinks to represent healthy coral which gradually changes too white.

Chloe has used different textures to represent this, using pleated silk organza to create the healthy coral. Transitioning into lighter pink, she used delicate stitches including experimental gold work and raised work. To show the dead, brittle coral she used white work and raised-work. Chloe had also demonstrated the drastic increase of the jellyfish population by developing her own homemade bioplastic from potato starch to create a leather like material to eradicate the use of plastic within her piece. This innovative material covers her embroidery to create the jelly texture of the jellyfish. She also uses reused materials from beaches in their hometown. Consisting of firing nets, rope





# Chloe Rogers

Purifying Graffiti

Country: United Kingdom

Education: Royal School of Needlework

Mentor: Sam D'Cruze



A fully hand embroidered trench coat in celebration of Bristol's street art culture and commitment to sustainable solutions. Purifying Graffiti explores Chloe's personal relationship with her urban life origins blended with a societal connection with an overarching environmental issue to create an artistic intervention. Her chosen colour palette reflects her own personal beliefs and values on this global issue and draws attention to purifying the fashion industry.

White is an important colour for almost all world religions. The pope, head of the Roman Catholic Church, wears the colour white as a symbol of purity and sacrifice. It is also considered the cleanest and purest colour in Islam. Spiritually the colour silver is believed to be a mirror to the soul, helping us to see ourselves as others see us. It is a colour of strength, clarity and focus.

This coat explores a blend of traditional techniques combined with unconventional and recycled materials sourced from Chloe's experiences in Bristol. She has taken symbols of capitalism such as waste Coca-Cola cans to reprocess these into sequin embellishment for the heavy presence of tambour. Other materials include second-hand zips, chains and shoelaces, glass beads and springs from scrap electrical appliances and writing



# Emily Chesworth

Hidden Energy

Country: United Kingdom

Education: Manchester Metropolitan University

Mentor: Chloe Amy Avery



For this project Emily has taken inspiration from people's unique auras, specifically her own. She was inspired by the colours and energy that surrounds people. Along with the symbolism and power of the colours that makes them who they are as a person. Linking this to how it can be a form of meditation for people knowing their aura and helping to put their mind at peace. For the foundation of this project, Emily had her aura photographed on two different days. She was surprised by how similar they were. Getting yellow, pink, and red (warm tones) both times.

The design for Emily's embroidery was initially just a continuous flowing squiggle that she used as a guide to fill with colour, sparkle and texture. Following the curves and contours of the pattern with hand beading, machine embroidery and needle felting. Whilst using various shades of pink, red and yellow (the colours of my aura) seed beads, bugle beads, metallic threads and sequins. The silhouette was inspired by a person's energy leaving the centre of their body and flowing round them similar to how our auras are photographed.







# Katie Tubbing

I SHOP, THEREFORE I AM

Country: Netherlands

Education: Artez

Mentor: Katie Wells



Katie sees spirituality in the day to day. Her rituals consist of a hot cup of coffee in the morning and a deep meditation through handwork. In order to express her feelings about the world around her. Katie spends hours at her own altar, her work table. When "I am sewing I am in a state of transience between what currently exists and what can be made to exist". This piece is inspired by quotidian realities of living in a late capitalist consumer society. Money functions as its own type of religion, for what is money, if not a shared fiction? If we stopped believing in the value of money it would cease to exist.

This piece is embroidered with hair clips from Katie's childhood as well as recycled beads and jewellery and even includes coins covering the eyes. It embodies sensory overload, and material worship. She wanted to create an embroidered garment which represented wastefulness but also hope. She found discarded jewellery and gave them new life. All the pieces are hand-sewn onto a tulle base and then stitched on a neoprene base. For the dress portion of the piece the same technique is applied.



# Madelaine Atkinson

The Uncovered Secret Sin

Country: United Kingdom

Education: Birmingham City University

Mentor: Chloe Amy Avery



In 2015 claims emerged that hundreds of babies who were buried in a mass, unmarked grave close to mother and Baby Home in Tuam, County Galway, Ireland, between 1925 and 1960. "The Uncovered Secret Sin" highlights these abuses masked behind the wealth and beauty of the Catholic Church; providing recognition and reinstating the identity of the babies and families involved in the tragic.

Celebrating the traditional artisan and imagery embedded within Catholicism, and Catholic inspired placements combined with modern day embroidery techniques like digital embroidery, to create a contemporary, evocative and luxury garment. Designing for the Met Gala and similar bespoke, high-profile public events provides a platform to reveal these hidden tragedies and spark conversation for years to come.







# Yanis Miltgen

The Time Lace Dress

Country: France

Education: Atelier Chardon Savard (Paris)

Mentor: Beatrice Korlekie Newman



This dress is entirely hand-embroidered using the soutache jewellery technique. To achieve this, Yanis had to change the initial technique from a solid piece of jewellery to a material that would behave like a fabric. The design was complex to produce, as the embroidery had to be moulded directly onto a stockman, with all the constraints that the body presents: hiding intimate parts and, above all, allowing it to be put on.

The design incorporates 18th century watch mechanisms that replace the cabochons of the original technique. The aim is to create a kind of talisman containing the memories of all the former owners of these watches. The watch is symbolic of time, which in turn symbolises life and death.

Finally, the name of the time lace dress is a play on the word timeless. When Yanis created this dress, time seemed to stand still and he was inhabited by the souls of the former owners who helped him to make it. It wasn't until it was completely finished that he realised what he had (we had) just achieved. It took Yanis over 1,500 hours and 3,000 metres of soutache to create it.

