



North London Stitch and Textiles

Exhibition Catalogue

Found: Tudors at Forty Hall

Saturday 9 to Sunday 24 August*, 11.00 am – 5.00 pm

Forty Hall, EN2 9HA, is open from Thursday to Sunday

**Now open on Bank Holiday Monday, 25 August*

Inner Courtyard



Four Tudor tiles

Hilary Akhurst, Kathryn Hollingsworth
Paula Bradbury, Julia Richards-Davies

Inspired by excavated tile fragments.
Hand embroidery, felting, black work,
felting and stitch.

40 x 40cm



Glass head

Kathryn Hollingsworth

Inspired by excavated Venetian glass from
Elsyng Palace.

Sculpted hand coloured muslin.

30cm high



Digging for Britain

Kathryn Hollingsworth

Inspired by the outline shapes of Elsyng
Palace archaeological dig sites.

Hand stitch on rusted and dyed fabrics.

122 x 32cm



Green dish

Sue Walker

Inspired by a fragment of excavated glass
from Elsyng Palace.

Hand felted wools.

16cm diameter

The Chamber



Three Tudor 'swete' bags

Ailsa Bulger

Embroidered purses known as sweet or swete bags were used to carry scented herbs or essences to cover unpleasant smells. Machine stitching on water soluble fabric, crewel work in wool on linen, Casalgudi embroidery in perlé thread on linen.

11 x 13cm, 18 x 18cm, 7.5x17.0cm

Bed Chamber



Tudor nightcap

Ailsa Bulger

Nightcaps were commonly worn to stay warm in draughty houses. Machine embroidered red silk.

56cm circumference x 17.5cm



Tudor man's bonnet

Ailsa Bulger

Black velvet Tudor hat trimmed with feather and badge.

25cm diameter



Inscribed Tudor ruff

Jackie O' Malley

Inspired by the portrait of Nicholas Rainton and previous residents of Forty Hall. Pleated white organza with black hand embroidery.

25 cm diameter

Withdrawing Chamber



Casket

Chris Fraser

Inspired by Tudor-period caskets in the V&A collection and Venetian palazzi. Machine and hand embroidery on hand dyed fabric with 3D embellishments.

15 x 13 x 8cm



Two lavender bags

Glenis Baker

Crewel hand embroidery and needle lace on linen.

7 x 7cm and 10 x 10cm



Embroidered book cover

Suzanne Twomey

Hand embroidered metallic and stranded threads and beads on silk dupion with cord and beaded tassel; depicting berries, leaves and trailing stems.

18 x 25cm



Embroidered shoe III

Maureen Morley

Inspired by Tudor shoes from the V&A collection. Hand embroidery using stranded cotton and embellishments on cotton fabric.

26.5 x 21.5cm



Embroidered shoe IV

Maureen Morley

Inspired by Tudor shoes from the V&A collection.

Hand embroidery using stranded cotton and embellishments on cotton fabric.

26.5 x 21.5cm

Forty Hall panel room



A stitch in time

North London Stitch & Textiles

Design: Ailsa Bulger and Terina Foster-Friend

Inspired by Forty Hall's history.

Crewel embroidery, wool on linen twill.

The panel is on permanent display at Forty Hall. More information [here](#)

90 x 200cm



Tudor finger braiding

Julia Thomson

Tudor finger braiding made using silk threads mounted on linen.

48 x 16cm



Tudor mannequin

Jane Esden

Hand stitched Tudor-period female clothing in mixed fabrics on wooden mannequin.

30cm high



Tudor style ruff

Tonya Robinson

Inspired by Tudor ruffs. Hand stitched mulberry bark.

27cm diameter x 6cm

Great Chamber



Colourful cushion

Justine Stracey

Inspired by the pattern from an excavated tile fragment.
Machine stitching on hand coloured fabric embellished with hand-made tassels.

30 x 30cm



Pastel cushion

Justine Stracey

Inspired by the pattern from an excavated tile fragment.
Machine stitching on hand coloured fabric embellished with hand-made tassels.

30 x 30cm



Strawberry swete bag

Ailsa Bulger

Embroidered purses known as swete (sweet) bags were used to carry scented herbs or essences to cover unpleasant smells.

Hand embroidery, stem stitch and needle lace, in perlé thread on linen.

20 x 30cm

Elsyng Room, second floor



Elizabeth I Rainbow portrait

North London Stitch & Textiles group project.

Members were each given a section of the famous Rainbow portrait to interpret in stitch. The stitched sections were then pieced together to form the panel. Hand embroidery using various materials, techniques and stitches

100 x 120cm



Crewel work panel

Stitch Day project with members of the public.

Tudor-style crewel work, various stitches, in wool on linen twill background.

61 x 51 cm



Mask

Ailsa Bulger

Decorative masks were commonly worn in Tudor times at masked balls.

Velvet mask with velvet and organza leaves, inspired by beech leaves.

15 x 22cm



Tudor corset

Claire Gayle

White cotton boned corset with pleated peplum and back lacing.

