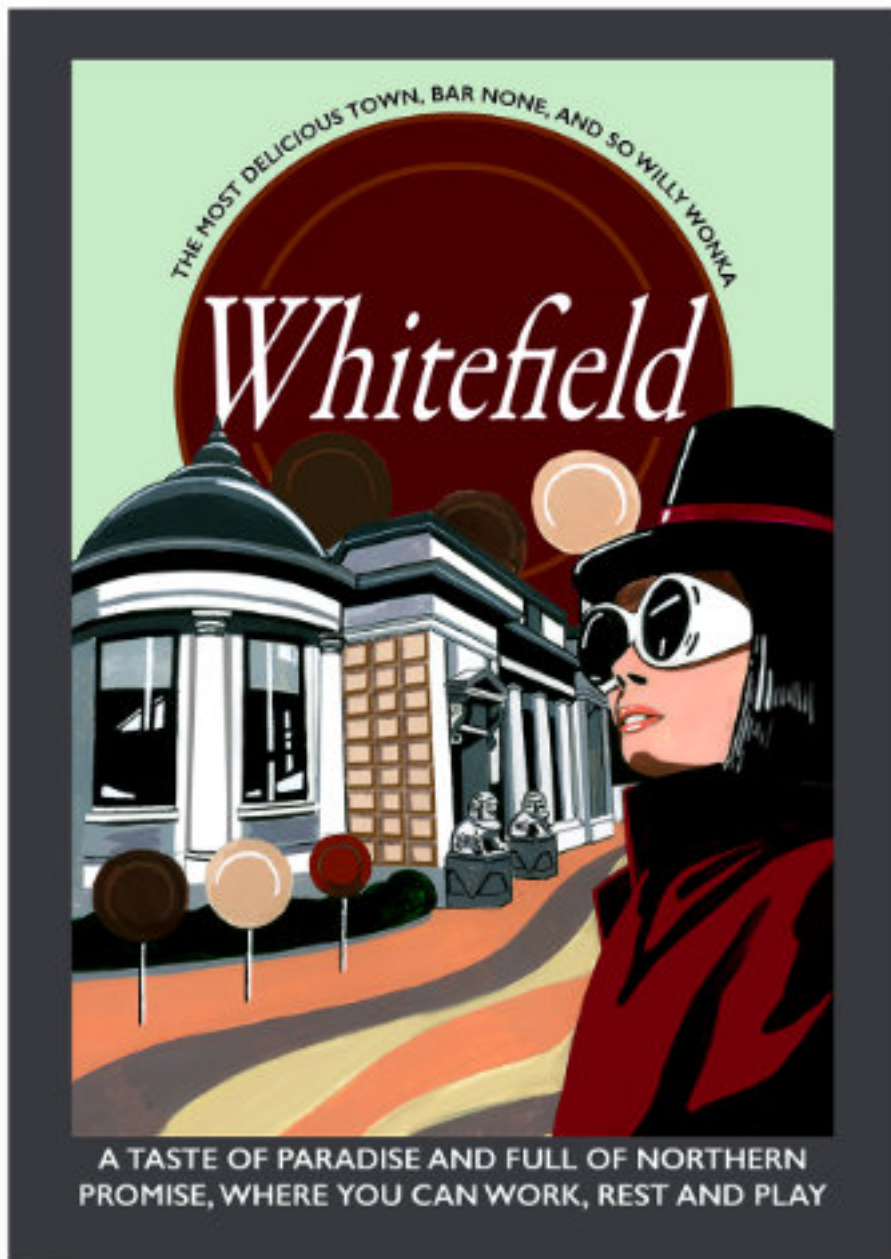




WHITEFIELD CREATIVE ARTS



Issue 3 November 16th 2023

WHITEFIELD CREATIVE ARTS

Welcome to the third issue of Whitefield Creative Arts

The intention of this magazine is to promote, publicise and connect creative people who have a link with Whitefield.

This includes anyone who was born and raised in the town, work here, live here, belong to and engage with creative organisations within Whitefield, those who perform here... it's a very broad and inclusive grouping.

The term 'creative' covers the visual arts, performing arts, music in its many forms, creative writing, poetry, venues, design, dance, fashion and textiles, exhibitions, mixed and multi-media, the list goes on.

The magazine will be published digitally every six weeks, and available for download on Facebook:

Whitefield Creative Arts

If you would like to contact the magazine, you can e-mail:

whitefieldcreativearts@hotmail.com

Pete Haigh

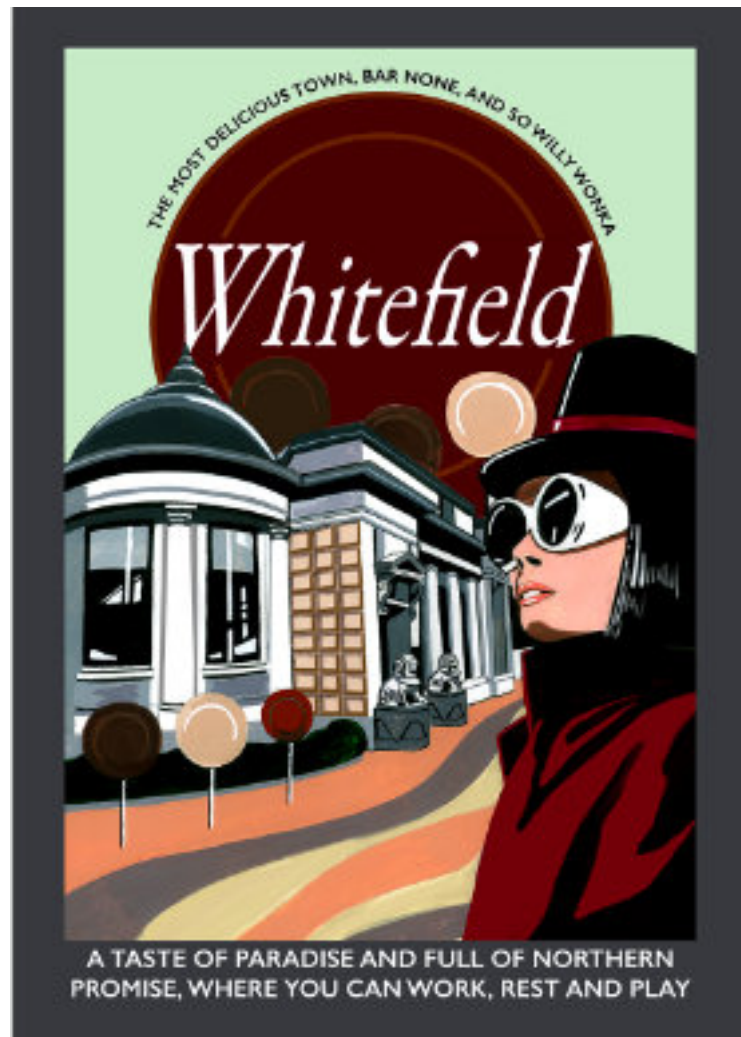
Contributing Editor/Designer

Cover poster:
'Whitefield'

By Eric Jackson

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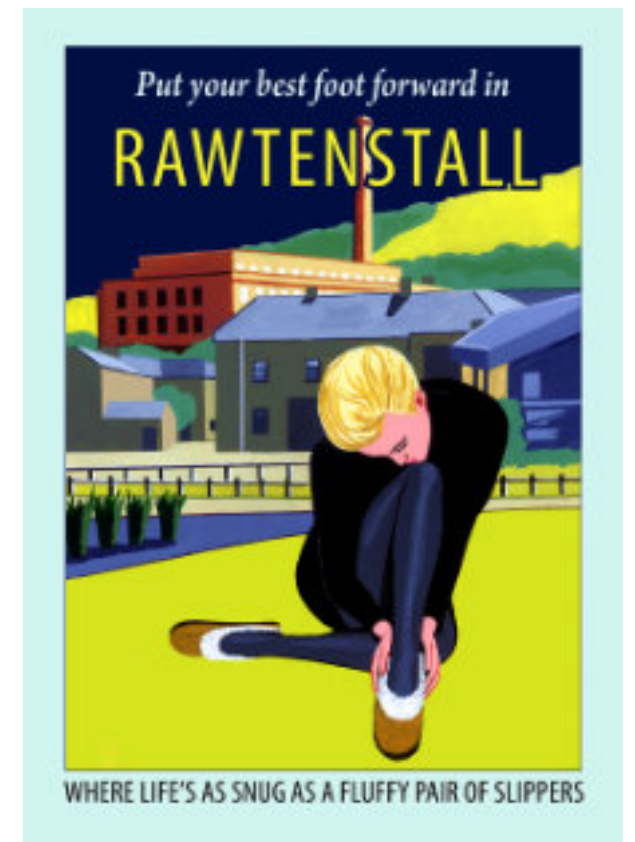
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POKING Eric Jackson FUN

Willy Wonka in Whitefield? A 'Most Delicious Town, Full of Northern Promise'? Obvious when you think about it, but it's Eric Jackson's bold and colourful posters that brings this strikingly together.

Eric Jackson has been successfully designing posters, including the towns of Greater Manchester, since starting his new career as an artist nearly 10 years ago. They are witty, sharp and often poke gentle fun, but there's always a core of truth to his graphic observations. His previous career as a journalist allows him to look below the surface of a town, while his years studying Fine Art at Plymouth University let Eric create designs referencing the popular nostalgic travel posters of the 30's and 40s, bold Art Deco imagery and pure, clear typography.