# Emily Barnett

The Chawton House Project  
Country: United Kingdom  
Education: Royal School of Needlework  
Mentor: Kseniia Guseva

## Student / Textile Art



The Chawton House Project consists of three hand embroidered wall panels inspired by the grounds of Chawton House, Hampshire. As a student, Emily was employed at Chawton House as a tearoom assistant spending her tea-breaks exploring the extensive gardens. These pieces were created in response to the colours and beauty she discovered there – a spirituality which filled her soul with a sense of wonder. Watching the gardens change through the rhythm of the seasons deepened her relationship with nature, making her feel both alive and at peace. Emily has developed these themes in her work through careful choice of colours and textures, combining art with historical women's writing by using books from the library collection as a point of reference.

Emily has also embraced the Biophilic design trend, aimed at improving wellbeing by bringing elements of the natural world indoors, through the use of natural products such as raffia, a key material in her embroidery design. 3D parchment paper petals reflect the botanical elements, hand embroidered with text taken from the letters written by Jane Austen. Floral elements have been embroidered using silk shading or tonal canvas work and various goldwork techniques to reflect the richness and beauty of the natural world.







# Fiza Shahid

Hidden Beauty - The Crown  
 Country: United Kingdom  
 Education: Royal School of Needlework  
 Mentor: Justine Bonefant



“Hidden Beauty” is inspired by architectural components found in both traditional western gothic and eastern European constructions, as well as influences of the natural transformation of flora. This work aims to convey meanings through emotions, emphasizing the exploration of spirituality and subconscious, which often is overlooked. The use of colour and design within this piece represents a spiritual blossoming, similar to how a flower develops and unfolds. The progression from yellow to gold and the eventuality of white symbolizes a transformative journey. Yellow serves as homage to admire the beauty in nature, gold embodies the concept of prosperity and success, which ultimately leads to happiness, however the transformation into white signifies purity and cleanliness, representing the true essence of Islam.

My fascination with intricate themes of symmetry and earthy tones, allow me to create alternative interpretations, whilst still emphasizing its origins and methodology through the skills in use. The headpiece is enveloped in traditional hand embroidery techniques which are embedded with deep ancestral history. Techniques such as goldwork, tambour, Stump work, and contemporised blackwork stitches, harmonized to illustrate a spiritual bloom in one's life. Each panel is crafted and embellished individually, and skilfully constructed together to give the appearance of a status symbol - a Crown.

# Francesca Power

Tree of Life: 'Angelic Scapular'

Country: United Kingdom

Education: Nottingham Trent University

Mentor: Beatrice Korlekie Newman



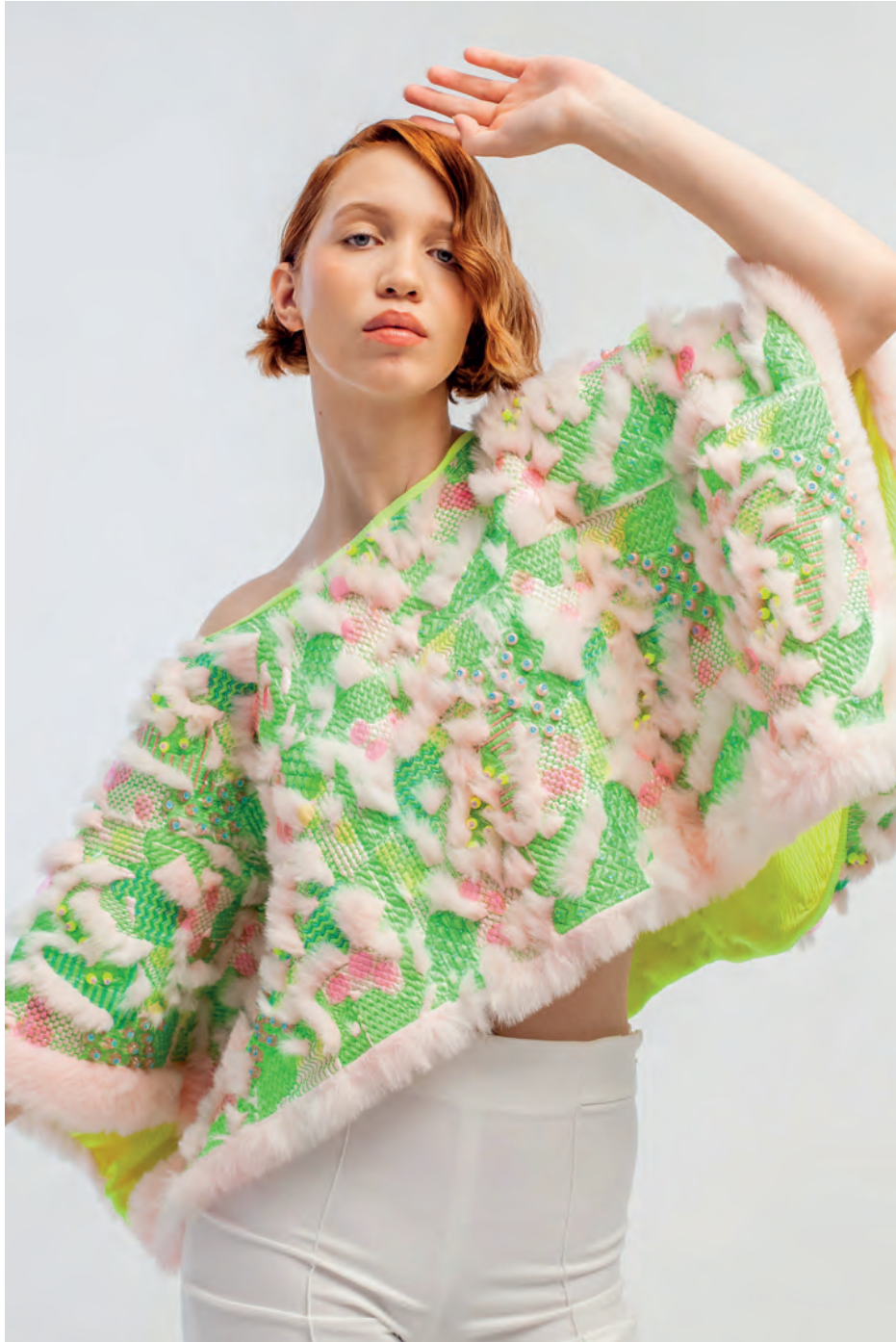
Francesca's concept is titled 'Tree of Life' and is inspired by the peculiarities of Hieronymus Bosch's "Garden of Earthly Delights" [1515]. Exploring the mystery of the 'unseen realm' and biblical story of creation. The piece, 'Angelic Scapular' is made of embroidered 3D wired petals representing fantastical armor for the cherubim guarding the TREE OF LIFE.