Adult, women's size 14



Bearded man

Annika Strandberg

Inspired by an excavated fragment of a Bartmann (bearded man) stoneware jug.

Hand embroidery on woven background.

20 cm diameter



Gillieflower (carnation)

Sarah Archer

Carnations were known as gillieflowers in Tudor times. Initially, they stitched in blackwork, crewel work examples became more popular in Elizabeth I's reign.

Crewel work, satin stitch and stem stitch, wool on linen twill background.

38cm x 42cm



Tudor Rose and carnation

Eileen Galsworthy

Inspired by Tudor depictions of flowers. Crewel embroidery in wool on linen twill.

20 x 20cm



Embroidered shoe I

Maureen Morley

Inspired by Tudor shoes from the V&A collection.

Hand embroidery using stranded cotton and embellishments on cotton fabric.

27.5 x 22.25 cm



Embroidered shoe II

Maureen Morley

Inspired by Tudor shoes from the V&A collection.

Hand embroidery using stranded cotton and embellishments on cotton fabric.

27.5 x 22.25 cm



The knot garden

Marian Lowe

Black work embroidery of a stylised Tudor knot garden using stranded threads in shades of green on white Aida fabric.

20 x 20cm



Tudor knot garden

Chris Fraser

Popular in Tudor times, knot gardens reflected the focus on order, symmetry, and a symbolic representation of wealth and status.

Canvas work embroidery using perlé thread.

20 x 20cm



Owl

Denise Chase

For the Tudors, owls were linked to both superstition and symbolism related to wisdom and spiritual messages.

Goldwork: hand embroidery using metal threads on a red silk fabric.

25 x 25cm



Politics, power, patronage, pleasure

Chris Fraser

Inspired by an excavated plaster Tudor rose.
Hand embroidery - satin stitch and couching, on linen twill. Trapunto quilting, - white stranded cotton on silk dupion.
Blackwork - black stranded cotton on Aida fabric. Crewel embroidery, wool on linen twill.

40 x 40 cm



Tudor Rose legacy

Steve Fraser

(Barnet Philatelic Society, NLST web manager)

As a symbol of 'England', the Tudor Rose continues to feature in everyday life from coinage to football shirts!

This single-sheet display shows examples of the Tudor Rose on postage stamps from Newfoundland in 1857 through to recent UK Regional stamps.

20 x 30cm



'Our urban landscape' coat

North London Stitch & Textiles group project

Individually designed sections were appliqued, hand and/or machine embroidered, then stitched together before being hand quilted

The coat was shown at the Festival of Quilts 30 July -2 August 2025, at NEC, Birmingham.

Adult size



Portrait miniatures

Maureen Morley

Portrait miniatures were first painted in the 1520s at the courts of Henry VIII, in England, and Francis I, in France.

36 cm x 36 cm

Corridor gallery



Peregrine falcon head

Kathryn Hollingsworth

Inspired by falcon skulls excavated at the site of Elsyng Palace which was used as a base for hunting by Henry VIII.

Hand stitch on hand felted wool

45 x 32cm



Peregrine falcon in flight

Kathryn Hollingsworth

Elsyng Palace was used by Henry VIII as a base for hunting in Enfield Chase; he was a keen falconer.

Kantha hand stitching on dyed tray cover

32 x 45cm



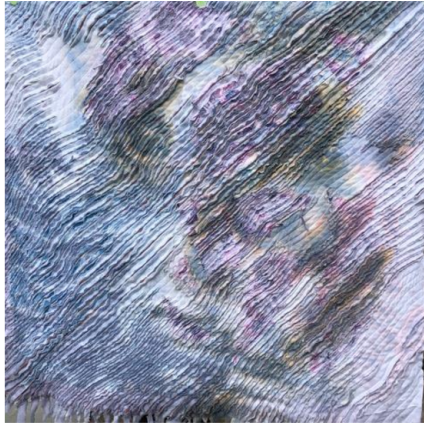
Hooded peregrine falcon

Kathryn Hollingsworth

Falcon wearing a Tudor style hood. Henry VIII was a keen falconer.

Hand and machine embroidery, appliqué and Kantha stitching on hand-dyed cotton fabric

52 x 42cm



Earth from the air I

Kathryn Hollingsworth

Inspired by aerial views of the archaeological excavation.

Faux chenille technique using hand dyed muslin

108 x 108cm



Earth from the air II

Kathryn Hollingsworth

Inspired by aerial views of the archaeological excavation.

Faux chenille technique using hand-dyed muslin

45 x 42 cm



Earth from the air III

Kathryn Hollingsworth

Inspired by aerial views of the archaeological excavation.

Faux chenille technique using hand-dyed muslin

50 x 42cm

Thank you for visiting!

Want to know more about stitch techniques and textiles?

Here are some useful links:

V&A museum's illustrated guide to embroidery styles

www.vam.ac.uk/articles/embroidery-styles-an-illustrated-guide#

Royal School of Needlework's Stitch Bank

<https://rsnstitchbank.org>

Find out about North London Stitch & Textiles group

www.nlstitchandtextiles.co.uk

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