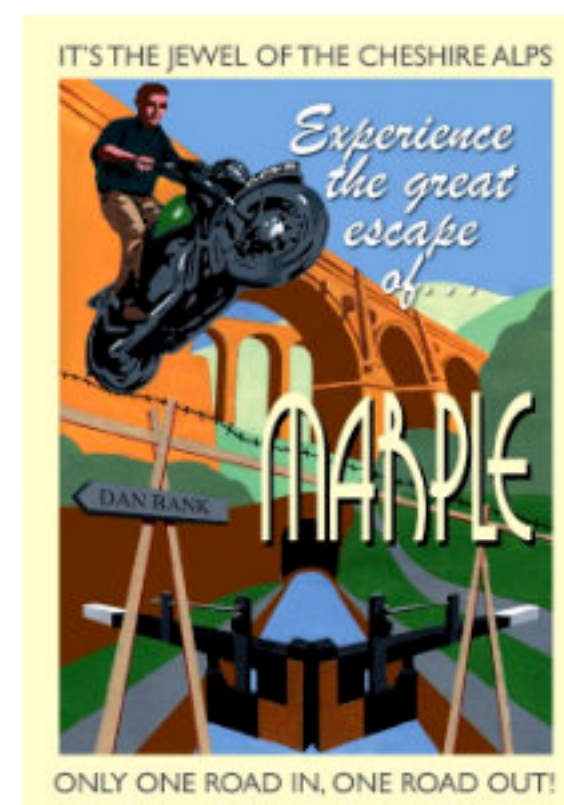
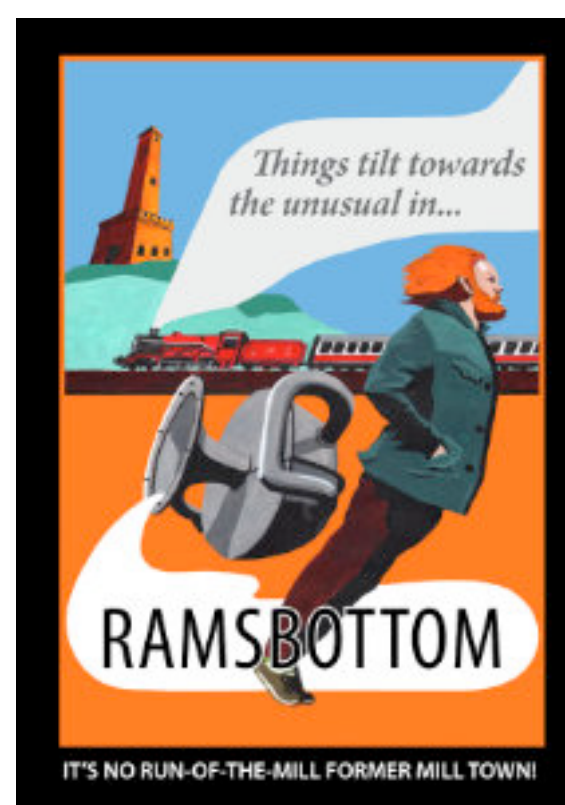
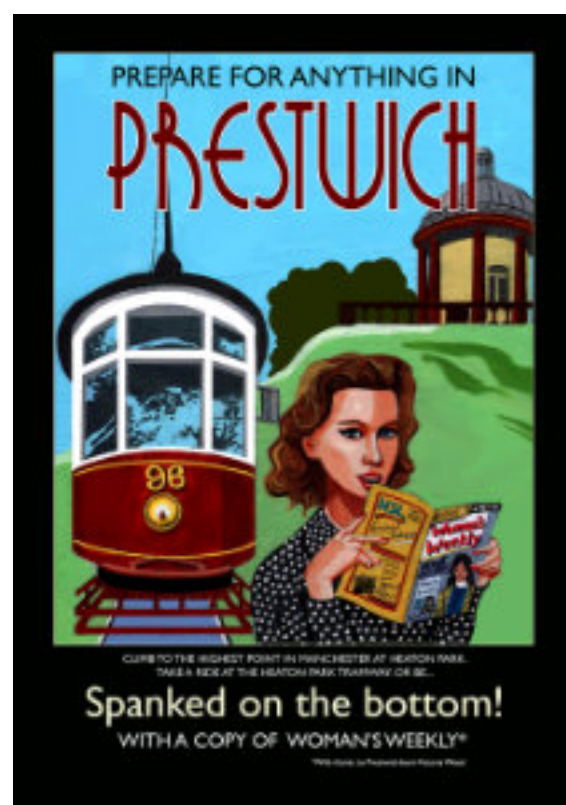
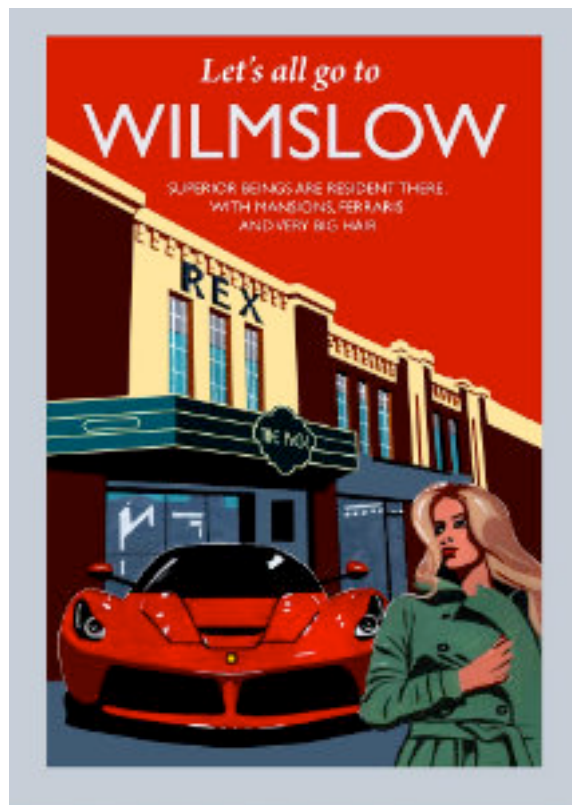


Whitefield clearly brought out a warm response in Eric Jackson, both in the poster's warm chocolate colour scheme and that here, with a nod to Bounty's ad campaigns, here you can find a 'Taste of Paradise.' Other towns get sharper treatment.



Eric Jackson's original 'Wilmslow' in Cheshire poster upset a few wealthy locals with its poster showing two cheerful tennis players saying, "Anyone for Creative Accounting?" It was withdrawn, (and became an instant collector's item), replaced by an equally sharp

The Prestwich poster shows Eric Jackson's cheeky side. He references the phrase, 'spank me on the bottom with the Woman's Weekly', immediately recognisable by fans of the sadly missed Victoria Wood, who was born in the town.



poster with the strap line "Let's all go to Wilmslow...superior beings are resident there, with mansions, Ferraris and very big hair!' The montage image of the Rex Cinema, a Ferrari and a posho blonde illustrate the point.

"It's a fine line between poking fun and being insulting," he says, "but I usually manage to stay on the right side."