Feathers are encrusted in crystals grown on silk, inspired by strange botanical florals and Fibonacci's pattern in the Garden of Eden then organically mutating into darkness. Each petal is wired, covered in hand dyed and pleated silk habotai, backed with satin backing and then hand embroidered. Francesca worked with 100% silk and organic embellishment, with the idea that everything is biodegradable and can return to the Garden it was forged in.

Francesca spent a year in industry, partly working for Miss Sohee on 3D sculptural couture pieces. This influence of couture design has influenced her outcome. With the final piece being tailored for a performance setting: a body accessory lending itself to the fantasticalness of the concept. In response to the Mystic Arts, the piece is a romantic reaction to the age of the digital, promoting a return to the natural and the spiritual.







# Hannah Glossop

Luminous Depths  
Country: United Kingdom  
Education: De Montfort University  
Mentor: Anna Taylor



'Luminous depths' is a collection focusing on creating one-off statement fashion pieces. Exploring the uniqueness and how alien sea species are: The National Geographic says 'more than 90 percent of the ocean's species are still undiscovered'. Focusing on bioluminescence through experimenting with UV reactive fabrics, threads and fabric paints. Taking inspiration from Japanese streetwear, with a focus on Harajuku and decor styles. Sustainability is at the forefront through recycling fabrics. Spreading awareness for plastic pollution and the 'devastating impact on marine life' (UNESCO).

Hannah's collection invokes imagination and fantasy of the unknown through, playful forms and imaginative pattern. Her love of colour, stitch and texture brought to life through digital embroidery, experiencing with controlling where the fur is stitched. The repeat pattern is inspired by the marking on a stingray, with hand beaded elements throughout. The poncho designs represents the large surface area of the stingray. Her experimental approach to stitch is shown throughout her collection. Focusing on creating contemporary designs with vibrant colour and youthful energy throughout.



# Hannah Jaumot

Gilded Meadows

Country: USA

Education: Savannah College of Art and Design

Mentor: Diana Springall



One of the oldest forms of spirituality, alchemy, believes gold and precious metals are alive and living within the Earth. Any normal metal had the potential to become gold with the touch of the human hand. In the modern age of spirituality, crystals and minerals escape from the ground full of detail and inspiration, each providing their own message and energies. Alive with their own magic, these materials are the Earth's way of providing us an escape into the otherworldly.

The world around us is full of mystic power if only we step back to take a deeper look. Inspired by landscapes at a bird's eye view and focusing on the different colors of metal, Gilded Meadows turns the ordinary into something shimmering and full of life. With gold work embroidery creating the ebbs and flows of valleys and paint skins becoming crystals, this series encourages the viewer to take a moment to view each small detail and meditate on the Earth and the magical materials it creates.







# Jiyoung, Kim

"Essence Unveiled: A Journey of Revelation"

Country: South Korea

Education: Parsons School of Design

Mentor: Danielle Clough



Originating from Seoul, South Korea, Jiyoung Kim is a versatile artist whose innovative use of traditional textile methods thrusts her into the world of three-dimensional embroidery. At the heart of her creative exploration lies a deep fascination with "the gap" — the nuanced balance between stability and deviation. This interplay provides viewers with a lens to contemplate their personal journeys of stability and change.

Jiyoung's pieces materialize through the intricate interplay of fabric and artistry. Layered textures, patterns, and materials converge, reflecting the delicate dance between opposing forces. The inherent flexibility of fabric transforms into a visual emblem, evoking tension and unwavering focus. By pushing past conventional artistic boundaries, Jiyoung embraces dynamic embroidery to reshape established forms and structures. This audacious departure from tradition beckons fresh perspectives and challenges to the status quo, igniting innovative thinking and inviting individuals to weave designs intricately tied to personal resonance.

This creative odyssey merges aesthetics with introspection, encapsulating the essence of equilibrium and transformation. Beyond visual appeal, Jiyoung's work ignites profound contemplation. As viewers engage with her art, they embark on a journey beyond convention, crafting designs that profoundly resonate within their own narratives.



# Lizzie Gray

Inside and Out

Country: United Kingdom

Education: Royal School of Needlework

Mentor: Richard McVetis



'Inside and Out' is a series of five embroidered neck pieces exploring the human connection through the use of anatomical imagery. Putting a microscope on the mind, body and soul connection. These pieces focus on selected anatomical imagery' the hands, heart, eyes, veins, and teeth which Lizzie has chosen for their diversity in colour and texture. The aim to celebrate the beauty of anatomy, while reimagining various elements through the use of embroidery.

The five pieces contain a rare of different techniques, including: crewelwork, tambour, beading, raised-work and hints of gold work. Lizzie has chosen these for their textural qualities and versatility. She has assess the object that she wanted to represent carefully, always thinking about what effect the overall piece will have, pairing techniques and materials to emphasise the qualities of my chosen imagery.





# The Mentors



Angie Wyman

The Hand & Lock Embroidery Mentorship Programme was introduced in 2013 to provide the selected finalists an opportunity to work closely with an industry expert and develop their designs. Each finalist has a few weeks to perfect their design with expert help in the run up to the final stage of the Prize: the live judging at the Prize-giving.

Angie Wyman leads BA (Hons) Hand Embroidery at the Royal School of Needlework. It is the only specialised degree-level course of its kind, attracting students worldwide. Working specifically within embroidery, textile art and design, Angie has over 30 years of experience in Higher Education at the Degree and Masters level. Both as an Embroidery practitioner and an academic, Angie has upheld a career-long commitment to the promotion and continued practice of embroidery. Angie has exhibited works internationally, with pieces held in both public and private collections.



Chloë Amy Avery

Chloë Amy Avery is a London-based embroidery artist. She graduated with a master's degree in surface textiles for fashion from the London College of Fashion and specialises in creating large-scale, elaborately detailed artwork and wearable pieces. Her style is characterised by hyper-realistic impressionism, and she draws inspiration from food and nostalgia. Chloë's artwork may be mistaken for paintings, but the texture and medium of the thread force viewers to question what they see.



Danielle Clough

Danielle Clough, born and raised in Cape Town, South Africa, Clough completed her studies in art direction and graphic design at The Red and Yellow School before embarking on a career in visual art, and digital design. Her combined interest in visual art, music and the South African street culture scene led to an experimental stint turned niche gig creating visuals for live music events. Using the stage name Fiance Knowles, Dee has performed with local artists Haezer, PH Fat, Hugh Masekela and international acts such as the Allah Las, Mick Jenkins, Cid Rim, The Black Lips and Black Sun Empire.



Anna Taylor

Anna Taylor is a highly skilled embroidery designer who specialises in freehand Irish machines and creative digital embroidery techniques. With over a decade of experience in the industry, Anna has designed, developed, and produced high-end embroidery for a variety of clients across fashion, film, theatre, and interiors. She honed her craft at Jenny King Embroidery, where she has been working for many years. Throughout her career, Anna has also shared her expertise with others, teaching and mentoring novice stitchers in the studio, helping industry professionals online, and even instructing Textile students at University.



Beatrice Korlekie Newman

Beatrice Korlekie Newman is a designer, founder of Korlekie, and Head of Fashion School at the University of East London. Her designs centre on the unique craftsmanship of heritage crafts such as Knitwear, crochet and macramé, fused with modern digital technology to create sustainable, timeless pieces of clothing. Her brand, Korlekie, focuses on women's wear, offering glamorous silhouettes and fabrications that emphasise the body and create drama with a serving of glamour. The brand has been worn by the likes of Tiwa Savage, Paloma Faith, Rita Ora and Anna Friel to name a few.



Diana Springall

Diana Springall is one of Britain's best-known textile artists. Her 60-year career in textiles includes appointments as a panel lecturer at the Victoria and Albert Museum and chairman of both the Embroiderers' Guild and the Society of Designer Craftsmen. She is a Fellow of the Royal Society of Arts, a Liveryman of The Worshipful Company of Broderers and her work can be found in many private and public collections. Diana's work is found in various private and public collections, and she has promoted embroidery in Fine Art while mentoring many great artists, including Alice Kettle.



Elena Ciarrocchi

Elena Ciarrocchi is an Italian goldwork artisan who specialises in ecclesiastical embroidery. She creates and restores religious vestments. After studying at the Bologna Academy of Fine Arts, Elena fell in love with goldwork and learned from experienced embroiderers. Nowadays, she shares her knowledge by running goldwork embroidery workshops. Elena's true passion is embroidering fish and sea creatures. Elena has been recently selected by Fendi, to be part of the project "Hand in Hand", that celebrates Italian craftsmanship. Interpreting the iconic Fendi baguette by applying her goldwork embroidery technique.



Elizabeth Ashdown

Elizabeth Ashdown MA RCA is an artist based in London. She creates contemporary, hand-woven artworks using the endangered craft of Passementerie. Only one of a few hand Passementerie weavers working in the UK today, Her meticulous yet intuitive process involves dying silk yarns, spinning cords, and weaving. Elizabeth's works can be found globally, and she regularly exhibits her pieces in the UK and abroad. Elizabeth regularly exhibits her work in the UK and abroad in exhibitions such as the International KOGEL Award in Japan, The London Art Fair and Over Under: Under Over at the Royal Scottish Academy.