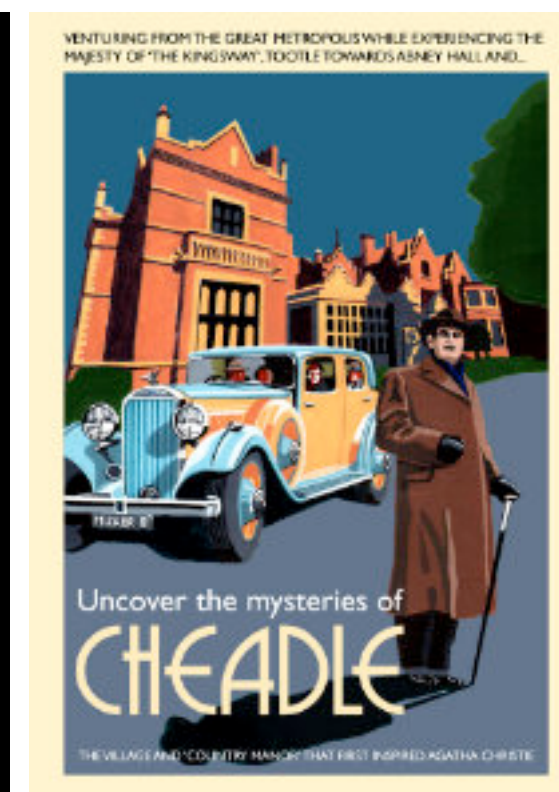
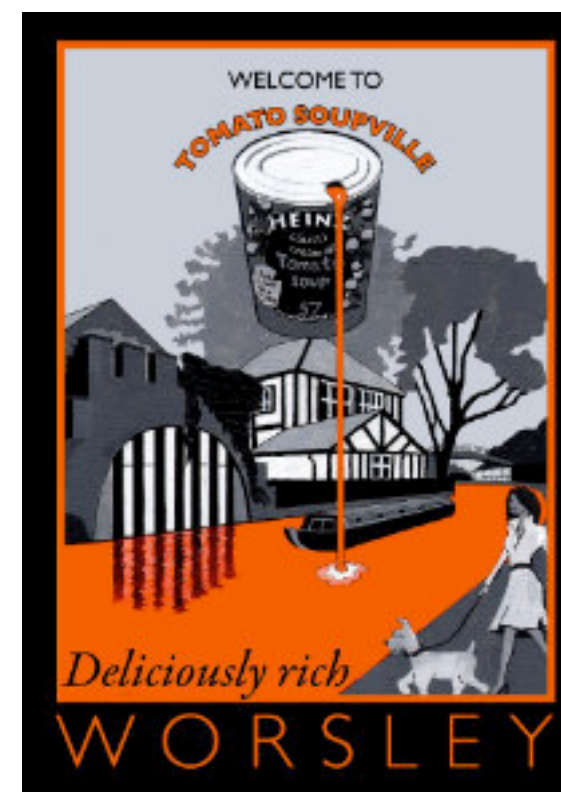
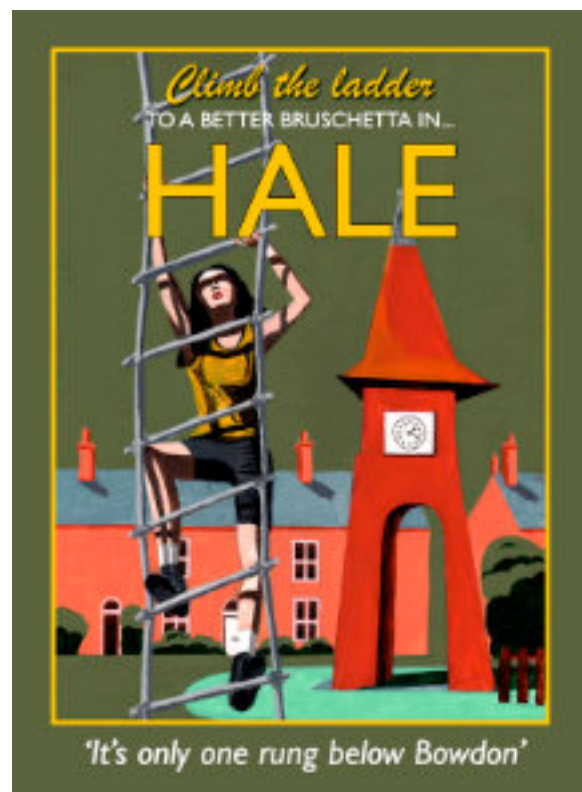
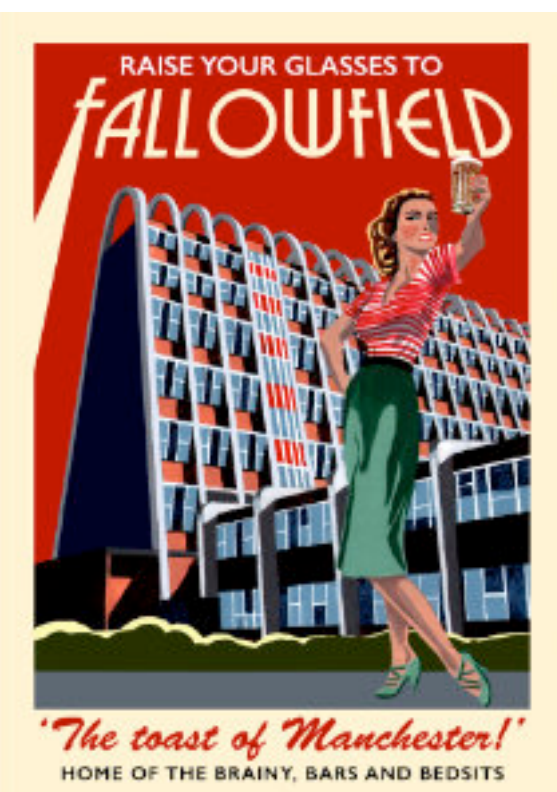
Eric Jackson's posters are now so well known that people regularly ask why he hasn't done their town yet. His working process starts with a visit to the town to get the atmosphere of the place, wandering around, making notes, taking photos, searching for inspiration and the right slogan. After that, he puts together a number of studies before settling on the final painting which he does in acrylic. The typography,



which adds so much to the visual character of the posters, he does using Adobe InDesign.

“My style reflects my love of poster art and my love for the region I live in.” he says. “I may poke fun at places, but they mean a lot to me,

brainy, bars and bedsits’, upsetting a lot of people in Hale with the line, ‘One rung below’ Bowdon’, or promoting his beloved Stockport with a Sally Bowles figure after the town’s nightlife was described as ‘Das neue Berlin’, Eric Jackson has built a successful career selling his wit and sharp sense of visual design.



especially around Manchester. The fun aspect came from my view that art, though absolutely vital, sometimes takes itself too seriously. I wanted to create a bit of joy in people’s lives.” He continues, “All my work hints at people’s aspirations and prejudices a bit too. With each of the pics, although they speak for themselves, I think it’s worth a caption summing up the sentiment you’re getting across.”

Whether making fun of Fallowfield’s student population: ‘Home of the

Only those of a certain age might get the Fry’s Turkish Delight reference, ‘Full of Northern Promise’ on the Whitefield poster, but everyone would agree that Whitefield is a warm town where, in the words of Mars Bars, you can certainly ‘Work, Rest and Play.’ PH

Eric Jackson’s work can be seen and bought at Statement Artworks:

<https://www.statementartworks.com/new-products>

Silly Goats Rough

She waddles along
In a badly made smock
Served alongside
Sandals with holey socks
To perfectly show off
Toenails that shock

But

To top it all off
She loves to mock
Coz no one's gonna knock
Her off
Her hillside throne
Made of rock
Cascading down
Irritating tone
'I'm the greatest of all time me'
'They call me the G.O.A.T'
Bleating the same old shite
From her poisonous throat

The silly goats rough
Utter scruff
Devoid of love
Except for self and ego
She can effortlessly crush
Human libido
Emitting whiffs of must
Which obliterates any hint of lust

She dust-y
Crusty
Compassion's dead and rusty
She's not funny
Trust me
Just peculiar
She'll trample over
And use ya
Under the thin disguise of humour

But now
I'm the tutor
Giving a lesson in literacy lashing
Got no time for back stabbing
Crap chatting
Battle rapping
There's one face
I'd love to be slapping
Spreading whispers
About our sisters
All that nasty gossip makes her mouth blister
With that awful attitude
Who'd really miss her?

The silly goats rough
And full of spite
She can hold my pint
While I drop the mic



Poem by: *pink*
YOKO

Illustration: Pete Haigh



“Bah, Euphonium!”

How the Brass Band claimed Christmas

Men in scarves and top hats, women bustling, pulling shawls tightly around their shoulders, snow falling in thick flurries on steeples, eaves, and fluttering around gas streetlights... an old man, dressed in black, clearing his way against the crowd, waving his stick to clear street urchins from his path, a muttered, “Bah humbug!”

A familiar seasonal drama begins, credits scroll and the soundtrack swells... the sound of ‘God Bless Ye, Merry Gentlemen’ played by a street corner brass band...

The Brass Band has become so synonymous with the Christmas period what else could take its role? A lone flute? A plangent oboe, perhaps? A full string quartet? How did the Brass Band become so connected with our Christmas Carol expectations?

In the 19th century the Victorians reinvented Christmas, it becoming a domestic festival of good cheer with families and friends. The carol enjoy a renaissance. Many new carols and songs were written and the medieval tradition of carolling, where groups on the run up to Christmas Day sang lively religious songs on street corners or while going from house to house, grew. While carolling, the expectation was that the singers would be given food, drink or money, possibly to be passed on as charity, though usually kept for themselves.

The growth of the brass band coincided with this period, particularly in Britain. They became an important part of working men’s recreation and were often sponsored by the companies these men worked for. Brass instruments weren’t cheap. They were, however, robust and loud, perfect for playing outdoors in all weathers. By the early 20th century there were over 20,000 brass band members in the UK with festivals and competitions across the country attracting crowds in their thousands.

While instruments and uniforms for the band-members were initially paid for by employers, this was often in the form of loans and bands spent a lot of time raising cash to pay these back. Aware of the tradition of carolling, Brass Bands found they could raise significant amounts of money at Christmas time playing on street corners and by going from house to house. This allowed bands to raise money for day to day expenses, donate to charity and create a source of extra Christmas income for individual players.

Victorian and Edwardian Brass Bands might play throughout Christmas Eve and into the early hours of Christmas morning. They would walk around the town and village, stopping occasionally where local people would come out to give them beer, tea cakes and money. Picking up from the much older tradition of carolling, Brass Bands brought together communities at Christmas playing familiar songs.

Contemporary Brass Bands, playing in supermarket entrances and shopping malls are carrying on a tradition that is as old as the bands themselves.

Many bands, including the world famous Besses o’th’ Barn Band, will be playing Christmas carols around the area... enjoy the tradition, and have a few coins on you to give generously.