Justine Bonenfant

Justine Bonenfant is a fashion design graduate from ESMOD and a trained hand-embroidery artist from the Lesage School in Paris. Justine is a Queen Elizabeth Scholarship Trust alumni and was awarded by HRH the Prince of Wales to carry out an apprenticeship in Goldwork and Monogramming at Hand & Lock. Her embroidery know-how combines both extensive French Luneville and British needle techniques. Justine is a guest lecturer at the Royal School of Needlework, a tutor at Hand and Lock, and the founder of the accessory label Clo de Vila. Her embroidered designs have been featured in various fashion magazines like Vogue and Elle.



Olga Prinku

Olga Prinku is an embroidery artist who created the concept of flowers on tulle embroidery in 2016. Her book, "Dried Flower Embroidery: An Introduction to the Art of Flowers on Tulle," was published in 2021. Olga's artworks have been displayed at the Stitch Festival in London, the Knitting and Stitching Show in Harrogate, Aspex Gallery in Portsmouth and the Aga Khan Centre Gallery in London, as part of a multi-sensory exhibition, Making Paradise. In 2021 she was a guest judge on Kirstie's Handmade Christmas on UK's Channel 4 TV. Olga lives in North Yorkshire, where she takes inspiration from nature on long walks in the local countryside.



Richard McVetis

Richard McVetis, a graduate in Constructed Textiles from the Royal College of Art in 2008, has won prestigious awards including the Jerwood Drawing Prize, UK, 2011 and 2017; and the international Loewe Craft Prize, 2018. He has showcased his work in several national and international exhibitions, including The British Textile Biennial 2021; RENEW at Kettles Yard 2019; Loewe Craft Prize, The Design Museum 2018; Collect Open, Saatchi Gallery, UK, 2017; 'Form + Motion' – a major exhibition with British Council and Crafts Council for the Cheongju Craft Biennale, South Korea, 2017. Recent collaborations include commissions for fashion and lifestyle brands COS and TOAST.



Katie Wells

Katie Wells is an abstract mixed media artist and founder of The Fiber Studio, which supports emerging and established contemporary textile artists. After studying art history and Italian at UCL, Katie began her journey working with various textile media. She discovered her unique style in embroidered paintings that combine gestural paint-pouring with hand-stitching. The resulting works are organic on the one hand but measured and meticulous on the other. Katie also works with SoLo Craft Fair to help creators and craftspeople establish and grow their businesses.



Kseniia Guseva

Kseniia Guseva is a textile artist, based in Berlin and also known as @faimyxstitch. She started her embroidery journey to cope with anxiety, eventually leading to a full career. Kseniia's main source of inspiration is architecture, nature, and how people interact with it. In her practice, she's striving for zero waste and reuse of leftovers and vintage materials. The whole process is made by hand. Her work can be found in private collections all over the world. Throughout the years, she has taught embroidery to more than 3,500 students online.



Sam D'Cruze

Sam D'Cruze is a textile artist and designer with over twenty years of experience in the creative industry. A passionate creative who has worked with established brands and designers, she launched Darkest Star, an edgy design house dedicated to slow fashion, 10 years ago. Her label has regularly appeared in top fashion magazines and dressed celebrities like Gigi & Bella Hadid, Camila Cabello, and Mary J Blige. Due to her father's death, who sadly struggled with alcoholism, Sam has launched an art project called 'Child Of', aimed at breaking the cycle of addiction in a creative and contemporary way through storytelling.



Sonny Bailey-Aird

Sonny is a self-taught goldsmith who creates unique pieces by hand. His inspiration stems from times when the handwork was instrumental to the report, in real-time and when energy was given to the smallest details. His work is inspired by pieces of the past, such as the Middle Ages, Roman, Byzantine and Victorian eras, but with a modern approach.

His work is bespoke, and he works directly with stone dealers and lapidaries to source the perfect stone for each piece. Sonny was a semifinalist in the BBC show "All that Glitters" in 2021 and now has clients worldwide.





Sorrell Kerrison

Sorrell Kerrison is a multimedia artist best known for her expressionistic Fauvist hand-embroidered textile portraits. Her improvisational approach to textile work and use of vibrant colours bring her subjects to life. She studied editing and journalism at Salford University and later created documentaries and music videos. She worked with Battersea Arts Centre, V22, and performed at various festivals in London. Kerrison was also a singer and songwriter for the band No Plato (2009-2011) and later played as the singer and guitarist in the grunge garage band Pinot Grigio (2013-2017).



Stacey Jones

Stacey Jones is a Textile Artist and Educator living in London. Her practice focuses on life experiences, the cosmos, and our world. Themes are represented through intricately embroidered stitches, abstract patterns and bold flashes of colour. In 2020, Stacey experienced the immeasurable loss of her husband, Christopher, who had been living with a rare type of cancer called Synovial Sarcoma. Embroidery is therapeutic for her and she supports cancer charities through her art. Stacey takes excellent inspiration from Louise Bourgeois and Yayoi Kusama and is currently experimenting with Goldwork whilst working on a new collection inspired by the notion of being empowered.

# Associate Awards

Associate Awards are selected by Hand & Lock Prize sponsors and are independent of the main Hand & Lock Awards. Each different award has its own specific eligibility and selection criteria. These awards can be selected from all submissions regardless of whether the entrant was selected for the Hand & Lock Prize. In some circumstances the entrant could win both an Associate Award and a Hand & Lock Prize award.

Amanda Bennett  
Associate Award Winner  
2022





# The Wilcom Associate Award for Digital Embroidery: Textile Art

Winner: Kristina Sinclair

Country: United Kingdom

## Juhannus

Kristina's project is inspired by Juhannus (Finnish Midsummer), a day when the veil is thinnest, suffused with potent magic. It is a day of festivities, a day of sun-worship, of reverence in nature, of costume - a day that celebrates the coming together of people to worship endless light in order to brace themselves against the returning dark. Weaving crowns from flowers and placing them on each other's heads invites the power of nature to grant strength to the wearer. Steeling themselves for the dark winter, each flower carrying its own power and meaning.

The performance draws from these rituals and traditions, showing flower crowns as ritualistic uniform, sacramental wear. The piece consists of an embroidery triptych displaying a Juhannus celebrant and an accompanying animation depicting its creation through a ritualist dressing performance. The process of adorning one-self in the garb of ritual, as well as the meticulous, intricate creation of the costume is ritualistic and meditative in and of itself. The neon represents the sun on this special night, a never ending glow and vividness, and the repetition of the dance between light and dark is reflected in the endless cycle of animation.

## About

Global digital embroidery pioneers, Wilcom have been a leading provider of innovative, machine embroidery solutions for over 40 years. Their popular EmbroideryStudio e4 suite software enables embroidery designers, artists and students to push their creative limits creating advanced designs with full professional control.

## Criteria

To qualify for consideration for The Wilcom Award for Digital Embroidery you must have incorporated digital machine embroidery into all or at least half of your submission. Wilcom select one winner from the Textile Category, regardless of Student/Open status.

## Award

The winners of the Wilcom award will each receive 12 months access to Wilcom embroidery studio design including support and training videos



# The Wilcom Associate Award for Digital Embroidery: Fashion

## Winner: Mia Skye

Education: Leeds University

Country: United Kingdom

### The Fifth Dimension

In the creation of this dress, Mia wanted to explore elements of the fifth dimension. A realm where the human mind and body have no limitations. This is where we move beyond consciousness, and into the mystic unknown, where there are no constraints to your thoughts. Within the dress Mia has included symbols such as the evil eye, to ward off evil spirits and bring protection, and the caduceus symbol, representing peace and neutrality.

Mia chose to use muslin as it is thought to be the material of the Gods. The ancient Greeks imported muslin from India to clothe their stone statues of deities. Muslin is also one of the world's oldest fabrics, dating back 2000 years to ancient India, and 100% natural and biodegradable. She mainly used a mixture of electric blue, as this colour has religious and royal connotations, and orange, as in some Eastern religions this bright colour is believed to burn impurities.

For the embroidery design, Mia used a one-needle machine, therefore she had to carefully map out the design, which consisted of 36 different frames, to allow the piece to be continuous. She used techniques of digitising, shading, hand guided machine and hand embroidery.

### About

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### Criteria

To qualify for consideration for The Wilcom Award for Digital Embroidery you must have incorporated digital machine embroidery into all or at least half of your submission. Wilcom select one winner from the Fashion Category regardless of Student/Open status.

### Award

The winners of the Wilcom award will each receive 12 months access to Wilcom embroidery studio design including support and training videos





# Royal School of Needlework Associate Award for Innovation & Technical Excellence in Hand Embroidery

## Winner: Jiyoung Kim

Education: Parsons School of Design

Country: South Korea

### "Essence Unveiled: A Journey of Revelation"

Originating from Seoul, South Korea, Jiyoung Kim is a versatile artist whose innovative use of traditional textile methods thrusts her into the world of three-dimensional embroidery. At the heart of her creative exploration lies a deep fascination with "the gap" — the nuanced balance between stability and deviation. This interplay provides viewers with a lens to contemplate their personal journeys of stability and change.

Jiyoung's pieces materialize through the intricate interplay of fabric and artistry. Layered textures, patterns, and materials converge, reflecting the delicate dance between opposing forces. The inherent flexibility of fabric transforms into a visual emblem, evoking tension and unwavering focus. By pushing past conventional artistic boundaries, Jiyoung embraces dynamic embroidery to reshape established forms and structures. This audacious departure from tradition beckons fresh perspectives and challenges to the status quo, igniting innovative thinking and inviting individuals to weave designs intricately tied to personal resonance.

This creative odyssey merges aesthetics with introspection, encapsulating the essence of equilibrium and transformation. Beyond visual appeal, Jiyoung's work ignites profound contemplation. As viewers engage with her art, they embark on a journey beyond convention, crafting designs that profoundly resonate within their own narratives.

### About

The Royal School of Needlework (RSN) has been an international centre of excellence for the art of hand embroidery since 1872. Based in Hampton Court Palace, they offer a range of hand embroidery courses for beginners through to advanced, across all techniques, both Online and at Hampton Court Palace, Bristol, Rugby, Durham, Glasgow and internationally in the USA and Japan. The RSN Embroidery Studio creates beautiful bespoke commissions for fashion, art and royalty, as well as restores and conserves historical textiles. The Studio was honoured to work on several pieces for the Coronation of HM King Charles III, including the conservation of The King's Robe of State and the stunning hand embroidery on Queen Camilla's Robe of Estate.