PHOTO ESSAY

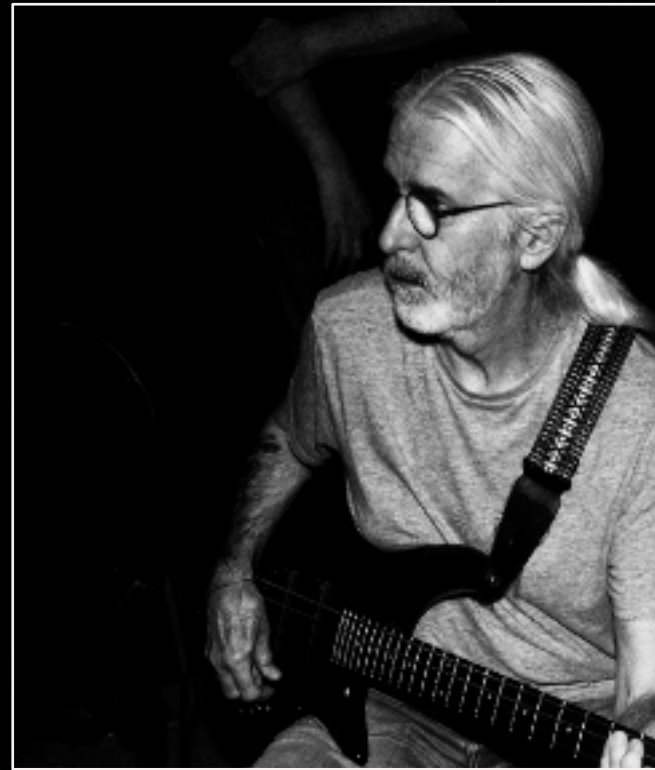
COVERUP

revealed

A Photo Essay by Steff Walters



Starting a new band? So many questions...
What are you going to play?
How many musicians?
Where and when do you rehearse?
... and most difficult of all, what's the name of the band?



Coverup
 Top Left: Drums, Phil Chapman
 Top Centre: Bass, Dale Ratcliffe
 Right: Guitar, Ken Pudsey
 Below Left: Vocals, Keith Campbell
 Below Centre: Guitar, Alex Maluk



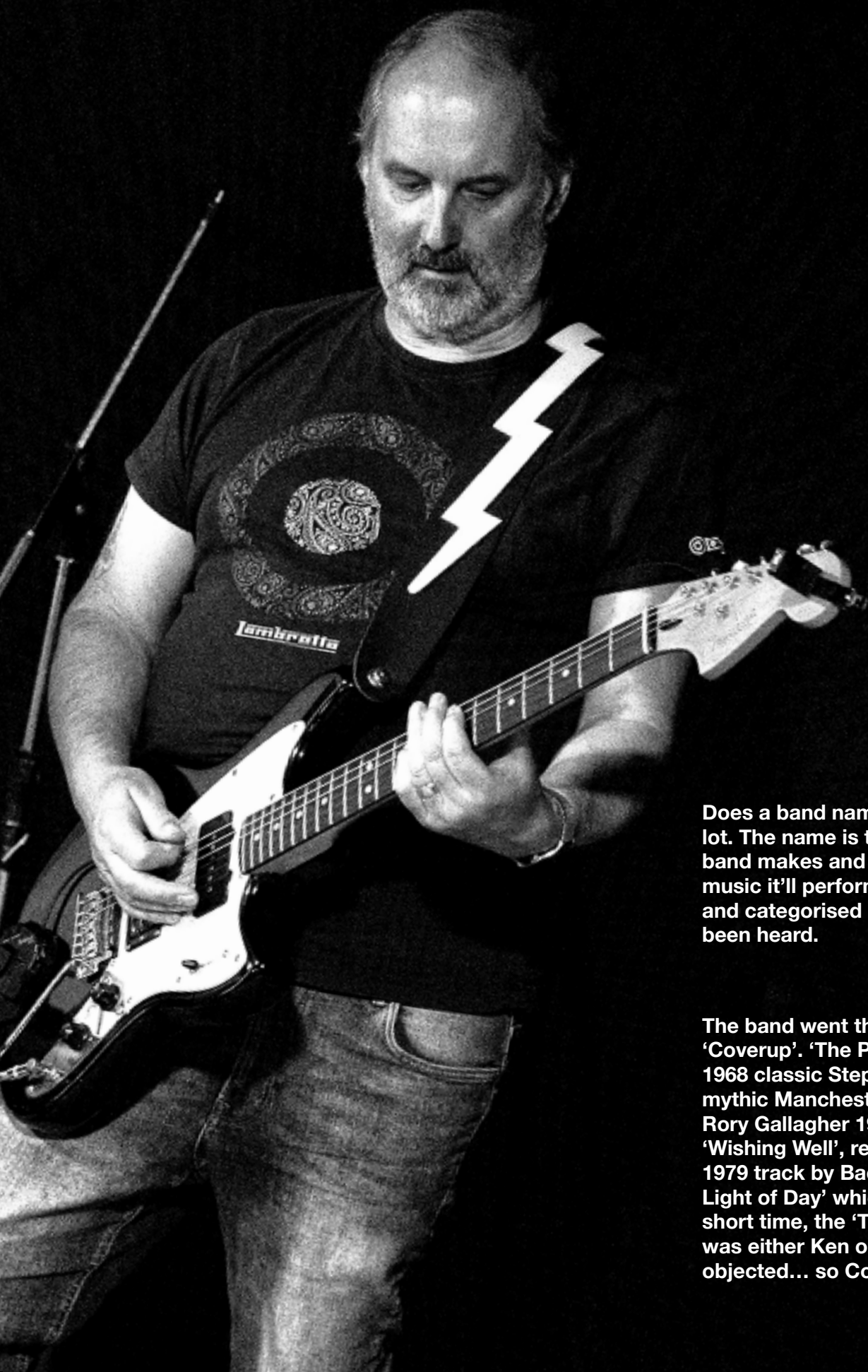
The idea of the band came together first in New Moston in late June 2022. Dale and Phil were in a Blues Band, Keith was singing vocals in a different group. Most musicians know each other on the Blues/Rock circuit and Dale, Phil and Keith started putting together the idea of a band playing the 60s, 70s Blues/Rock music they all loved. They asked Ken Pudsey, a skilled and talented guitarist, to join them.

Rehearsals started in mid July. The band knew, for the dense 70s sound they wanted, they needed a second guitarist and auditions began. Many bands in the 70s learned two guitarists thickened the sound, maintained momentum when switching from rhythm to lead, allowed performing layered parts and added a sense of variety to their performance. They auditioned guitarists during their next four rehearsals but something wasn't right. Then, on the sixth rehearsal, Alex Maluk auditioned. They'd found their guitarist.



Above: Coverup's sixth rehearsal session in one of the upstairs studios.

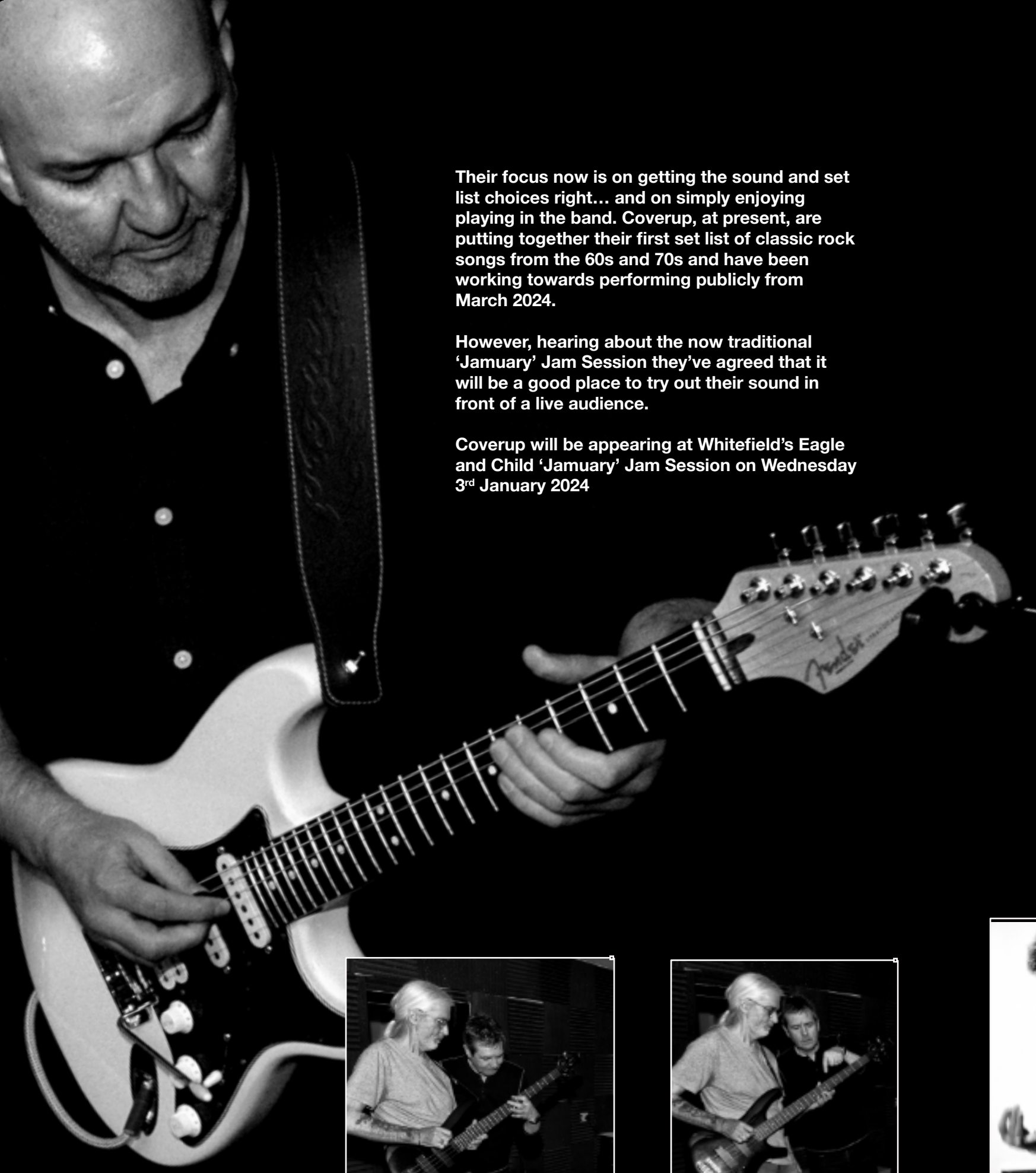
The band use 'Taylor's Shure 5 Studios' in Royton as their rehearsal space. Dale Ratcliffe also plays with a Blues Band, "Blues with a Feeling' and they've used 'Taylor's' since the end of lockdown. "As it's central and accessible to all the members of Coverup, it seemed the perfect place to rehearse."