### Criteria

The RSN award is only open to entrants in the Student categories. Given RSN students are able to enter the Prize, to avoid bias this award will be chosen by an independent expert judge. The judge will be looking for a close observance of the brief, an innovative use of traditional hand embroidery processes, technical excellence, clear (mentor led) development from the second round to the final. Please note: Embellishment in the form of beads, sequins, buttons etc. must not make up more than 25% of the final design. At the 1st stage submission, you will need to check this criteria and confirm that your entry is eligible for this award.

### Award

The winner of the Royal School of Needlework Associate Award for Innovation and Technical Excellence in Hand Embroidery will receive £1000 and an RSN Online or Onsite Day or Evening Class up to £150.







## **The Worshipful Company of Gold & Silver Wyre Drawers Associate Award**

**Winner: Naomi Aindow-Clark**

Education: University Of Creative Arts

Country: United Kingdom

### **Grounded**

'Grounded' embodies Naomi Aindow-Clark's experience of Obsessive Compulsive Disorder. Reflecting on her distorted reality, Naomi uses repetitive slow process crafts to enter a flow state. This allows time and reality to fade, creating a safe haven, distracting from an otherwise chaotic mental load, in an attempt to control chaos.

Naomi intricately pierces copper and silver which she then distorts, creating an embodiment of controlled chaos. Elements are enameled, where overfiring allows for hints of colour to peek through black, as a reminder of light in the darkness. The juxtaposition of hand embroidery, as a representation of flow, and the distorted copper becomes a symbol for the balance of mental health. The hand embroidered necklace uses a contemporary goldwork technique, of smooth purl loops. Using the same stitch in repetition is an important element of this piece, as the act of repetition allows space for the practice of mindfulness and reconnection with the soul.

### **About**

The Worshipful Company of Gold and Silver Wyre Drawers (GSWD) provides a link to the modern usage of gold and silver wire and thread by offering grants and donations to worthy causes connected to the arts and the use of gold and silver wire skills.

### **Criteria**

The GSWD will present their award to the entrant who demonstrates the best use of the goldwork embroidery technique. Due to the charity status of the GSWD this particular award is only available to Student category registrations

### **Award**

The Worshipful Company of Gold and Silver Wyre Drawers will award £1000 to the entry with the best use of the ancient embroidery technique of goldwork.



# The Worshipful Company of Broderers Associate Award

## Winner: Emily Barnett

Education: Royal School of Needlework

Country: United Kingdom

### The Chawton House Project

The Chawton House Project consists of three hand embroidered wall panels inspired by the grounds of Chawton House, Hampshire. As a student, Emily was employed at Chawton House as a tearoom assistant spending her tea-breaks exploring the extensive gardens. These pieces were created in response to the colours and beauty she discovered there – a spirituality which filled her soul with a sense of wonder. Watching the gardens change through the rhythm of the seasons deepened her relationship with nature, making her feel both alive and at peace. Emily has developed these themes in her work through careful choice of colours and textures, combining art with historical women's writing by using books from the library collection as a point of reference.

Emily has also embraced the Biophilic design trend, aimed at improving wellbeing by bringing elements of the natural world indoors, through the use of natural products such as raffia, a key material in her embroidery design. 3D parchment paper petals reflect the botanical elements, hand embroidered with text taken from the letters written by Jane Austen. Floral elements have been embroidered using silk shading or tonal canvas work and various goldwork techniques to reflect the richness and beauty of the natural world.

### About

The Worshipful Company of Broderers has existed since the 13th century and was formed to promote and protect the fine art of embroidery. Now a registered charity, they encourage excellence by supporting the emergence of new embroidery designers through competitions, awards and prizes.

### Criteria

In light of this, the entry that best demonstrates good skill and clever use of hand embroidery techniques will have the honour of bringing home an award from this ancient brotherhood. Due to the charity status of the Broderers Guild this particular award is only available to Student category registrations.

### Award

A total of £1000 will be generously awarded to the entry that wins first place of The Worshipful Company of Broderers category in Hand & Lock's 2023 Prize.





# The Prize for Embroidery 2022 Fashion Open Category

1st Place  
Deborah Ruschmeyer  
Reclamation



2nd Place - Harsh Vardhan Jalan  
Moksh



3rd Place - Shailja Sachan  
Reclaim





Hirushi Jayathilake  
Blissful Beauty



Harvey Williams  
Arbor Cortice



Mariana Guagliano  
Biomorphic Lands



# The Prize for Embroidery 2022 Textile Art Open Category

1st Place  
Lucy Newman  
Mutation 1, 2, 3





2nd Place - Oliver Bliss  
Virahanka's Bouquet



3rd Place - Julia Carol Windom  
Terrarium



Ana María Restrepo  
Emerging Nature



Emma Gatehouse  
Poppy



Nigel Cheney  
3 x Thrice





# The Prize for Embroidery 2022 Fashion Student Category

1st Place  
Lokikey Qi Liu  
Natural Glow

*(Not on display)*



2nd Place - Jack J Murphy  
Fairytale of Male



Linnea Lyndon  
Memorylands



3rd Place - Ella Parr  
Protective Natures



Sabina De Oliveira Lima  
Ablaze *(not on display)*





# The Prize for Embroidery 2022 Textile Art Student Category

1st Place  
Eliza Gomersall

'Palingenesis' (Rebirth/Recreation)  
A Story of Transformation



2nd Place - Eline Gaudé  
M/OS(S)MOSIS



Sally Randle  
Neo Ocean



3rd Place - Ellen Anderton  
Omnipotent Horizons



Ruby Travis  
Undergrowth





# The Prize for Embroidery 2022 Associate Awards

Amanda Bennett

Royal School of Needlework Associate Award  
for Innovation and Technical Excellence in  
Hand Embroidery