Does a band name matter? It matters a lot. The name is the first impression the band makes and suggests what kind of music it'll perform. Bands are judged and categorised before they've even been heard.

The band went through a number of options before settling on 'Coverup'. 'The Pusher' was an early thought, combining the 1968 classic Steppenwolf song title with the name of the mythic Manchester serial killer. 'Bad Penny' referenced the Rory Gallagher 1979 track, but it wasn't popular in the band. 'Wishing Well', referencing the Free song and 'Burning Sky' a 1979 track by Bad Company came and went but led to 'Cold Light of Day' which was considered for some time. For a very short time, the 'Tiny Terrors' was laughingly put forward, but it was either Ken or Keith who suggested 'Coverup'. No one objected... so Coverup it was.





Their focus now is on getting the sound and set list choices right... and on simply enjoying playing in the band. Coverup, at present, are putting together their first set list of classic rock songs from the 60s and 70s and have been working towards performing publicly from March 2024.

However, hearing about the now traditional 'January' Jam Session they've agreed that it will be a good place to try out their sound in front of a live audience.

Coverup will be appearing at Whitefield's Eagle and Child 'January' Jam Session on Wednesday 3rd January 2024



From Home To Home: A Heart & Parcel Cookbook

A genre of book that consistently features in the best seller lists is that of the cook book. It's interesting that in this age of digital libraries the cookery book retains its appeal in its printed form. Leafing through colourful pages might inspire our own creative impulses or perhaps the tried and tested recipes instil a sense of confidence in our own abilities. An interesting mix of ingredients, followed by clear instructions topped off with a glossy image of the finished item add to the persuasive element for both the novice and keen cook alike; we, too, could produce such tempting delights! Whatever the reason, most would agree the act of cooking for family and friends holds universal appeal as it highlights the significance of food in our lives.

So what makes *From Home To Home: A Heart & Parcel Cookbook* stand out from the other cookery



books - what's the extra dimension to its appeal that we might choose to spend our hard-earned cash on this particular one? From the first glance through *From Home To Home*, a range of delectable dishes is revealed, presented by sixteen women (and nine guest chefs) from various parts of the globe, all of whom have learnt the English language whilst attending English classes run

by the Manchester-based charity, Heart & Parcel. The charity's raison d'etre is 'Bringing English language learners together. Cooking, eating and developing skills together', offering a supportive space for second language speakers to come together to learn English through the medium of cooking. Once a learner is confident enough in her English skills she gives a cookery demonstration of her favourite traditional recipe to the rest of the class, whilst sharing insight into how her native culture considers cooking and eating to be a communal experience.

With a foreword by Ruby Tandoh, each recipe in *From Home To Home* offers a fascinating culinary journey and a potted autobiography of each woman featured, illuminating how past events shaped their attitude and emotions towards food. The human stories pertaining to food, cooking, heritage and culture weave together thus creating a relatable connection. And as Yotam Ottolenghi said, 'Food can bring people together in a way nothing else could'.

Home From Home offers a range of scrumptious hot and cold dishes (how about chilli beef mantu dumplings with tomato dahl? Or maybe you prefer an aubergine salad with pomegranate and sumac dressing?) and a range of mouth-watering deserts (fancy an orange blossom sweet cheese roll? accompanied by a marsala chai?) and delectable drinks (the fig milkshake is both nutritious and delicious!). All recipes can be adapted to the vegetarian palate by simply substituting tofu or your favourite legume for the meat/fish. The methodology for each recipe is fool proof, each stage numerically listed,



the instruction clear and concise. The colourful accompanying photos will tempt you to keep coming back to try out the next dish. The index of ingredients and recipes makes for fascinating reading in itself.

To order your copy of *From Home To Home* visit the Heart & Parcel website: <https://heartandparcel.org> (£25.00 including p&p) and I honestly believe you'll be delighted with the new addition to your culinary repertoire. Why not amaze yourself and your loved ones with this wonderful range of dishes!

Gill Campion

*“No Jane Unsworth, No Yorrick
No Yorrick, No Hamlet”*



JANE STAGE AND HEAD OF PROPS
UNSWORTH MANAGER

Photos: Steff Walters

Jane Unsworth has chased down wind-up gramophones and dining room chairs. She's sourced brass fireplace fenders, willow-pattern tea services, cocktail glasses and pub ash trays. A candlestick telephone, a 1980s word processor, a Rubik's Cube, Jane Unsworth knows just where they can be found, but she isn't a hoarder, she's a hunter!



For the past 20 years, Jane has been 'Props' at the Whitefield Garrick Theatre. This means she's responsible for objects, furniture and set dressings used to establish the scene, provide context, and set the mood of a production. It's Jane's knowledge and choices too that establishes the visual period setting of a drama.

Jane always works closely with the Director early in a production. Some Directors have a very focused idea of what props they want and will give Jane a list of furniture and objects for her to assemble. Others will rely on Jane's experience and intuition to choose the right objects for establishing historical period and social background. "People notice," she says. "Not in a bad way, but the thrust stage of the Garrick means the audience is very close, so the set must look as authentic as possible. Audiences can be very knowing, they appreciate the time and effort that goes into getting something that's

'just right'. If a piece of sheet music, casually scattered on a piano, is in a play set in 1935, that music can't have been written in 1938." When asked if she gives herself any leeway, 3 or 4 years either way, for a particular year and object, Jane pauses, then quietly says, "It's got to be dead on."

Right: "She'll never fill that!" Jane Unsworth at the original props cupboard.

Below: The White Piano from a rehearsal of the Garrick's January 2023 production of 'After the Dance.'

Jane has acquired a collection of props over the years. When she started at the Garrick, she was given a small cupboard to keep objects in. "She'll

never fill it!" She overheard someone saying. Twenty years later, she has the theatre basement, a shipping container and the charity shops... so many charity

shops! "I've never actually been to the container." She admits, "I rely on a folder of photos of some of the larger objects the Garrick has in store." The container holds bulkier objects such as tables, couches and even a fake, white baby grand piano used in a recent production of 'After the Dance'.

Other theatre companies are very generous. The Bolton Little Theatre, the Farnworth Little Theatre and Whitefield



Garrick regularly borrow and lend props to each other. Equally, Jane has found people are happy to lend and give objects to the theatre, but her main hunting grounds are local charity shops. Jane goes round these with an idea, but not a fixed idea, of what she's looking for. So many times, searching the

Right: Aladdin's Cave, the props store in the Garrick basement. Chairs, tea trollies, old picture frames, fire surrounds and a bent wood hatstand are all carefully locked away in the Garrick's basement.



shelves, she's discovered the perfect piece, far better than what she'd had in mind. When volunteers in these shops find out why Jane needs eight identical drinking glasses they are always extremely happy to give Jane a free run of their store room. The magic of theatre opens doors!

Jane has discovered a further fertile hunting ground - Garden Centres. She needed a 'Ruby Goblet' for one production and, after a lot of hunting, the best she could find was a deep red brandy glass with a clear stem... close, but not good enough. Then, on a visit to a local garden centre, she discovered a shelf filled with ruby goblets, dozens of them! Jane's quietly proud the goblet was acknowledged during the play's drama adjudication.

Has she ever been defeated in her searches? Never. For the latest Whitefield Garrick production, 'Murder by Misadventure', Jane needed to find a ceramic human head with a neck long enough to be strangled. Not a problem, and she looks across at the set where the head sits, another garden centre triumph.



Above: The bare stage and interior of the Whitefield Garrick Theatre ready for Jane to begin set dressing and furnishing. In this case the play is the November production of 'Murder by Misadventure,' set in the 1990s.



It was a cup of coffee in a busy Bury coffee shop that led Jane to her role at the Garrick. Jane found herself sitting at a table with a chatty lady, Margaret Motley, who was involved with Whitefield Garrick and who invited Jane to productions at the theatre. Margaret Motley was an extremely shrewd and savvy lady and, learning Jane had experience teaching textiles, asked if she would make the dresses for the three sisters and a simple wedding outfit for Maggie in an upcoming production of 'Hobson's Choice'. Jane now thinks this may have been a bit of a test to see if she could come up with the goods. At the end of the season, Margaret Motley asked Jane if she'd like to become 'Props' for the Whitefield Garrick; it's a role she's been doing ever since.

"I've particularly become an expert on drink," Jane smiles, "particularly cocktails." She's learned exactly which glass for which

cocktail and what colour that drink has to be. "The old story that cold tea is a good stage substitute for whisky doesn't work." she says. "It goes cloudy." Jane's solution is dilute Cola, supermarket own brand's. Other drinks are simply water or combinations of fruit juices. If the plastic ice cubes have to rattle, a couple of glass pebbles in the drink completes the illusion.





Jane recently discovered she'd been promoted to Stage Manager at the Garrick Theatre. "Nobody said, it just happened," she laughs. Stage Manager is one of those jobs many outside of the theatre have heard of but don't know what it involves. Jane, as Stage Manager, co-ordinates between the actors, that they are in place; the technicians, that sound and lights are set up ready; and the audience, that everyone is out of the loo. She establishes that everything is just right before a performance begins. If it's not Christmas until Noddy Holder says so, there's no play until Jane Unsworth gives the nod!

"It's a huge amount of work and commitment," Jane admits. She opens up the theatre, attends rehearsals and is backstage during each production liaising with cast and crew, as well as sourcing props. "We do need new people to join the backstage crew, but they need to be aware of the time and professionalism needed. It's hard work," she adds, "but what keeps us all doing what we do at the Garrick is no secret, it's a such enormous fun!"

PH

Whitefield Garrick Theatre are presenting
'Be My Baby' by Amanda Whittington.
Directed by Alfred J Howard
13th to 20th January 2024

Email: whitefieldgarrickmail@gmail.com
Website: www.whitefieldgarrick.org
Ticketsource.co.uk/whitefieldgarrick



Bury Choral

The Armed Man

*All Saints Church, Stand
Armistice Evening 11.11.23*

Photos: Steff Walters

On Armistice evening 2023 Bury Choral Society brought the 'The Armed Man', an anti-war musical composition, to the beautiful Neo-gothic of All Saints Church, Whitefield. Originally written for choir and symphonic orchestra, the piece by Karl Jenkins and subtitled 'A Mass for Peace' was hauntingly performed by the Bury Choral Society with Alan Beedie on organ and conducted by Juan Ortuño.

The Armed Man was originally commissioned by the Royal Armouries Museum for the Millennium celebrations, marking the museum's move from the Tower of London to a dedicated museum in Leeds. First performed in 2000, it was dedicated to victims of the 1998-9 Kosovo crisis following the collapse of Yugoslavia in the early 1990's.

CHORAL CONCERT: Review

The composition of *The Armed Man* is in 13 parts and, appropriately for a 'war' piece, its text is constructed from fragments of existing poems, prayers, psalms and calls, held loosely within the structure of a Mass. The music, too, is drawn from

a range of sources as are the languages spoken. The whole is reminiscent of TS Eliot's 1922 poem 'The Waste Land', itself a response in part to the calamities and failure of confidence following the First World War. Eliot famously juxtaposed fragments of texts, languages, quotations and events, sometimes within the same line, to show a fractured and lost society. Towards the end of *The Waste Land*, Eliot writes,

"These fragments I have shored against my ruins"

Section V, The Waste Land

offering an element of consolation amid the chaos and destruction, that it will be possible to continue despite the failure, to create art in the face of war.

Karl Jenkins takes a similar format and belief, leading the audience through a descent into devastation with the hope of peace being offered at the end. He starts with a 15th

century French poem 'L'Homme Armé' which may reference English invasions of France during the Hundred Years' War; it gives the whole piece its name, 'The Armed Man.'

Following is a Muslim Call to Prayer, and then the Kyrie. Musically too, the piece also draws from a number of sources. The Kyrie, (Greek for 'Lord have mercy on us.') starts in 3:4 waltz time but before the audience can settle into this rhythm it switches to a more difficult Renaissance Counterpoint. The musical and textual clashes and interweavings continue throughout, exploring in this way the theme of war throughout all times and cultures.

The following section, 'Save me from Bloody Men' is taken from the psalms and is interrupted before the prayer can be completed by a loud drum, a plea for safety not answered. The Sanctus that follows is one of the most successful parts of the whole, distorting with military overtones what is usually joyful chanting. A strong sense of doubt and failure suffuse the piece at this point.



Above:
Juan Ortuño,
Conductor

Right:
Mohammed
Sarwar, Muezzin

Far Right:
Bury Choral
Society



Poems by Rudyard Kipling, John Dryden and the Japanese poet, Toge Sankichi (who died in 1953 of the effects of radiation after the Hiroshima blast in 1945) follow, as does part of the Hindu epic, the Mahabharata, which horrifically describes the burning of animals alive.

"Wings, eyes and paws all burning.
They breathed their last as living torches"

A poem written by Guy Wilson, then Director of the Armouries, describing survivor's guilt is followed by the second most successful piece, the 'Benedictus', plaintive and movingly beautiful.



Perhaps the weakest of the parts of 'The Armed Man' is the final 'Better is Peace'. It hasn't aged well. The text is taken from Thomas Malory, 'Better is peace than always war' and this is skilfully woven musically into the original poem, 'L'Homme Armé'. The piece ends on a note of reassurance and calm, that peace can be both achieved and sustained.

"there shall be no more death, neither
sorrow nor crying,
and there shall be no more pain."

Book of Revelation 21:4

While this may have been effective when written at the hopeful beginning of the new millennium, it doesn't work nearly a quarter of a century into it. With its doubting, the earlier 'Sanctus' section hits a more mature tone. In the final 'Better is Peace' section,

retaining the reassuring text while allowing an element of discord into the musical arrangement could hint that all is not well, neither will all be well.

Beautifully sung with skilful, strong yet sensitive accompaniment by Alan Beedie, Juan Ortuño has woven together a highly successful performance of Jenkins' 'The Armed Man'. Pairing down to choir, organ and percussion, Juan Ortuño's arrangement brought All Saint's Church's natural fine acoustics to the fore, focusing on the human voice and bringing a tragic, vulnerable quality from the choir as a whole and the soloist sopranos in particular. Bury Choral's next appearance at All Saint's Church is eagerly anticipated.

PH

The Bury Choral Society will be performing Brahms's Requiem at 7.30pm on Saturday 9th March 2024 at All Saint's Church, Whitefield.

weaving a future

An interview with Lilly Frances Beards, a Whitefield-based fibre artist, by Dorota Nutter



Lilly, can we start with the beginnings? What triggered your interest in textiles?

Growing up in a family who pursue creative hobbies, as a child I was surrounded by art of all kinds; drawing, painting, knitting, sewing, music, theatre. I've drawn and painted casually from a young age, but was only introduced to textile processes as a teenager, when my mum taught me how to knit and sew. I became interested in embroidery, inspired by the work of contemporary embroidery artists such as Julie Sarloutte and Alice Kettle, who create intricate and painterly embroidered artworks. I studied Textile Design at secondary school - both at GCSE and A-Level. Throughout this time I primarily created printed textiles and embroidered portraits, both hand-sewn and using domestic sewing machines. I only discovered weaving in my final year of A-Level study. To me, weaving seems to make a sort of physical sense - it is steeped in the most ancient of history, and crafting a warp and weft makes me feel a connection to centuries worth of weavers. I think as a woman, too, there is something so special about making textiles - my craft has historically belonged to women, and historically been viewed as tame and domestic because of that.

I grew up in the fast-paced age of the internet, and the process of weaving helps to slow me down. I've always been able to access information at the press of a button, whereas weaving is a slow and careful process that takes weeks or months to move from design to physical cloth. I think this is such an interesting contrast, especially because looms are often considered to have been the forefather of the modern computer.

I must admit I am a bit confused; 'fibre artist', 'textile artist', what is the difference?

I have generally used the terms textile artist and fibre artist interchangeably in the past, but have decided to use the term 'fibre artist' for myself because it feels more open-ended. Textiles, as a discipline, spans the large worlds of art and design; for example, my degree was in my university's Department of Design, even though I was always making fine art throughout my time there. By titling my practice as fibre art, I feel more able to be experimental with what I do, not restricting myself to traditional forms of textile such as weaving, knitting, print, or embroidery.

Because my work explores a lot of technological themes, I also enjoyed the connection the word 'fibre' has with that world - terms like fibre-optic broadband, for example. It means I can make work that may not necessarily relate to traditional textiles, and may not be crafted out of yarn or textile in the traditional sense, without feeling restricted by the name I've given myself.

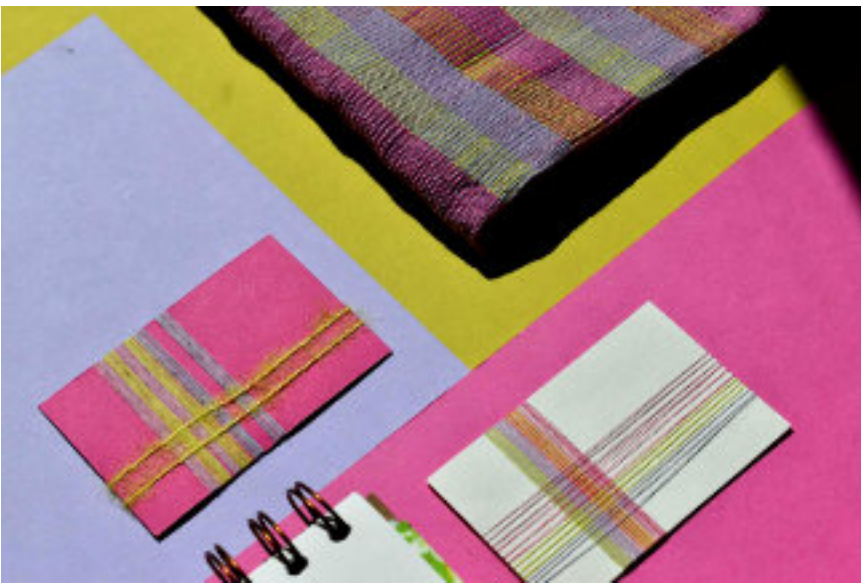


Above: Before creating a final piece, Lilly's weaving process involves a lot of drawing, programming, and weaving test strips of designs.