Sabina De Oliveira Lima  
The Worshipful Company of Gold & Silver  
Wyre Drawers Associate Award



Eliza Gomersall  
The Worshipful Company of Broderers  
Associate Award



Eve Watson  
The Wilcom Associate Award for Digital  
Embroidery: Textile Art



Ben Fell  
The Wilcom Associate Award for Digital  
Embroidery: Fashion





# 2024 Brief

## Traces of transition: Embroidery that illuminates the layers of our lives

A palimpsest is an ancient document where the original inscriptions have been erased to make room for new texts. It has become a word we use to describe our capacity to see the age and history of an object or place. This idea of the old making way for the new, while leaving faint traces is at the heart of archaeology, art, evolution and innovation.

Consider yourself, the objects in your home and wider society and look for the layers that reveal the stages and transformations that led them each to where they are today. Look at your environment, the landscape, the forest, the city through which you make your daily commute. See the ancient ruins that lie sandwiched between glistening glass skyscrapers and construct your own histories.

Ask questions and challenge historical assumptions. Make connections and weave your ideas into the physical layers of your embroidery. Is the ticking clock of ecological apocalypse timescale, a counterpoint to disappearing cultural traditions and skills? Does the practice of upcycling and reimagining clothing echo the practice of reinterpreting and rewriting history?

The 2024 Prize brief expects you to investigate the journey and underscore the stories woven into scars, cracks, wrinkles and fissures. Through your process, you should explore metaphorical and literal damage. You should actively engage with repair and reconstruction and emphasise the visible hand of restoration. As ever, colour and texture should reign supreme and engage with your concept at every level. Colour has the potential to be mood-enhancing and uplifting supporting the continued focus on

well-being. Exploit saturated, muted, ethereal, blurred, filtered, manipulated, or morphing, transforming colour. Use colour to underscore your vision and engage with trends and modern movements. Pantone's 2024 colour predictions lean heavily on the shades of the transformational autumn palette. Consider the colours associated with decay, demise, renewal and revival.

For texture, take inspiration from the French Impressionists who used unconventional tools, techniques and the alchemy of oil and marble dust to create new impasto textures. Painters use heavy layers of thick paints to build up a three-dimensional surface with oily peaks and valleys. Imagine how you can recreate embroidery that speaks of urgency and passion while delivering tactile pleasure.

Consider the emotion your piece can convey: calm tranquillity, vibrant exaggeration, or the blended middle ground. Find your own expression of optimism. Imbue your object with layers that aspire to hope, joy and celebration.

Embrace up-cycling as a metaphor for historical revisionism. Investigate the act of embroidery as a healing process. Recognise and highlight the transformation in you, and the objects you embroider.

Your final work should reflect a complex and personal multi-layered engagement with your inspirations. Dig deep and explore your thoughts and feelings: your submission should provoke, communicate and articulate a strong sense of emotion.



## HAND & LOCK PRIZE FOR EMBROIDERY

REGISTER  
NOW

# 2024

\$36,000 PRIZE FUND

[HANDEMBROIDERY.COM/THE-PRIZE](https://handembroidery.com/the-prize)



# Support Us

Support our contemporary embroidery talent and help put fine crafts at the forefront of arts and culture

## Our Aim

The Hand & Lock Prize for Embroidery was established in 2000, aspiring to provide passionate & emerging embroiderers a vital platform to showcase their talents and gain life-changing exposure. We believe that it is fundamental to acknowledge and support our contemporary embroidery talent, recognising the importance of craft within today's culture and society, and solidifying that recognition for future generations to come.

"Hand & Lock are proud to have played a role in promoting and nurturing the next generation of embroiderers"





# Support Us

## How your sponsorship can help the future of crafts

The kind support and generosity of our sponsors is pivotal to the success of the Prize. For the past twenty years the Hand & Lock Atelier has mainly funded the Hand & Lock Prize for Embroidery and its huge prize fund which is awarded to the winners each year. In recent years, we have been able to introduce industry sponsored 'Associate Awards' to recognise specific skills and practices related to the partner organisation. As we expand the Prize and its worldwide reach, we are seeking the help of sponsors to drive this growth and gain benefit from the prominence and significance of the event.

Sponsorships can help free up valuable time and resources to focus on extending the scope of the Prize and maximize the rewards for our winners. Support can either fund the general running of the Prize or be specific to the November final or biennale Embroidered Arts exhibition. Sponsorship is an invaluable opportunity to connect with influential figures across fashion and textile arts. The final prize-giving event is a respected industry gathering and we rely on specialists to

provide technical event equipment, catering, staging and event dressing, refreshments etc.

Sponsorship can help fund the year long Prize process which involves promotional partnerships, university education programmes and the Prize mentoring programme. Sponsorship opportunities can also incorporate the biennale Embroidered Arts public exhibition.

What you can do to support us?  
Make a donation to the prize fund  
Make a contribution to our artistic development  
Support our events programme or host your own event  
Join the media partnership programme  
Provide in-kind support or services

Get in touch  
[prize@handembroidery.com](mailto:prize@handembroidery.com)