You finished Textile in Practice at the Manchester School of Art. What disciplines did you find there unexpectedly appealing?

Until my time at Manchester School of Art I didn't realise just how interested I was in process and documentation. In the textile design world especially, so much focus can be placed on final outputs, but what I found most interesting was how outputs were reached, and the journey artists take to make their work.





Above: Yarn wraps on card are a first step for many weavers whilst designing, as an aid to experiment with colour proportion and texture.

I really surprised myself by how interesting I found the idea of artist's films in particular. I started documenting my processes, just taking videos on my phone, in my first year when I created my own paper from scratch and wanted a process video for myself to remember how I did it. From there, I continued to make films documenting my ideas and physical processes, and many of them went towards my final submissions for projects. Film doesn't always have to be

this refined, professionally produced thing. Sometimes, films shot on a phone can give valuable raw insight into an artist's thoughts and processes. So much of art for me is just about the very process of making.

Could you tell us more about your final project at Manchester School of Art?

My final project of my degree was called 'Unmask, Decrypt'. My primary aim with this project was to use textiles as a research tool to communicate wider thematic ideas, again focusing not on commercial outcomes, but on process and experimentation. The project explores a connection I've identified between my experiences of being a late-diagnosed autistic person, and the processes and language of digital systems. The project applies and builds on cyberfeminist theory - cyberfeminism is a wide field, but one of the ideas I read about that really resonated with me was the concept of marginalised people existing as a perceived 'glitch' in the wider system of society.

Cyberfeminist theory, and by extension 'Unmask, Decrypt', view this glitch not as a negative, but as an opportunity for liberation. Through the project, I designed and wove a series of textile samples that explored this idea, titled things like 'Conform', 'Decipher', and 'Encrypt'. The woven pieces exist as textural and colourful artefacts, accompanied by a curated body of research, imagery, and personal writings about autistic identity in the digital age.



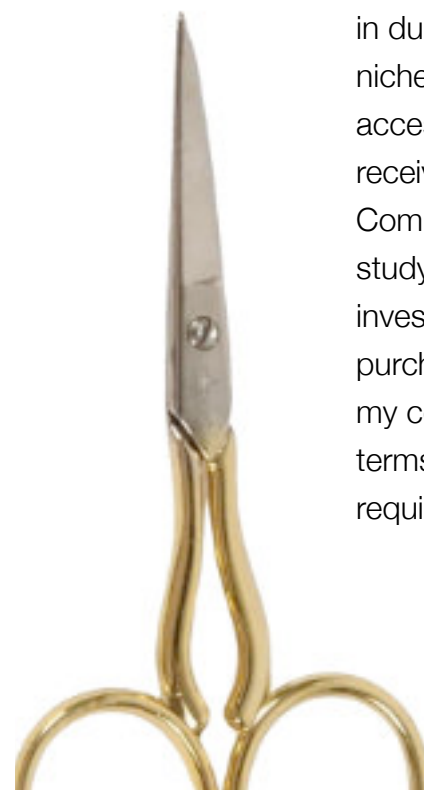
Are there any areas of the fibre world that you would like to explore in your art?

I would love to explore installation further. I dipped my toe into this in my final year of university, collaborating with weave and stitch artist Lucianne Canavan on a printed fabric installation commission exploring the idea of creating a physical safe space for the inner child in a busy adult environment. This was a relatively small project with a quick turnaround, but I love the idea of filling a room with fibre and large-scale woven textiles, creating something really immersive, and encouraging visitors to really interact with the textures, colours, and even the scents of fibre.

What are you working on at the moment?

I'm currently taking it slow creatively - I think resting can be as important for artists as making is! This is especially vital for me as an autistic artist who is prone to burnout and overwhelm in my general life and also creatively. At the minute I'm laying out the foundations for my next steps; I've recently signed the lease on a studio space at Islington Mill, which is so exciting as it's an amazing community full of exciting artists. I'm sharing the space with two other weavers, so it's going to be a really collaborative and inspiring space to weave and write.

Weaving, at the level of complexity I trained in during my degree, is unfortunately quite niche and therefore not a very financially accessible craft. I was lucky enough to receive a scholarship from the Worshipful Company of Weavers in my final year of study, which has now put me in the incredibly privileged position to be able to invest in quality weaving equipment post-grad. Since finishing my studies, I've purchased a beautiful second-hand LeClerc floor loom, which currently lives in my conservatory. It is huge, but so well made and gives me a lot of flexibility in terms of the work I will be able to create going forward. Floor loom weaving requires a lot of other equipment too, so over the past few months I've also



been gathering the other tools I need to weave from home; a warping mill, reeds, raddles, shuttles, and of course yarn! After sourcing these tools second-hand over the past few months, I now have everything I need to start weaving.

To get to grips with my new loom, I'm beginning with a simple, narrow wool warp that'll likely end up as a winter scarf for myself. Rather than designing my own weaving pattern draft, as I learned during my studies, for this first project

I'm setting up my loom to weave a pre-existing pattern from an old book in the public domain, Heinrich Woolhever's Pattern Book Drafts. By using a pre-existing design, I can reduce human error in the pattern drafting side of things, and just focus on the physical warping and weaving whilst I get to grips with the loom!

As a young artist you probably see mainly good sides of being a fibre artist. Have you already realised any disadvantages or problems connected with this field of artistic activity?

The textile community, it seems especially in Manchester, is quite a tight-knit (excuse the pun) and enthusiastic group of people, where most textile practitioners will know or at least be aware of others in their specialism.. That's the joy of having a relatively niche discipline -

especially for me as a weaver, which is its own even smaller pool of passionate people. You can really get to know people and share that excitement on a deeper level. However, I suppose in a wider sense the textile art community being quite small is also a disadvantage - fewer people, fewer art fans, are familiar with textile processes in a fine art context when compared with traditional techniques like painting, printmaking, or photography.

When I explain my practice to people who aren't in the art world, they seem confused that I'm not a fashion or upholstery textile designer, but instead weave

in a fine art and research context. It's not something many people seem aware of, even though for me it's something I've lived and breathed since I was a teenager.

Textile art has a rich history, and I think it deserves a larger platform than it currently has. Things are changing, but I think there are still some lingering ideas of textile practices as just a 'crafty' hobby. There is of course so much value in craft-based hobbies (my partner and I are both a hobbyist crocheters, for example, and it is amazing for mental wellbeing), but I wish more people were as aware of fibre artists as they are with the big painters or sculptors.

What is the biggest dream of yours as a fibre artist?

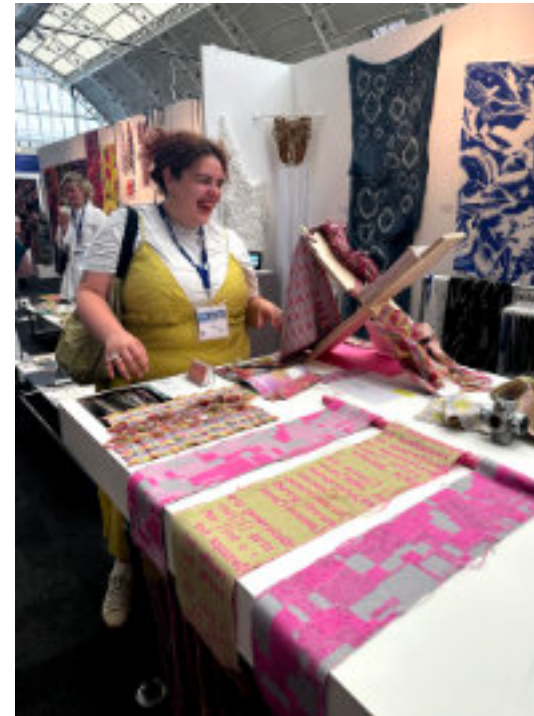
There are so many things I'd like to do, from big overarching dreams like introducing the craft of weaving to more people, or smaller things like hand-printing and selling zines of my work and writing. An in-between sort of dream, something that feels ambitious but not unachievable in the long term, is

exhibiting work alongside Alice Kettle. Her work was a big inspiration to me when I first started making fibre art. She's actually a Professor of Textiles at Manchester School of Art, and I ended up working very closely with her in 2021 for the Textile and Place Conference, which is run in partnership with the amazing British Textile Biennial. She is not only an amazing artist but an incredibly lovely person, who has done so much in terms of bringing textile practice into fine art spaces. Working on a project with her, or exhibiting work alongside her, would be incredible and I hope one day to have a refined portfolio of work that could allow me opportunities to do that.

Lilly is not currently taking commissions, but please keep an eye on her website, www.lillyfrancesbeards.com, or follow her on Instagram @lillyfrancesbeards for updates.



Above: A series of woven samples for 'Unmask, Decrypt'.



Above: Lilly exhibited her final project at New Designers in London over the summer. The prestigious event sees 16,000 attendees per year from design companies and the general public alike.



The story of an ongoing project...

by Dorota Nutter



Right:
Dolwyddelan

I must admit, I am a child of our digital times. I take my camera with me wherever I go. Every holiday or day out results in extra pictures cumulating over time and taking precious space in my computer. Since I moved to the UK, I began exploring its countries and counties with my camera in hand, of course. Shortly afterwards I started thinking of another way of preserving my holiday memories rather than taking pictures; a more creative way, artistically digested - if I may say so. Thus, my long term project has been born. Although, still officialy unnamed, I like to call it "Travels. Memories. Images".



Top Left: Oban
Top Right: St Michael's Mount
Left: Bamburgh
Below: Dolwyddelan



An idea for a new work usually starts with a picture. The best part of this initial process begins when the (photo) idea evolves into a direction that even I cannot predict. Sometimes a motive is so persistent, giving me no peace of mind, that new variants come into existence. With some of them I use completely different techniques. To anticipate the question as to what is my favourite medium, I must say that, since I have discovered this artistic activity quite recently, I think I am still in a phase of experiments, searching for my preferred technique. However, it is hand-printing that attracts me mostly. Among my works there are monotypes, drypoints, linocuts and collagraphs but I don't mind mixing techniques to obtain a specific effect. DN



EAGLE+CHILD



BLUES+ROCK

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- 22 November **The Cheating Hearts**
- 29 November **Route 66**
- 6 December **The Marauders**
- 13 December **The Tennessee Honeys**
- 20 December **Kingpin**
- 27 December **The Johnny Friendlies**



Visiting Band (1960s Live Music)
Silhouette Band

Saturday 2nd December 2 - 4pm

For the third time in just 18 months Silhouette Band will tread the boards of the delightful Garrick Theatre.

In preparation for their forthcoming visit they are working on a great selection of their new 1960s material. Of course they'll still be including some of the old favourites just in case you missed them the first and second time around.

silhouetteband.co.uk

<https://www.silhouetteband.co.uk/>
info@silhouetteband.co.uk
Contact Carol on 07769 698115

**ALL
SAINTS
STAND**

CHURCH LANE, WHITEFIELD

Saturday 2nd December
12.00 noon
Santa Claus comes to the
Holy Toast Cafe

Each child will get a visit with
Santa, a Gift, and a Hot Chocolate
with all the Trimmings!
Tickets payable £5 in advance,
available in the cafe from 8th
November

Cafe open
Saturdays 9.30am-2.00pm &
Wednesdays 11.00am-2.00pm
(Check website for opening changes)



**BESSES
o'th'
BARN
BAND**

*Besses o'th' Barn Band will be
performing a joint Christmas
Carol concert with the celebrated
Manchester Chorale in the
Church Hall*

*Saturday, December 9th
3:00 pm - 5:00 pm
St Bernadette's Church
Whitefield*



Whitefield Conservative Club
Elm Street, Whitefield
25th November 2023

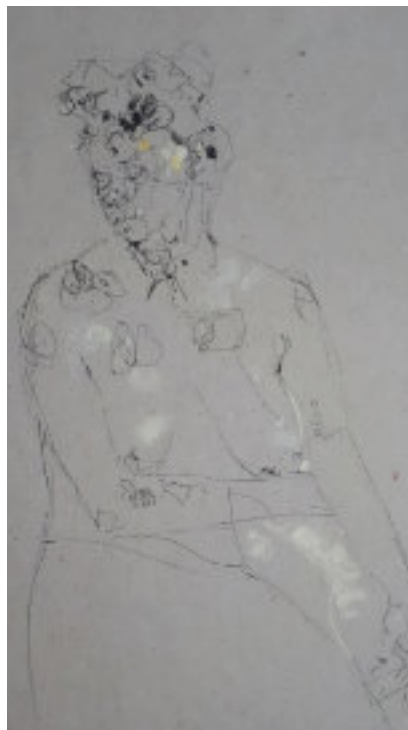
ELLY JARMAN -
A TRIBUTE TO CHER AND MADONNA

With an amazing voice, flamboyant hair and outrageous outfits, don't miss this fantastic tribute to two iconic singers.

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<http://www.whitefieldconclub.co.uk/>
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Mobile 07754 863880 to book Event Tickets

whitefieldlifedrawing



The group meets twice a week, Mondays and Fridays, from 10.00am -12.30pm in the All Saint's Stand Church Hall on Church Lane in Whitefield.

The clothed drawing sessions are on Mondays and the life drawing sessions are on Fridays.

Information about the club, the dates of sessions, times, costs and examples of work produced by members can be seen on the website:
<https://whitefield.co.uk>

If you have further questions you can e-mail:
whitefieldpaintinggroup@gmail.com.

There is also a Facebook page at:
<https://www.facebook.com/groups/212189623164093/>



The Eagle and Child Christmas Market

Saturday 2nd December from noon to 4.00pm

Crafts and Gifts, Hot Food and Mulled Wine, and Santa's Grotto

Besses o'th' Barn Band Christmas Carols from 3.00pm

The Eagle and Child, Higher Lane, Whitefield

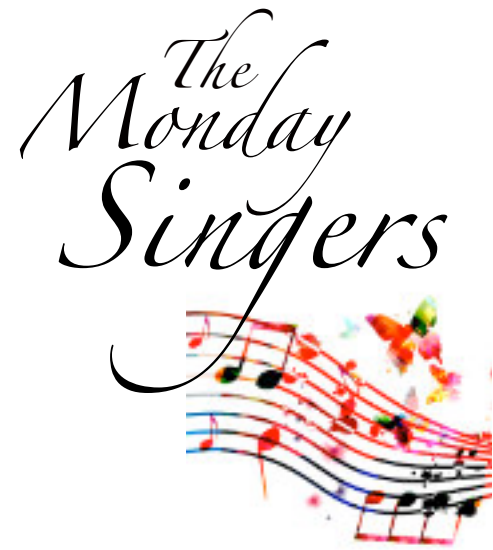
Local volunteer community group
Art in Whitefield
are holding a
'Meet Local Artists' Event at
Whitefield Methodist Church, Elm Street.

Exhibitions, Creative Workshops,
Poetry Readings, Performances,
Artist-made items for sale.

Light Refreshments available

Thursday 7th December
2.00pm-8.00pm





Winter Concert

The Monday Singers are holding their Winter Concert on Monday, 4th December at 2.00 p.m. at Bury United Reformed Church, Parsons Lane, Bury, BL9 0LY.

There will also be a guest singer, Laurette Evans. The choir's Musical Director is Mr Keith Bentley. Tickets for the concert can be bought on the door and cost £5 each. Price includes refreshments.

The money raised is to be donated to Speakeasy, a Ramsbottom based charity. They help people in the Bury area who have speech and language difficulties after they have been affected by medical conditions such as a stroke, or by an accident which has caused brain injury.

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 Keith Bentley - LRAM, ARCM, ARMCM GRSM (Hons),
 Ricordi Prize Winner
 offers individual lessons for beginners or advanced players.
 Lessons for children or adults, for pleasure or examination.
 ISM Registered Teacher (DBS Certificate)
 Tel: 0161-766 3537



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Facebook: *Whitefield Creative Arts* or alternatively

e-mail: *whitefieldcreativearts@hotmail.com*

Comments and contributions for the magazine to the same e-mail address.

The fourth issue of Whitefield Creative Arts will be available on

1st January 2024

Pete Haigh: Contributing Editor/Designer

Further..a Whitefield



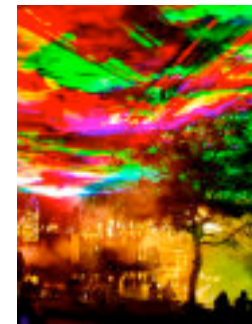
Bury

The Big Tiny Production Company bring to The Met the family pantomime 'Aladdin'.

With spectacular sets, sensational costumes, a gorgeous pantomime dame, hit songs and a magical flying carpet – don't miss your chance to cheer your heroes and boo the villains!

8-26 December

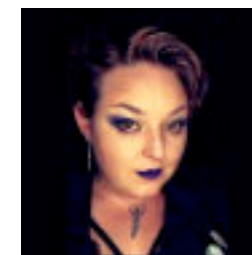
<https://www.visitbury.com/whats-on/aladdin>



Bolton

This winter you'll get to experience the mysterious Northern Lights over Victoria Square, see the moon up close and immerse yourself in a world of colourful and interactive artwork

For details visit: <https://www.visitbolton.com/events/event/94/put-big-light-on>



Prestwich

Keri Moriarty brings her acclaimed 'Reasons I'm going to Die Alone' poetry show to the Crooked Man Bar Open Mic special in Prestwich on Tuesday 21st November. Starts 8.00pm, entry free

Ramsbottom

1984

"War is Peace. Freedom is Slavery. Ignorance is Strength".

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Adapted by Matthew Dunster from George Orwell's classic

Summerset Players at the Theatre Royal, Smithy Street, Ramsbottom, Lancs, BL0 9AT

17th-25th November

